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OVERHEARD

"Over my 4 years as the Elect and then Vice President, I have been privileged and honored to represent the most hard-working, diligent, expert art educators in the WORLD!"

—Debra Pylypiw,
Southeastern Region Vice President

"It has been a pleasure representing our region and meeting so many of its wonderful members."

—Penelope Venola,
Pacific Region Vice President

"My role as Vice President has been a true honor. I have found much of the energy for the art class-room through the support, shared ideas, and opportunities that flourish among my NAEA friends."

—Laura Milas,
Western Region Vice President

JOIN IN!

See **Call for Nominations**
for President-Elect and Division
Directors-Elect on page 8.

DON'T MISS!
**Next Generation Visual
Arts Standards** on page 2.

SummerVision DC
on page 15.

DON'T FORGET!

**NAEA 2015
New Orleans!**

Proposals due May 15!
www.arteducators.org



NEWS

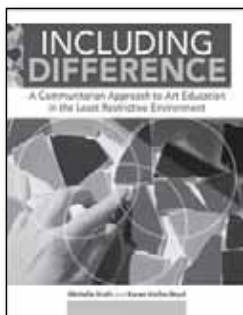
Advancing Art Education

A Publication of the NATIONAL ART EDUCATION ASSOCIATION

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703-860-8000 ■ www.arteducators.org

Vol. 56, No. 2
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A Conversation With NAEA Authors Michelle Kraft and Karen Keifer-Boyd



NAEA members Michelle Kraft and Karen Keifer-Boyd co-wrote *Including Difference: A Communitarian Approach to Art Education in the Least Restrictive Environment* (NAEA, 2013). Here they discuss their motivation for the book and their goals for art education. *Including Difference* combines concepts related to analysis of the current special education law and case law, issues related to preservice teacher education, and strategies to address the needs of a broad spectrum of learners within the art class setting.

What was the motivation for this book? What is the relevance of the topic?

MK: As a high school art teacher, I struggled with how to meet the special educational needs of students included in my class. I collaborated with parents and special educators, used a lot of trial and error, and paid a lot of attention to how my students responded, but I always wondered if I was "doing inclusion" right. When I began teaching at the university level, I would hear so many different stories, from my students' field experiences, of how they observed the art education of students experiencing disabilities. Some of these stories were inspiring, and others were heartbreaking. I began to see that the inclusion of students with disabilities in the art class—I mean, true inclusion—was something with which many educators struggle.

This became the focus of my dissertation and the development of the HEARTS (Human Empowerment through the ARTS) program with Karen Keifer-Boyd, who was my doctoral professor and dissertation chair at Texas Tech University at that time. Karen and I work well together, and our concerns and research interests dovetail. From our experiences with HEARTS, we published an article in *Art Education* in 2003.¹ We've had quite a bit of response to that article over the years, and we realized how many art educators are concerned with how best to practice the theory behind including diverse learners in art class environment. Expanding and updating what we began there—building from HEARTS and our experiences over the last several years and from changes in technology and legislation—seemed the next logical step.

KK: Not much more to add to Michelle's response other than mentioning my commitment to feminist practice in education—listening, mentoring, challenging, and social justice. I have created and taught countless courses based in a contemporary feminist, inclusive, and community-oriented philosophical framework, and I have guided more than 40 dissertations/theses that have been inspired by these themes in some way or another. It is from this work that *Including Difference* was born.

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

MK & KK: What *Including Difference* offers to the important and growing body of literature on the subject of disability and art education is a continuous thread of theory-to-practice discussion and research-based strategies for inclusion in the art class. We begin by examining the special education law itself and its implications specifically for the art class. Through the lens of communitarian theory, which finds strength in diversity, we investigate empowerment by difference. We then take the theory in the first part of the book, and present one model for implementation. We offer strategies for modifying and assessing art learning for a range of student needs, as well as ways to create inclusive community in the art class, in keeping with the Individuals with Disabilities Education Act and the communitarian theory that we see as implicit within it. Our hope is that this book will be a powerful tool and resource in helping all of us—preservice and practicing art educators—meet the needs of all students in our art classes, regardless of (severity of) disability.

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

MK & KK: We hope that high-quality art education can prepare students for a future and promote a world that is democratic and sustainable. Artwork that embodies individual experience in relation to society can teach viewers to discern injustice, which is necessary for divergent thinking that re-envisions and re-constructs a just world. Culturally relevant arts education that prepares students for the future uses sensory experiences as a touchstone for developing self-knowledge. In culturally responsive teaching, cultural knowledge and experiences of diverse students are validated in a learning environment where students' diverse backgrounds are valued. High quality art education programs that prepare students for the future will facilitate transformative embodied learning that will lead the way in just and democratic methods of teaching and learning. ■

Tell us a little bit about yourself. What do you do? What is your research focus? How are you involved in NAEA?

Michelle Kraft (MK): I am a professor and Assistant Dean at Lubbock Christian University, a private university in the panhandle of Texas. My research focus is dedicated to issues of difference, especially as they relate to theory and practice. I see art as a unique environment for inclusion of a wide range of learners and as a rich setting for developing community that celebrates our differences. Through



NAEA, I was able to start the first National Art Honor Society chapter at my high school and to recognize the talents and hard work of my students—many of whom came from challenging environments.

Karen Keifer-Boyd (KK): I am a professor of art education and women's studies in the School of Visual Arts at The Pennsylvania State University. My research intersects feminist and



disability studies, such as my current research on Judy Chicago's feminist pedagogy and artmaking practices. I am past president of the NAEA Women's Caucus (2012-2014) and past coordinator of the NAEA Caucus on Social Theory and Art Education

(1999-2001). I served as editor of the *Journal of Social Theory in Art Education* (JSTAE), and co-edited an anthology on 25 years of JSTAE.

¹ Keifer-Boyd, K., & Kraft, L. M. (2003). Inclusion Policy in Practice. *Art Education*, 56(6), 46-53.

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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.

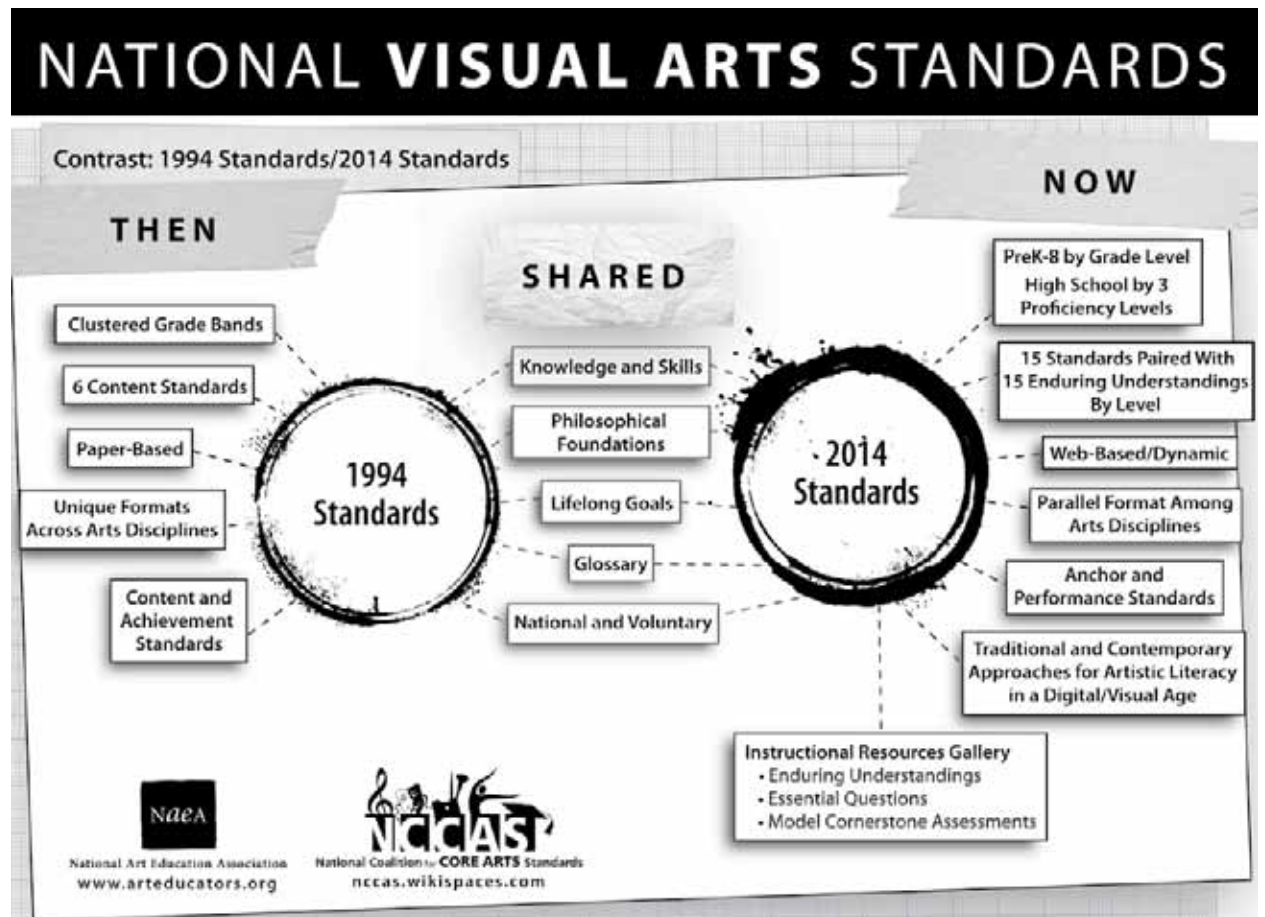
MESSAGE FROM THE PRESIDENT



Then and Now: Celebrating Next Generation Visual Arts Standards

Dennis Inhulsen

Members are asking: What is the difference between the 1994 standards and the new 2014 standards? The answer is displayed here by the Double Bubble graphic illustration (Hyerle, 1996, 2011). Seeing is learning.



NAEA is a founding member of the National Coalition of Core Arts Standards (NCCAS), a group of like-minded arts education communities writing next generation standards for Dance, Media Arts, Music, Theatre, and Visual Arts. The new national standards will be available in late May or early June 2014. NCCAS is not a partner with the Common Core State Standards.

The 1994 standards have much in common with the new standards. Philosophical foundations and lifelong goals support both versions. Both will have glossaries and are voluntary. Schools and states may adopt them, amend them, or use them as a resource.

The 1994 standards were written before technological innovations and were print-based. The new standards recognize traditional and contemporary approaches to achieving artistic literacy in a digital/visual age and are Web-based in a dynamic virtual environment.

Grade bands clustered the 1994 standards; the new performance standards are grade-by-grade—preschool through high school with three proficiency levels. There are 15 performance standards per grade level paired with enduring understandings.

The 1994 standards were organized uniquely across arts disciplines, the new standards are organized across the arts disciplines in a parallel format and include four artistic processes: Creating, Presenting, Responding, and Connecting. We believe the best experience for

students is one that integrates all of the processes while building artistic skills and behaviors. The new standards do not suggest “how” to teach or curricular in design.

The 1994 standards utilized content and achievement standards; the new standards utilize unifying anchor standards for all arts disciplines allowing a clear pathway to the grade-by-grade performance standards.

Support for Student Learning

The new standards are based on *Enduring Understandings* (Wiggins & McTighe, 2006), vital for the youngest child throughout his or her life as a learner. Art teachers will be able to adapt instruction as students develop their artistic skills transferring knowledge well into adulthood. *Enduring Understandings* answer the “why art education?” question for learners and stakeholders alike.

Essential Questions are provided as thought starters, supporting creative inquiry strategies for students. These essential questions require deep thought and reflection. The standards are written so teachers can adjust delivery for age-appropriate practice while the enduring understandings remain constant.

The new standards also provide Model Cornerstone Assessments at grades 2, 5, 8, and high school that illustrate benchmarked examples of how learning in art is authentically assessed “along the way.” The Model Cornerstone Assessments share “demonstrated growth” in art, a

key component in many teacher evaluation systems. The Model Cornerstone Assessments illustrate how multiple creative outcomes are important assets to student learning in the arts.

Wherever they may be, art educators can access and adapt benchmarked examples for use with their students. NAEA members can connect to arteducators.org to access examples within the instructional resources gallery—coming soon!

See the video about the new standards at arteducators.org ■

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- Hyerle, D. (1996). Thinking maps: Seeing is understanding. *Educational Leadership*, 53(4), 85-89.
- Hyerle, D. (2011). *Student successes with Thinking maps* (2nd ed.). Thousand Oaks, CA: Corwin Press.
- Wiggins, G., and McTighe, J. (2006). *Understanding by design*. Upper Saddle River, NJ: Prentice Hall/Pearson.

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Welcome...

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

**Submissions for
Summer NAEA News
are due May 1.**

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www.arteducators.org/advertising**

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

MESSAGE FROM THE EXECUTIVE DIRECTOR

Cleansing the Palette



Deborah B. Reeve

In this Palette, I'm still reflecting upon San Diego and the National Convention, what an extraordinary experience it was, and what we can take away from it.

The theme this year revolved around emerging technology; What I want to focus on here is not the **technology**, but the **emerging**... because the introduction of the Next Generation Visual Arts Standards poses an "emergence" to which art educators must respond innovatively.

To that end, what did we learn from this year's Convention about responding to emergence? Well, in his session on "Art as the 4th R," Jason Ohler told us about the power of digital storytelling. Then there was Deborah Butterfield, showing us once again how even the most familiar things can be transformed when we manage to look at them in different ways and from uncommon perspectives. There was a captivating session with Jaune Quick-to-See Smith, who shared her distinctive viewpoint on the emergent role of the Arts Worker in preparing our children for success.

But, of course, that's "finally" only from the perspective of this Palette. In actuality, there were hundreds of sessions that, as always, pushed us to look at the world... at our profession... at our challenges... with fresh eyes and inspired vision.

But this is the joy of the art educator. And even among those of you who weren't able to come to San Diego this year, I know that your innate creativity and spontaneity will help you respond to whatever emerges, whether it be technology or national standards or administrative edicts.

And, as I am always promising you, NAEA is here to help you adapt, take charge, and bring to your students all the benefits of art education.

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

pARTners Membership Growth Rewards Program Results Are In!



The first ever pARTners Membership Growth Rewards Program brought in 370 new members, thanks to the 36 participating states and 280 member recruiters. Through hard work, dedication, and member support, the Michigan Art Education Association (MAEA) won first place, recruiting 39 new members. Congratulations, Michigan! The Pennsylvania Art Education Association (PAEA) and South Carolina Art Education Association (SCAEA) each recruited 22 new members—a tie for second place.

Congratulations to all 36 states who participated in this membership growth effort: AL, APO, AZ, AR, CT, DC, DE, GA, HI, IN, IA, KS, KY, LA, MD, MA, MI, MN, MS, MO, MT, NE, NV, NM, NC, OK, OR, PA, RI, SC, TN, VT, VA, WA, WV, and WI.

For each new member recruited, the recruiter's name was entered into a drawing to win a \$500 Blick Art Materials coupon and complimentary Convention registration. We are delighted to announce Eileen Butler from Virginia as the winner of the Blick Coupon and Shari Hofschire from Nebraska as the winner of complimentary Convention registration. Plans are underway for the launch of the second annual pARTners Membership Growth Rewards Program in May 2014. Stay tuned for details!

NaeA

NAEA ORGANIZATIONAL AWARENESS

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

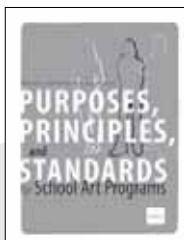
- **Welcome new members!** Being an active member of your state and national art education community distinguishes you as an educator who is committed to the highest standards of excellence and continued professional growth and scholarship. The voice of art educators is growing ever stronger!

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

- **Learn about the new National Visual Arts and Media Arts Standards.** Don't miss professional learning opportunities that support the Standards throughout the Convention and other professional learning opportunities coming soon! For updates, visit www.arteducators.org/nccas

- **NAEA Next! 2011–2014 Strategic Plan.** See the many accomplishments achieved by NAEA leaders, members, and staff working together for the 2015–2018 Strategic Plan. prezi.com/f-1zzwf5xv3d/mission-forward

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



- **The 2014 edition of Purposes, Principles, and Standards for School Art Programs is here!** The standards represent the basic conditions needed for a quality program and have been updated to reflect current issues in the field

of art education. Includes recommended standards for Organizational Structure; Curriculum Development; Personnel; Time and Scheduling; Buildings and Facilities; Materials, Equipment, and Resources; and Budget. www.arteducators.org/store

- **Reauthorization of the Elementary and Secondary Education Act (NCLB).** See recommendations by NAEA and the arts education community. www.arteducators.org/esea

- **Be inspired by student art!** Visit the NAHS Student Artwork Gallery featuring NAHS and NJAHS member artwork. Student work is also featured in the NEW digital edition of *NAHS News* and on Pinterest at www.pinterest.com/arteducators

- **View the complete series of Advocacy White Papers for Art Education** written by Distinguished Fellows and invited scholars to support the tenets of Learning in a Visual Age. Make your case for why art matters! www.arteducators.org/whitepapers

- **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 more than 47,000 high school and middle school art students in 2,000 chapters across the nation! Visit www.arteducators.org/nahs



- **NAHS Creative Industries Studio: A Hands-On Creative Arts Learning experience in Washington, DC,** for students and NAHS sponsors. Save the date: November 6–8, 2014. The premiere of this national conference will connect talented high school visual arts students from around the country with each other and with a diverse cadre of creative professionals for firsthand engagement with a variety of visual arts and design careers. Open to all NAHS students and their chapter sponsors. www.arteducators.org/nahs

- **Over 241,010 site visits and 984,167 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, which will keep you informed, is coming fall 2014.

- **2014 NAEA National Leadership Conference.** Save the Date: July 25–27, Santa Fe, New Mexico. Open to state association leaders and all members who have an interest in leadership. www.arteducators.org/conferences

- **Arts Education for America's Students, A Shared Endeavor.** NAEA, in partnership with 12 national arts and education organizations, has released Arts Education for America's Students, A Shared Endeavor, a statement outlining the importance of high-quality arts education. The statement articulates the purpose and value of art education in the balanced curriculum of all students, asserts its place as a core academic subject area, and details how sequential arts learning can be supported by rigorous national standards and assessments. www.arteducators.org/advocacy/arts-education-for-americas-students

- **pARTners Membership Growth Rewards Program. The results are in!** The first ever pARTners Membership Growth Rewards Program brought in 370 new members, thanks to the 36 participating states and 280 member recruiters. (See details above.)

- **NAEA welcomes CAEA as a State Association Partner!** Through exploration by the California Art Education Association (CAEA) State Council—and with overwhelming CAEA membership support (a 90% favorable vote!)—we are proud to announce that CAEA now participates in the State/National Partnership Program with NAEA.



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

NATIONAL CONVENTION!

www.arteducators.org/convention

- **Find session materials, photos, and videos** from the 2014 NAEA National Convention online, or via the Mobile App, which will remain active for one year.



- **The Call for Presentations** for the 2015 NAEA National Convention in New Orleans, LA, is now posted online. Proposals are due May 15, 2014.

ADVOCACY!

www.arteducators.org/advocacy

• NAEA White Papers

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

- **View NAEA Draft New Position Statements**
- **View NAEA Adopted Position Statements** Under Three Year Review. www.arteducators.org/statements
- **View the Arts Education for America's Students: A Shared Endeavor** document, diagram, and press release. <http://ow.ly/urcSY>

NEWS & EVENTS!

- **Save the Date! NAEA National Leadership Conference** (covers all regions and replaces the 2014 summer Regional Leadership Conferences), July 25–27, 2014, Santa Fe, New Mexico. Registration opens in the spring. www.arteducators.org/conferences
- **Register Now! NAEA SummerVision DC**, July 8–11 or July 22–25, 2014! www.arteducators.org/summervision
- **Save the Date! NAHS Creative Industries Studio, November 6–8, 2014, Washington, DC.** Registration opens spring 2014. www.arteducators.org/nahs

NAEA News Online!
Members can access this and past issues of NAEA News online by logging in at:
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RESOURCES!

www.arteducators.org/store

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

- **Practical curriculum resources** and texts for your classes, as well as 'must-have' reference materials, including new books, *Including Difference: A Communitarian Approach to Art Education in the Least Restrictive Environment*; *Practice Theory: Seeing the Power of Art Teacher Researchers*; and *Purposes, Principles, and Standards for School Art Programs*.
- **Art Matters Advocacy Gear**
Express the importance of visual arts education with these shirts, aprons, tote bags, stickers, and flags. Order yours today in the online store!
- **NAHS/NJAHs Merchandise**
Order merchandise today for your local Chapter—including new T-Shirts! www.arteducators.org/community/nahs/resources

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



RESEARCH & KNOWLEDGE!

- **National Coalition for Core Arts Standards (NCCAS)**
NCCAS has completed a final public review of the draft PreK–12 arts standards in dance, media arts, music, theatre, and visual arts. The drafts remain available; however, revisions are in place. The new standards will be released in June 2014. <http://nccas.wikispaces.com>
- **Studies in Art Education Digital Edition**



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

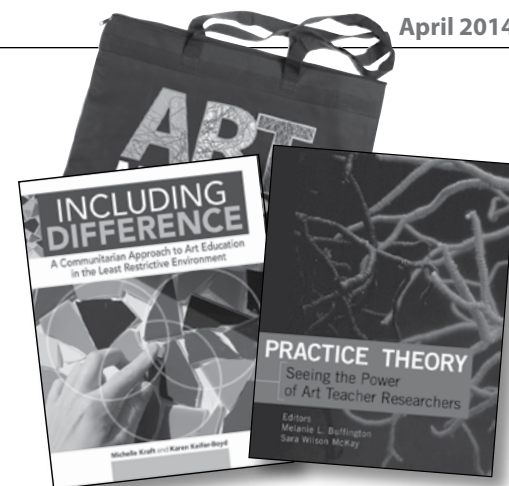
Not a subscriber yet? Access the **first digital issue** of *Studies in Art Education*, Summer 2013, here: <http://ow.ly/ureDa>

View the archive of *Studies in Art Education*, (53)1–4, exclusive for NAEA Members. <http://ow.ly/ur1ko>

• Research Commission Microsite

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

www.arteducators.org/research/commission



Visit the NEW Research Commission Interactive Café, a place where discussion of topics can foster new communities for bettering practice, conducting research, and raising issues for the field.

<http://naearesearchcommission.hoop.la>

SOCIAL CONNECTIONS!



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

www.arteducators.org/socialnetworking

COMMUNITY!

www.arteducators.org/community

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

• Get Involved!

View results of the 2014 NAEA Election for Vice Presidents-Elect

View the current Call for Nominations for President and Division Directors

• 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.

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

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

- **Classroom Galleries Powered by Artsonia.** Share and view lesson plan starters and student artwork, enter contests, and more. Pay for your NAEA annual membership dues with your Artsonia Fundraising Account. Check funds and more at www.artsonia.com/naea/paywithfunds.asp

- **Member Directory** and **NAHS Sponsor Directory** www.arteducators.org/directory

The Artistry of Leadership

NAEA to Create a Leadership Development Program, Preparing Members to Excel as Leaders

by Deborah B. Reeve, NAEA Executive Director

“Leadership and learning are indispensable to each other.”
—President John F. Kennedy

In 1947, a small group of visionary art educators established the National Art Education Association to serve the needs of professional art educators. Throughout NAEA’s history, volunteer leaders have stepped forward to embrace the responsibilities of stewardship that ensure an organization’s relevance and vibrancy. Members have elected members to represent the many sectors of NAEA membership through service on the national Board of Directors. Other members serve in leadership roles that guide the work of the Delegates Assembly, flagship journals, issues groups, special committees, task forces, research commission, and state organizations. NAEA is an organization created by members for members.

Volunteer leaders consistently provide vision and direction in response to the unique challenges and opportunities presented by each era. In 1987, the Board recognized a need to identify and support rising leaders of state art education associations and to identify opportunities beyond the National Convention to “get the work done.” The idea to create an NAEA Leader Academy was born and a supporting resource, *NAEA Leader Academy: A Leadership Guide for Association Officers*, was developed to guide training efforts. The first pilot Academy was held summer 1988 in Davenport, IA (Western Region); and subsequently in Portland, OR (Pacific Region, 1989); Philadelphia, PA (Eastern Region, 1990); and in Rock Hill, SC (Southeastern Region, 1991). A number of recent NAEA Presidents participated in one of these four Academies, including current NAEA President Dennis Inhulsen. While the Academy served important purposes and was the forerunner to the summer regional leadership conferences, its design lacked long-term sustainability.

Mapping the Future

In 2006–2007, the Board developed a strategic plan and identified leadership as a priority to support members. In support of the leadership goal, the Western Region piloted a National Summer Leadership Institute in Kansas City, MO, in 2007 “for the purpose of developing state and national leaders in art education” (NAEA, 2007, p. 10). Ninety art educators participated, representing each region and 22 states. A comprehensive evaluation was conducted by Robert Sabol; his report, *NAEA Leadership Institute Pilot Report*, provides valuable insight to planning. Leadership development remains a priority for NAEA based on outcomes from the 1988–1991 Academies, findings in the *Pilot Report*, recent member needs assessments, and state association leader surveys.

NAEA has made significant progress toward supporting the leadership development of its members in recent years through providing leadership-related sessions during the National Convention, and leadership-related resources. However, there is a growing need to develop art educators as transformational leaders who will assume leadership positions within their own professional contexts and advance NAEA’s mission through service to their communities, schools, districts, and state and national professional organizations.

The Board-approved 2011–2014 Strategic Plan positions NAEA to make research, development, and implementation of a robust national leadership development program a priority for its members.

The NAEA Leadership Development Task Force

Consistent with NAEA’s commitment to being a “learning organization,” President Dennis Inhulsen appointed a Task Force last fall to (1) review NAEA’s past leadership development efforts; (2) identify current leadership development models; and (3) make recommendations to the NAEA Board of Directors to include program goals, core competencies, and implementation models.

The work of the Task Force has been designed to ensure a dynamic professional learning experience for its members while responding to its charge. Task Force Chair Patricia Franklin, in collaboration with consultant Elizabeth Guman (www.strategyarts.org), provides leadership expertise and project management. Task Force members cite the value of research and knowledge that has provided context for thinking about leadership and the value of experiences designed specifically for art educators. According to Task Force member Amy Pfeiler-Wunder, “Engaging in readings, self-assessments, and ongoing dialogue on leadership has contributed to my own sense of self as a leader” (personal communication, February 2014). A recent article published by the American Society for Association Executives (ASAE), “Overcoming Challenges of Leadership Development,” stresses the challenges for both organizations and their volunteer leaders: volunteers that emerge on their own often assume positions because they are smart and talented, but lack organizational support for their development as leaders.

The Task Force is uncovering further challenges specific to art educators:

- Art educators are often isolated in their professional environment (e.g., there is only one art educator in the building). They are often overlooked for internal leadership roles



Graphic recording exercise at July 2013 NAEA Board meeting in Reston.

Art educators may incorrectly assume that they not only lack the skill set required for effective leadership, but also in fact have an approach to their work that is counter to what is needed in leadership roles.

- in their workplaces and organizations and may lack a peer group to encourage them to step into these roles; a lack of opportunity to serve in leadership roles and gain valuable experience often results in lower self-confidence and an unwillingness to take on additional leadership responsibilities.
- Art educators may incorrectly assume that they not only lack the skill set required for effective leadership, but also in fact have an approach to their work that is counter to what is needed in leadership roles.

As the ASAE article explains, “Members who succeed at the volunteer level will have confidence that they can excel as leaders in their work world” (Hook, 2013, para. 7). The 2007 Pilot Report confirms this further: “Participants very strongly suggested that they intended to utilize knowledge and skills they acquired at the Institute in the performance of their state association leadership roles and participants strongly felt that their participation in the institute contributed significantly to their professional development” (Sabol, 2007, p. 5). Recommendations were presented to the Board during the March meeting in San Diego. A recent Bridgespan report found that participation in a leadership development program significantly increased confidence. A participant from a nonprofit leadership development program highlighted in the report stated, “[Participating in the program] helped me see that I was not the only one who struggled with leadership challenges... the program helped me acknowledge and accept that I was a leader” (Kramer & Tao, para. 6).

NAEA National Leadership Conference: Santa Fe, NM, July 25–27, 2014

As a first step toward creating and establishing a national leadership development program, NAEA will host a National Leadership Development Conference July 25–27, 2014, in Santa Fe, New Mexico. Registration is open to state association leaders and any members who are interested in leadership; state associations are encouraged to support the participation of their elected leaders. This year, the NAEA National Leadership Conference will be held in place of the Regional Leadership Conferences and—in addition to providing time for region-specific work—will provide an opportunity to pilot content related to the core leadership competencies recommended by the Task Force. Regional Leadership Conferences will return in summer 2015.

The implementation of a robust and sustainable leadership development program for art educators will serve member needs and advance NAEA’s mission in significant ways. Program design will be informed by recommendations from the Task Force and an evaluation of the 2014 NAEA National Leadership Conference. Undertaking such an initiative will encompass several phases of development over 2–3 years and include piloting, evaluating, and refining the work as it moves forward. To ensure an optimal learning experience, registration is limited to 125 participants. Registration opens spring 2014.

President Dennis Inhulsen shares the Board’s vision for supporting member learning experiences: “NAEA is committed to supporting professional learning for art educators by designing personally meaningful, expressive, and interactive experiences in artistic settings while educators create and respond to art. NAEA professional learning opportunities are uniquely designed to be relevant, challenging, fun, expressive, safe, face-to-face, and engaging.”

A leadership development program uniquely designed for art educators will provide a larger pool of skilled leaders to advance NAEA’s mission at the local, state, and national levels while encouraging and supporting art educators to assume leadership positions within their own professional contexts. ■



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SOUTHEASTERN REGION

Hello, Southeastern Art Stars!!

Once again, our Southeastern Art Educators have been shining stars in the art education world. In San Diego, we will be honoring our awardees. We are pleased that many of the national awards went to members of the Southeastern Region:

- **National Middle Level Art Educator:** Carolee Brophy Miller from Louisiana
- **National Secondary Art Educator:** Bobbi Yancey from Louisiana
- **National Supervision/Administration Art Educator:** Barbara Boswell Laws from Virginia
- **Outstanding National Junior Art Honor Society Sponsor:** Dallas Gillespie from Georgia
- **Outstanding National Art Honor Society Sponsor:** Kathleen Petka from Georgia
- **Elliot Eisner Doctoral Research Award in Art Educator:** Brooke Hofsess from North Carolina
- **Lowenfeld Award:** Cynthia Colbert from South Carolina

We are also pleased to honor our Southeastern Region award winners:

- **Southeastern Region Elementary Art Educator:** Drew Brown from Georgia
- **Southeastern Region Secondary Art Educator:** Jill Ritchey from Alabama
- **Southeastern Region Higher Education Art Educator:** Olga Ivashkevich from South Carolina
- **Southeastern Region Museum Education Art Educator:** Samantha Kelly from Alabama
- **Southeastern Region Supervision/Administration Art Educator:** Henry Price from Louisiana

• **Southeastern Region Art Educator:** Dana Jung Munson from Georgia

And, finally, our state honorees are:

- **Alabama Art Educator:** Lindsay Mouyal
- **Florida Art Educator:** Glendia Cooper
- **Georgia Art Educator:** Dana Jung Munson
- **Kentucky Art Educator:** Judi Haynes
- **Louisiana Art Educator:** Nancy Von Brock
- **Mississippi Art Educator:** Kathy Gibson
- **North Carolina Art Educator:** Borim Song
- **South Carolina Art Educator:** Cynthia Caraway Hudson
- **Tennessee Art Educator:** Anne Henderson
- **Virginia Art Educator:** Twyla Kitts

Congratulations to all of our award winners! I would also like to extend my heartfelt congratulations to the newly elected Southeastern Region VP-Elect, Scott Russell from Virginia. I know he will do a wonderful job! He will also learn a lot as the Elect to your wonderful upcoming VP, Debi West.

This column is bittersweet as it is my last one as the Southeastern Region VP. Over my 4 years as the Elect and then Vice President, I have been privileged and honored to represent the most hard-working, diligent, expert art educators in the WORLD! Many of the names above are educators that I have met personally and know firsthand of their talents. Over the course of my tenure, I have been privileged to visit art educators at summer region conferences in Charleston, SC; Louisville, KY; Mobile, AL; and Nashville, TN. Additionally, I have represented NAEA at state conferences in Virginia, Florida, South Carolina, North Carolina, and Louisiana, where I have met so



Southeastern Art Stars



many wonderful art educators and attended fantastic presentations and workshops. I have also spent many hours working with my fellow Board Members and, especially, my fellow VPs: Laura Milas, Linda Popp, and Penny Venola—through all of the platform work, they made the hours pass quickly. They are wonderful, professional leaders. So, thank you once again for the honor of serving YOU! I close with photos of the Southeastern Art Stars! ■



Debra Pylypiw

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EASTERN REGION

The Eastern Region is proud of our award-winning art educators who were recognized at the NAEA Convention in San Diego. NAEA State Art Educators 2014 were acknowledged and celebrated at the Eastern Region Awards Ceremony. Our Eastern Region State Art Educators are:

Connecticut: Suzanne Dionne

Delaware: Linda Dillon

Maine: Sandy Brennan

Maryland: Elisa Patterson

Massachusetts: Ruth Starratt

New Hampshire: Martha Rives

New Jersey: Linda Devlin

New York: Janice Oldak

Pennsylvania: Lynne Horoschak

Rhode Island: Patricia Lucciola

Vermont: Christina Fearon

West Virginia: Sandra Shaw

Our 2014 Eastern Region Art Educator is Susan Bivona from New Jersey. Susan is the elementary art educator at Mount Prospect School in Basking Ridge, New Jersey. She teaches over 600 students each week. We celebrate Susan for always pushing her students to reach for their highest dreams.

Members of the Eastern Region received regional awards at other ceremonies during the Convention, and were also recognized at the Eastern Region Awards Ceremony:



Mary Ann Stankiewicz



James Haywood Rolling Jr.



Anne Manning



Zoe Kasprzyk



Argy Nestor



Eleni Dykstra

National award recipients from the Eastern Region.

Eastern Region Elementary Art Educator: Rebecca Carleton, Vermont

Eastern Region Secondary Art Educator: Ryan Twentey, Maryland

Eastern Region Museum Art Educator: William Crow, New York

Eastern Region Supervision/Administration Art Educator: Deborah Hansen, Delaware

Members of the Eastern Region received national awards at other ceremonies during the Convention, and were also recognized at the Eastern Region Awards Ceremony:

National Art Educator: Mary Ann Stankiewicz, Pennsylvania

National Higher Education Art Educator: James Haywood Rolling Jr., New York

National Museum Education Art Educator: Anne Manning, Maryland

Rising Stars Secondary Recognition Program: Zoe Kasprzyk, Maryland

J. Eugene Grigsby, Jr. Award:

Debra Ambush, Maryland (not pictured)

Distinguished Service Outside the Profession: Argy Nestor, Maine

Marion Quin Dix Leadership Award: Eleni Dykstra, Maryland

Our students, parents, and communities truly benefit from such a remarkable team of art educators who share their artistic passion and expertise daily in our schools, universities, centers, and museums. It is an honor to applaud your joyful work. When you can achieve this level of recognition, I know you must love what you are doing and that is why your work is joyful. Your actions inspire us all. Team East is extremely proud of your accomplishments.

This is my final NAEA News column as Eastern Region Vice President. I am very thankful for everyone that I have had the opportunity to work with during my tenure as VP.

"Each thing she learned became part of herself, to be used over and over in new adventures." —Kate Seredy, *Gypsy*, 1951

Please welcome the incoming Vice President, Peter Geisser, following the Board Meeting in San Diego. Peter will be joined by June Krinsky-Rudder as she begins her 2-year term as Vice President-Elect. I am passing the Team East rooster to remarkable leaders! ■



Linda Popp

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Elect: Peter Geisser, 19 Philmont Avenue Cranston, RI 02910. 401-829-7142. petergeisser@cox.net

PACIFIC REGION

This year is already flying by, marked by the success of yet another fantastic NAEA National Convention in beautiful San Diego, California. For those of you able to attend, you know what a plethora of workshops and events there were. For those of you not able to attend, here's hoping that you too, will make the commitment to enjoy all a convention of this magnitude has to offer next year in New Orleans.

One of the personal highlights for me as the Pacific Region Vice President is the Awards Presentation. I always eagerly look for the letter with our regional winners and can anticipate the thrill with which the recipients receive this news.

Pacific Region Awardees include: Elementary Art Educator, Michael Simmons of Oregon; Higher Education Art Educator, Lisa Hochtritt of Colorado; and Museum Education Art Educator, Elizabeth Gerber of California. The Pacific Region Art Educator of the year is Michelle Montierth of Utah.

State Art Educators of the year are: Jenifer Cameron of Alaska, Connie Ferguson of Arizona, and Julie Tonkovich of California. Joining the ranks are Elizabeth Buhr of Colorado, Karen Fothergill of Idaho, Teresa Heil of Montana, and Liza Amor of Nevada. Also honored are Lynn Pass of Oregon, Michele Montierth of Utah, and Russ Ford of Washington.

Douglas E. Blandy of Oregon was honored by NAEA with The Council for Exceptional Children (CEC), VSA Beverly Levett Gerber Special Needs Lifetime Achievement Award.

NAEA also honored Linda Kielsing of Oregon with the Distinguished Service Within the Profession Award.

Everyone is encouraged to become more active at state, regional, and national levels, as receiving these awards helps promote you, personally, as an art educator and gives you clout when addressing administrators, school boards, and communities. There are many ways to become more active outside of your school and district. Apply to present workshops at your state, regional, and national conferences. Contact the NAEA Research Commission for ways to participate in research in your classroom. Look to your divisions to see how you might become more active. Write book reviews, run for office, and attend Regional/National Summer Leadership Conferences.

Remember to keep up your personal professional portfolio, resume, and curriculum vitae. Time gets away from all of us so rapidly and you never know when it will be necessary to come up with titles, dates, and places that you presented a workshop, attended an inservice, or served on a committee. This information is vital to running for office, applying for grants and committees, and receiving awards nominations.

Some exciting news has come in from **California**. Under the new NAEA dues collection guidelines, the state voted to partner with NAEA to collect mutual dues, with a 90% vote in favor. The membership effectively has doubled to over 1,000 with the addition of the NAEA members to the state roster. Because the NAEA Convention was in their home

state, and in keeping with the perception that California is full of movie stars, the hospitality booth had sunglasses for people to bling and then take their Facebook photo with a cut-out movie star. The slogan was "The future of art education is so bright that you have to wear shades." The culmination of California Youth Art Month shows was held at the Crocker Museum in Sacramento, the State Capitol, as part of an arts advocacy event. State legislators attended a reception. Small posters with student artwork and advocacy points were also handed out during visits to the legislature.

Wyoming, after many years of inactivity, has formed a viable state organization and hosted their first state conference in Chayenne on March 1. This has been a longtime coming through the efforts of Diana McDougal, who has acted as the lone active representative for many years.

British Columbia announced that the draft Arts Education curriculum (K-8) is now available online for feedback. Draft documents are available at: <https://curriculum.gov.bc.ca>

Montana held their Winter Retreat Workshop in Encaustics on March 8-9. This was taught by Suzanne Truman, at the Lubrecht Experimental Forest near Missoula. An Art Therapy for Art Teachers workshop sponsored by MT OPI/ Indian Education for All was held March 27-29 in Pablo.

Pat Burdette, **Arizona** President, and Michelle Lindsay co-presented at the National Convention on "TAB—Choice Secondary Learning Environment Success," a hot topic in art education. A new listserv is helping the

state reach the membership where they are with the timeliest communications possible.

Oregon is busy completing revisions of OAEA's Constitution & By-laws and OAEA job descriptions. Their annual juried student art show, Artist Statement!, is now a marquee event for their Youth Art Month activities, held in March. Oregon was proud to honor four colleagues in San Diego as recipients of awards: Lynn Pass, Michael Simmons, Douglas E. Blandy, and Linda W. Kielsing, whose awards are listed above.

And lastly, it is time for me to say goodbye and hand over the Vice Presidential reins to Patrick Fahey. He will be a wonderful representative for the Pacific Region. It has been a pleasure representing our region and meeting so many of its wonderful members. Here's to a most rewarding and invigorating future for you all.

■



Penelope Venola
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WESTERN REGION

Visualize your art students 15 and 30 years from now. What kind of adults will they be? How might you define success using this longer view? Are your former students attending art exhibitions? Do they support arts organizations and philanthropies? Are they parents who value their child's participation in the Arts? Have they established themselves as an artist, designer, or as a recognized leader? Thanks to Ken Ginsburg of the Children's Hospital of Philadelphia, a recent school district speaker, I have been reminded that resiliency and having a sense of meaning in your life is how success and happiness should be measured. Generosity, compassion, kindness, and grit are not visible if success is too narrowly defined as end products or test scores. More about this topic from Ginsburg can be found at www.fosteringresilience.com

Arkansas Art Educators held their conference on November 14-15, 2013. The kickoff event at the Arkansas Arts Center was held on the evening of the 13th and was enjoyed by all. Nancy Walkup, NAEA Elementary Division Director, was the keynote speaker this year.

The **Kansas** Art Education Association has revitalized the "drive-in movie" concept. Instead of watching a movie, KAEA members participate in "Drive-In" collegial workshops with area art teachers. Each region of the state hosts multiple Drive In gatherings throughout the year. Some of the events this year have included visits to local art museums, participating in a lesson plan swap, and learning how to use cold join jewelry techniques. Whatever the activity, our Drive-In events have been a great way to stay connected between KAEA conferences.

The **Illinois** Art Education Association is taking a proactive role in advocating the Arts in Illinois schools. During our state conference in October our guest speaker, NAEA Executive Director Deborah Reeve, encouraged teachers to spread the word about the importance of



Sumi painting at the Arkansas conference.



"Common Core and the Art Curriculum" with guest speaker Joyce Huser (Kansas).

the Arts as part of educating the whole child. Under the leadership of Chris Grodoski, NAEA Research Middle School Commissioner, and his Advocacy Task Force, IAEA will hold its first capitol day on April 29 at our state capitol in Springfield, Illinois. This event will be in collaboration with the Illinois Arts Alliance. A flyer was created by members of the task force to be circulated, among other handouts, to Illinois state legislators. The goal is to put the benefits of an arts education to our students in the forefront in the minds of leaders.

The **Michigan** Art Education Association has grown last fall and early winter. Growth was found in two groups: MAEA returning members and first-time members. The fall conference was held at the beautiful Grand Hotel on Mackinac Island. The wonderful venue enhanced the meaningful professional learning that occurred and the interpersonal collaboration energized the entire weekend. This memorable event could not have happened without the efforts of our confer-

ence chairs—Suzanne Butler-Lich, Cindy Todd, and Melissa Hronkin—and their fantastic team of volunteers. Thank you to everyone who attended and helped!

Special thanks to Holley Smothers, Sheryl Lamme, **Missouri** Art Education Association Council, all the awesome D6 members, and who helped MAEA *Capitalize on the ARTS* for our spring conference in Jefferson City. Participants were treated to keynote speakers Shyla Rao and Juan Carlos Castro. The 2014 MAEA Award Winners include: Educator of the Year—Vicki Bean; Higher Ed—Belinda Smith; Secondary—Tina Hyde; Elementary—Hester Menier; and Retired—Helen Hume. The fall conference is scheduled for October 3-4 at Knob Noster State Park.

As this is my last column, I wanted to close with a warm Thank You to the leaders, past and present, of the Western Region. We have made a great team and I am grateful for your support, wisdom, and commitment. My role as Vice President has been a true honor. I have found much of the energy for the art class-



Advocacy Task Force in Illinois prepares for first capital day.

room through the support, shared ideas, and opportunities that flourish among my NAEA friends. Elizabeth Harris Willett will assume this position at the end of the National Convention in San Diego. Elizabeth has proven herself a strong and creative leader. She and other state leaders are why I know "West is best." ■

Yours fondly,
Laura



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Reflections on Elliot W. Eisner as Mentor, Colleague, and Friend

by Stephen M. Dobbs

Stephen Mark Dobbs was a doctoral student with Elliot Eisner at Stanford in the 1970s. Dobbs went on to a career in philanthropy, serving as president or CEO of a half-dozen charitable foundations.

I first met Elliot Eisner in 1968, when I signed up for his art education program at the Stanford University Graduate School of Education. I joined a cadre of a dozen doctoral and a few master's students in a program that had only one permanent faculty member. Elliot did everything: taught the basic courses, presided over the doctoral seminar, oversaw research and curriculum projects, sat on doctoral committees, and introduced his students to the professional world. Much of this happened in a regular evening seminar in which we closely examined the readings he had selected. By the end of the 1970s, seven of those books were his own!

Elliot was awesome as a thinker and writer, one of the most prolific scholars of his generation. He authored several dozen books and major reports, and hundreds of articles, book chapters, invited papers, and other presentations. He loved to write, relishing the encounter with his beloved yellow-lined pads. I have memories of him writing while bent over the kitchen table and while sitting in an airplane seat at 30,000 feet.

It is difficult to convey in qualitative terms the character of his writing. Other students and I felt we were present at the Creation, having heard Elliot's discourse and then seeing the same words in print in the numerous publications which spread his ideas. His students, among others, were nurtured on "Eisner literature" including *Educating Artistic Vision* (1972), *The Educational Imagination* (1979), *Cognition and Curriculum* (1982), *The Art of Educational Evaluation* (1985), *The Enlightened Eye* (1991), *The Kind of Schools We Need* (1998), *The Arts and the Creation of Mind* (2002), and *Arts-based Research* (with Tom Barone, 2012).

Elliot sometimes had a flair for the dramatic. One evening at our doctoral seminar, we sat in awe while listening to an audiotope Elliot had obtained of John Dewey lecturing at Teachers College, Columbia University. Elliot was summoning a great voice from the past not to add content but to enhance the aesthetic impact of the learning experience. After the seminar Elliot often went with his students to Amber Lantern restaurant near the Stanford campus. Vigorous conversation continued over beer and pizza about such topics as writing for

publication, networking at conferences, and participating in the professional field.

Elliot was a role model for many of us with his leadership in NAEA, AERA, InSEA, and The John Dewey Society. He proved himself an effective political luminary in addition to being the epitome of intellectual and literary achievement. He helped organize special interest groups for NAEA and AERA. For many years the NAEA National Convention featured a "Stanford Dinner" for alumni, which usually drew a sizeable contingent typically involved at many levels within NAEA, following Elliot's lead. He loved these reunions and he bantered with his students about jobs, publications, and other matters. In Atlanta in the early 1980s, while celebrating Elliot's 25th anniversary at Stanford, I organized a Festschrift of essays about Elliot's prodigious work; he was surprised and humbled by its publication.

Eisner reciprocated by being available to his students when, busy as he was, they needed him. He supported his students individually, working closely with them on research and other projects. We all became familiar with his 1930s-style, book-lined office in the old Cubberly Education building. I recall his patience and encouragement, and his ability to answer questions with clarity and concision. He also did not hesitate to offer constructive criticism when he felt a student could do much better. Some people were intimidated by Elliot's occasionally brusque manner, but there was also warmth on the other side. We were also grateful for his ability to secure financial assistance to help his students meet Stanford's costs.

The major research activity of the graduate program was the Kettering Project, named for its foundation sponsor. Kettering was a multi-year effort based on a structured but diverse curriculum with innovative instructional resources. The Kettering Fellows gathered at Alvarado House on the Stanford campus several afternoons a week and engaged in communal review and revision of the experimental curriculum. Elliot was proud of his students and gave extensive feedback on everybody's work. We laughed a lot but got work done. Conceptually the Kettering Project anticipated what became known years later



For many years the NAEA National Convention featured a "Stanford Dinner" for alumni, which usually drew a sizeable contingent typically involved at many levels within NAEA, following Elliot's lead.

as Discipline-Based Art Education (DBAE), an approach to teaching and learning in the visual arts building on the disciplines from Kettering: art production, art criticism, and art history. Many of Elliot's students were involved at one time or another with the Getty-sponsored DBAE approach.

I had the good fortune to work with Elliot on another research project a few years later when I was teaching at San Francisco State University. Elliot and I traveled around the United States to interview the museum directors and educators of 20 leading American institutions. We met with several icons of American art museum leadership, including Philippe de Montebello at the Metropolitan and J. Carter Brown at the National Gallery. Recommendations issuing from that research helped furnish the basis for museum education reform and the development of such concepts as "silent pedagogy." One of the perks of this assignment was traveling to Europe and writing our final report in Utrecht. It was published in 1986 as "The Uncertain Profession."

I cannot express in words what it means to me to have been a co-author with Elliot. I was also very fortunate to substitute for him as a visiting professor in the School of Education during one of his sabbaticals. In Utrecht, Elliot took me to museums and galleries, antique shops, bakeries, and fine clothes stores. Reaching back to the sensibilities he acquired as a young man working in his father's leather goods store in Chicago, Elliot would select a coat and then subject it to his own special scrutiny, examining the hand stitching and other details.

He could teach anywhere, but he was really extraordinary outside of the classroom, in such

venues as a fine men's clothes store where he could informally teach connoisseurship. During a prior Eisner family year overseas my wife, new baby son, and I lived in the Eisner house at 820 Tolman Drive. It was a wonderful experience seeing the world through my mentor's eyes in his own home. While the art collection had not yet become the wonderful small gallery it is now, there were paintings on the walls and sculptures on the tables. It was a great year although my efforts to care for Ellie's bonsai plants met with disaster.

But the Eisner backyard was otherwise tranquil. During my year "in residence" I spent countless afternoons reading and writing, trying to finish my dissertation while working at the desk of my chief dissertation advisor. Many years later, after Elliot retired, he and I would have lunch in the neighborhood and then sit out in the backyard, each of us napping and soaking up the Stanford sun. Elliot would sit contemplatively in his garden, wearing his baseball cap, perhaps writing his next essay in his mind. Maybe he was envisioning some faculty descendant teaching the doctoral seminar, like playing the tape of John Dewey, playing a recording of Elliot Eisner articulating the fundamentals of *Educating Artistic Vision*.

We all will miss this remarkable man who had such a zest for life, especially for art, represented by the collection of African images of which he was justly proud. He and his wife loved to travel and add to their collection. I will always remember, honor, and cherish the man who regarded "mind as a cultural achievement," and who was my mentor, colleague, and friend. ■

Nominate by July 1!

NaEA

NAEA Call For Nominations

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

President and Division Directors: Elementary, Middle Level, Secondary, Higher Education, Museum Education, Supervision/Administration, and Preservice

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

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

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

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

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

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

“There is a growing need to develop art educators as transformational leaders who will assume leadership positions within their own professional contexts and advance NAEA's mission through service to their communities, schools, districts, and state and national professional organizations.”

From "The Artistry of Leadership: NAEA to Create a Leadership Development Program, Preparing Members to Excel as Leaders," page 5.

HIGHER EDUCATION DIVISION

Flávia Bastos and Sara Wilson McKay

“In sum, I am asking us to do what we don’t know how to do. I am asking us to recognize the limits of our comfortable past, but not to discard it. As I said, I am asking us to bypass familiar ports and to explore the new seas that we might sail. I think we have already made a wonderful beginning on that journey.” (Eisner, 1998, p. 128)

Last November Sara Wilson McKay and I launched a **Higher Education Division Survey** in an effort to share in the desire to energize the Division, invite greater participation, poll the members about their needs, and establish ways to support membership engagement beyond the Conventions. Approximately 28% of our Division members engaged with the survey. We appreciate everyone who took the time to participate.

There are several issues impacting art education research and practice across the nation today, from common core standards to new models for teacher preparation (EdTPA) that require higher educators to articulate their positions. Our survey examined our understandings around these issues, but also sought to assess **needs and interests** we share beyond that, focusing on the characteristics of our Division within NAEA.

The eight-question survey was a “short and sweet” strategy to get our conversation going. It was distributed with support from NAEA staff to registered Higher Education Division members. Considering the differences among ourselves, relating to the various kinds of institutions and sizes of programs where we work, the answers, especially to the open-ended questions, were quite varied. However, a few themes emerged as having significance to our Division members.

Networking is an expected outcome from all who responded to the survey. A desire for a more clearly demarcated higher education presence within the NAEA National

Convention supported by new mechanisms such as: (a) new format for Higher Education presentations that are inclusive of more voices, (b) blocks of time for higher education activities, (c) clear identification of higher educators’ institutional affiliations, and (d) specific networking activities. In fact, this year during the Convention, one of the Higher Education Division Forums focused on membership and it was modelled after what takes place in the other divisions who typically host meetings that seek to promote networking. In addition to these proposed strategies, how can we continue to expand networking actions



Wordle generated from the open-ended comments of survey respondents.

beyond the Convention, creating a more engaged and connected Higher Education Division experience?

Expanding research capacity is a priority for higher educators. Research is intrinsically linked to our professional activity and maximizing our access to research knowledge and opportunities is an important issue for survey respondents. They expressed an expectation that within the Division and the Convention, opportunities could be created for sharing research, reporting on current research, and mentoring new researchers. An expectation that hearing research reports from multiple voices, various methodologies, and stages of development in research expertise could be very beneficial for members who are in the process of refining their research expertise. Also, in a related capacity, members mentioned that their ability to know and access a variety of Division members who are engaged in research would be very valuable in more appropriately selecting reviewers for tenure and promotion cases. There is a tangible overlap between the research needs identified by respondents and the mission of the NAEA Research Commission. As a division, how can we be actively engaged with the work of the Commission in ways that can generate and advance research developments?

Understanding the impact of national policies on visual arts education practice to shape advocacy generates significant energy among our Division members. The impact of current policy developments, such as Common Core Standards, Teacher Assessment, and the rise of corporate preservice teaching assessment products (such as Pearson’s EdTPA) have made higher educators in the visual arts feel susceptible to external lobbying efforts instead of genuine educational concerns. Discussions on the higher education listserv about these issues are often lively and informative, through mutually supportive and empowering dialogue. In light of the current views informing policy in the United States, how can art educators respond in ways that shape the national conversation to affect policy?

The perspectives we gathered through the survey unveil three important areas—networking, research, and policy—that must inform our Division’s activities. These priorities informed the discussions during the Division Business Meeting at the Convention and members are invited to continue the discussion and participate in next steps. If you haven’t already, please, join the Higher Education Listserv (send an email to highered-announce-subscribe@artedlists.org and/or highered-discussion-subscribe@artedlists.org with “Subscribe” in the subject line) for announcements and discussions and/or contact your Regional Division Director about your willingness to participate. We look forward to continue to improve the Division’s efforts to meet the needs of its members. ■

Reference

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Flávia Bastos
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In Memorium

David W. Ecker, NAEA Distinguished Fellow and Professor Emeritus of the Department of Art and Arts Professions at New York University, passed away of cancer on December



31, 2013, while in residence at his New Hampshire home. David joined the faculty of the NYU School of Education as Professor in 1968. Before that he taught at The Ohio State University. His contributions include being a former President of Ohio Art Education Association; Co-editor of *Studies in Art*

Education; Higher Education Division Chair; Member of the Council for Policy Studies in Art Education; delivering the Viktor Lowenfeld Lecture at the 1986 NAEA Convention; and an elected member of the Distinguished Fellows Class of 1987.

He made numerous contributions to the field of art education including his field research in many nations; his theory of the artistic process as qualitative problem solving; and the founding, in cooperation with other artists and scholars, of the International Society for the Advancement of Living Traditions in Art (ISALTA). David’s writings continue to inform and ground scholarship in aesthetics and art education, and, as an advisor in the NYU doctoral programs, he worked with, and influenced, students from all over the world. Many will no doubt remember David as a person of compassion who cared deeply for them.

Ecker has been a leader in preserving and nurturing those arts in danger of being lost, has been at the forefront of promoting multicultural art education in both third-world and industrialized societies, and, with other contemporary luminaries in the field, and was a founder of ISALTA.

As David states in his autobiography, “My interest in art theory has been central to my development as an art educator.” He was interested in bridging the two fields of aesthetics and art education before NAEA officially recognized aesthetics as a component of art education (along with studio, art history, and art criticism.)

A decided influence on the course of art education throughout the second half of the 20th century, Dr. Ecker’s accomplishments may be found summarized on the website established in his honor: <http://www.david-wecker.net>. Persons interested in commemorating and honoring Dr. Ecker by submitting personal, historical, and biographical material, are invited to participate in the “Book of Friends,” and/or “Congratulatory Tablet” sections of his website as described at the foot of the homepage noted above.

Contributed in part by Rick Lasher, Chair, NAEA Distinguished Fellows.

NAEA Distinguished Fellow **Esther Page Hill**, of Charlotte, North Carolina, passed away on January 30, 2014, at the age of 93. Her art



education career spans many decades, including teaching art in Virginia and New York City; serving as an Art Consultant and Art Supervisor in Charlotte, North Carolina; and teaching art at The University of North Carolina. She has also exhibited her textiles and paintings in galleries throughout Virginia and North Carolina. An active member of NAEA, Hill was elected as a Class of 1995 Distinguished Fellow, and has won several awards including the COMC J. Eugene Grigsby, Jr. Award (1983) Student Chapter Sponsor Award of Excellence (1985). She is survived by her daughter, son-in-law, and grandsons, and will be remembered and missed by family, friends, colleagues, and students she mentored over the years.

William Harris: Esther was a consummate professional art educator-artist with class. She gladly served as an elder-mentor for many of us when multicultural/diversity content became infused into the forefront of education. I love you Esther and will greatly miss your guidance and that twinkle in your eyes when you smiled or laughed. Thank you for always being there for us!

Dean Johns: We were deeply saddened by the death of a wonderful friend and colleague, Esther Page Hill. I have had the unique experience of working with her as a coworker at the University and also as a supervising teacher, when I was in the classroom for her student teachers. I also had the pleasure of being at and speaking at her 90th birthday celebration a few years ago where we had breakfast for dinner, one of Esther’s favorite meals! I shall always remember her laughing and dancing with her grandsons. She will truly be missed!

SECONDARY DIVISION

One of the great parts of serving as your Secondary Division Director is becoming aware of the great things that our members do. By attending NAEA state and regional conferences, I get to see wonderful ideas presented by amazing people. I also come in contact with excellent examples of teaching by reviewing our national award nominations. This past month we honored a few teachers that were recognized at the National Awards Ceremony in San Diego on Saturday, March 29.

This year's **National Secondary Art Educator, Bobbi Yancey**, has made numerous contributions to her school and the school system during her tenure as an art educator in the Calcasieu Parish School System.

She conveys a deep passion for art and is dedicated to promoting art in the community. She is resourceful in acquiring funding and support for her student's artwork. Her commitment to the arts is evident in her personal works, which are displayed permanently in local hospitals, churches, battered women's shelter, and many art festivals.

Nancy Von Brock (LAEA Past President), shares, "Bobbi is an inspiration to our profession. She lives her mission to bring art to the students of Louisiana, and represents the best of our community and state. She is an outstanding role model who leads by example." She received her National Board Certification in 2006 and has served NAEA by presenting at several NAEA conferences and representing her state at the Delegates Assembly.

Dr. Daniel Vidrine shares, "I can ardently report that as a teacher of children and leader of teachers, she is one of the best. Her instructional setting is a rich and diversified one: creative through a philosophy that embraces

Why not start today and think of a colleague who deserves recognition and begin writing a nomination? We all know someone who is worthy of praise and recognition.

and encourages arts and technology. Her classroom/art studio is a learning center that cleverly incorporates high tech innovations with sound traditional art concepts...."

Ryan Twenty, the **Eastern Region Secondary Art Educator**, teaches Photography and Interactive Media Production at Parkville High School in Baltimore County.

This dedicated teacher works beyond the school day to devote countless hours to his students' artistic interests and helps them develop the skills they need to be successful in his classes and beyond. He sees value in his students working collaboratively to solve problems and working through projects to completion. He built the Advanced Placement program at Parkville High, where the students now believe they can be successful and are achieving amazing results, earning a 90% pass rate. He works in a "tough school," yet his students are creating portfolios of artwork that are recognized as of the highest level.

His Supervisor, Alicia Fales, says of Ryan: "He is an innovative, unselfish, sincere, respected, dedicated, and professional educator! He is a willing mentor to his peers and to his students. Ryan's dedication, intelligence, and compe-

tence have earned him the respect of his students, his supervisors, and his peers."

Jill Ritchey teaches at Shades Valley High School in Jefferson County, Alabama, and is this year's **Southeastern Region Secondary Art Educator**. She is dedicated to the profession of art education and it shows in all she does: She leads the National Art Honor Society for her school, serves as department chair, facilitates her student organized fundraisers within the arts community, and provides a variety of art exhibition opportunities for her students.

She also goes above and beyond the duties of art teacher at Shades Valley High School and serves as a leader in her school community and is a strong advocate in all curriculum discussions involving the arts and art education. She has presented at NAEA Conventions and within her state.

Jill's Visual Arts Supervisor, Stacia Jacks, says of her: "She consistently incorporates cross-curricular content, literacy skills, and multiple forms of assessments into all of her visual arts lessons. Jill finds creative ways to tune in to the interest and needs of her students while staying true to the traditional fundamentals of studio work!"

The **Western Region Secondary Art Educator, Shelley K. Self**, has an outstanding record as an art educator in Coweta Public Schools since 1992. She was able to visit Japan as a Fulbright Fund Memorial Fund Scholar, achieved National Board Certification, and is a recipient of the Milken National Educator Award. Her presence has greatly strengthened the arts in that district and inspired countless students who have had the good fortune of being in her challenging classes.

Donna Barnard, a colleague, shares: "Her philosophy lives and breathes in her students as they enter and leave her classroom, taking with them a bit of her passion as they embark on their own journey. Shelley's priorities rest in teaching her students, and from what I have witnessed, her ability to build student relationships and teach students about making art is second nature to who she is."

The purpose of these awards is to recognize the excellence of outstanding individuals who focus their professional attention on quality art education and who are exemplary art educators. While the deadlines aren't until October 1, why not start today and think of a colleague who deserves recognition and begin writing a nomination? We all know someone who is worthy of praise and recognition. ■



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MUSEUM EDUCATION DIVISION

Michelle Grohe, Eastern Region Museum Division Rep, Co-Author

Gathering during the National Convention is such a gift. We connect with each other, meet new colleagues, learn new models, clarify ideas through the lens of research, and reflect on practice. My sincere thanks to the educators who presented sessions and to each of you who helped make our days in San Diego so vibrant.

I am grateful to Emily Holtrop, who organized a terrific **Museum Education Preconference** in Balboa Park and at the Museum of Contemporary Art in San Diego. Morning panelists—Giselle Antoni of Big Thought, Heather Berry of the American Alliance of Museums, and Lisa Silagyi of the Balboa Park Learning Institute, in conversation with Will Crow of the Met—crystallized the value of collaboration as a means of opening our organizations to new perspectives, leveraging community strengths, and heightening the public value of our museums. We were able to then reflect on these ideas and consider concrete practices during morning and afternoon sessions that investigated different approaches to external collaboration. I thank the host museums and San Diego peers for their hospitality.

The annual **Awards Ceremony** is one occasion when we gather to celebrate the contributions of colleagues. We presented awards to these educators during a lively ceremony in San Diego:

- **Anne Manning**, National, for her exceptional vision, leadership, and commitment to innovation and collaboration at the museums where she has worked and as former Director of the Museum Education Division.

- **Elizabeth Gerber**, Pacific Region, for her deep contributions to nearly every sector of the LA community as an educator at LACMA.
- **Scott Winterrowd**, Western Region, for his impact on gallery teaching, scholarship, and art education in the Dallas area and beyond.
- **Samantha Hightower Kelly**, Southeast Region, for her leadership at the local and state level and for introducing programs that expanded community and family engagement at the Birmingham Museum of Art.
- **William Crow**, Eastern Region, for improving the ways in which museums foster teacher and student learning and for his leadership in the field at both local and national levels.

The Research Initiative is at an exciting turning point. We have submitted an application for funding for a planning year, cemented a collaboration with the Association of Art Museum Directors, and issued research RFPs for a rigorous, national study that would investigate the question: What are the benefits to students of engaging with original works of art within the context of object-based art museum programs that take place during the formal school day? The study will also seek to determine patterns of similarity and difference among student data, and address what influences or produces the learning outcomes that result from a museum experience.

Physically gathering to learn from each other is not always possible, and we all benefit from more frequent interactions with peers. Thus, the Division charged a **Peer-to-Peer (P2P) Initiative Team** to develop a program. In November 2013 we kicked off a series of **Google+ Hangouts on Air** as the first step to provide our Division's membership with opportunities to connect via the Web year-round. We evaluated the pilot this January.

P2P by the numbers:

- 7 hangouts featuring 32 presenters from 18 institutions between November 2013 and January 2014.
- 180 followers on NAEA Museum Education Division's Google+ page.
- As of February 1: 510 viewed hangouts live; 655 total views.
- 93% of respondents would participate in a future Hangout.

P2P team members served as technology hosts and advisors and often moderated sessions. This was crucial—half of those responding to surveys felt comfortable with the technology while the other half was uncomfortable or unsure. Hangouts on adult evening programs, teen programs, and Common Core Standards were the most popular. Respondents expressed interest in a mix of formats, including interactive discussions on books, articles, and learning theories, as well as best practices. Some noted how the medium allows us to include key audience voices, as was the case of the Teens Take Two session. There is potential to grow membership and community: 90% of respondents work in art museums but only 58% are members of NAEA. Overall, the P2P Google+ Hangouts hold great promise and I offer a big thanks to the P2P super team who made this initiative possible! I leave you with quotes from the field about the Hangouts:

"We watched the Teens Part 1 session with three of us in my office, which made the experience more directly relevant to all of us who work with teens. It also got my colleagues interested in Google+ Hangouts themselves."

"These are a great way for continuing professional development and staying connected in the field, especially as the sole educator at my museum."

"I appreciated how easy it was to ask questions and participate and how many thoughtful and talented voices were heard."

"I often can't go to conferences, so this is the next best thing!" ■



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ELEMENTARY DIVISION

Thoughts on Leadership

NAEA thrives because of the exemplary art teachers who belong to it and work to support and advance art education. In compiling the information on our division award winners, it didn't take long to realize some of the commonalities these award recipients share. They tend to be longtime NAEA members and active at both state and national levels. They attend and present at state, regional, and national conferences. They are likely to be practicing artists and comfortable with social media. They are interested in seeing their students' work shown outside the school building, whether locally or online. And they all think they have the most wonderful job in the world. We encourage you to consider contributing your own strengths to NAEA in similar ways.

NAEA's Award Winning Art Educators

Our **National Elementary Art Educator of the Year** is **Melissa Hronkin**, an art teacher at Houghton Elementary who lives in Greenland Township, Michigan. Melissa is also the Elementary Art Educator of the Year for the Michigan Art Education Association. Melissa's passion for beekeeping has influenced her encaustic and installation artworks. Her passions have led her to present her own TED Talk at Marquette TEDx Talks, "Lessons from the Hive," which you can watch

at www.youtube.com/watch?v=fxlkOKsdrJQ. You can also visit her gallery at www.zerodegreesgallery.com/melissa-hronkin.html and her blog at www.melissa-hronkin.blogspot.com.

"I consider Melissa the female version of the Renaissance Man. She is multifaceted: artist, teacher, educator, community member, and farmer/beekeeper, all with quiet words and deep thoughts."
—Suzanne Butler Lich

The **Eastern Region Elementary Art Educator** award was presented to **Rebecca Carleton**, who teaches at Randolph Elementary School in Randolph, Vermont. You can find Rebbie's students' work at www.artsonia.com/schools/school.asp?id=80841

"Rebbie is a great believer that the arts provide students with unique and powerful methods of communication, are a vehicle for understanding cultural diversity, and enhance creative problem solving. She works hard to ensure that students of all abilities are meaningfully involved in projects and gallery experiences. The lives of many young people and adults in the region have been enriched through her work."
—Janet Cathey

Drew Brown is the **Southeastern Region Elementary Art Educator** and teaches at Sweet Apple Elementary School in Roswell,

Georgia. She is the GAEA Elementary Art Educator of the Year 2013, a past president of GAEA, and the 2008 GAEA Museum Educator. You can view Drew's students' artwork at www.artsonia.com/schools/school.asp?id=93085

"Drew Brown is a teacher of the year each and every day. She showcases what it is to care and love each of her students, believing in them as learners and creative artists. She is not only my art teacher hero, she is her students' hero and her colleagues at the state and national level."
—Debi West

Melanie Robinson is the recipient of the **Western Region Elementary Art Educator** award. Melanie has been an art teacher at Cedar Springs Elementary in House Springs, Missouri for 13 years. She has been a member of NAEA since 1993 and has attended four national conferences and presented at almost every state conference for the last 20 years. You'll find Melanie's students' artwork at www.artsonia.com/schools/school.asp?id=22482

"Melanie Robinson is a teacher who is passionate about her students. She is a superb educator and supporter of art education for all children at all levels."
—Paul Ziegler

Our **Pacific Region Elementary Art Educator** award goes to **Michael Simmons** of Portland, Oregon. Michael teaches at the Buckman Arts Focus School in Portland where his school

program includes visual arts, music, dance, and drama for all 500 students. Michael has been named Oregon Art Teacher of the Year for 2012, has attended national conferences since 1999, was the Pacific Region Elementary Director in 2005, has been a presenter at state and national conferences, and serves as an adjunct professor at Portland State University. Check out Michael's blog at www.seldomscenearworks.com

"In his selection you will find a rare human being who embodies the integration of life and art that all of us need in our lives to be fully human."
—Chisao Hata

Summer Leadership Development Conference in Santa Fe

We hope to see you at the NAEA National Leadership Conference in Santa Fe, July 25-27, 2014. This conference replaces the regular summer Regional Leadership Conferences. I can't think of a more art- and culture-filled place! ■



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



Above: The Institute of American Indian Arts in Santa Fe. Right: Adobe rules in Santa Fe.



MIDDLE LEVEL DIVISION

"It is the supreme art of the teacher to awaken joy in creative expression and knowledge."

I love the above quote by Albert Einstein. It truly captures what our profession can provide to the students we serve. It inspires me to become the best educator I can be, and gives us a picture of what outstanding educators can do. Two of these types of educators were honored during the Middle Level Division Luncheon at the NAEA National Convention. We were able to celebrate, honor, and personally learn more about our NAEA Middle Level Art Educator of the Year and our NAEA National Junior Art Honor Society Advisor of the Year. For those not able to attend, we have some thoughts from our honorees, in their own words:

NAEA Middle Level Art Educator of the Year: Carolee Brophy Miller



From the early '60s I always wanted to be an art teacher. My junior high art teacher is the whole reason I am where I am over 50 years later. With art as a regular class during the week and Saturday classes at MICA, I learned to express my creative talents and felt the desire to pursue an art education degree at the University of Maryland. Moving to Louisiana in 1973, I found it hard to find a teaching position in art in

the public schools. Financial restraints had done away with regular art classes. Not wanting to sit idle, I volunteered my services to my Catholic parish school in 1976. Since the tiny religious principal had no money either, I worked one day a week for free in the middle school. Now 38 years later and a paycheck, I'm still there inspiring creativity, hoping for a bigger art room, a better sink, more storage, and a kiln. It's a fabulous situation and I wouldn't trade it for the world. I am honored to accept this award on behalf of St. Edward the Confessor School.

NAEA National Junior Art Honor Society advisor of the Year: Dallas Gillespie



I have worked in the Gwinnett County Public School system in north metro Atlanta for 11 years. A graduate of the University of Georgia and under the guidance of Richard Siegesmund, I received my base knowledge for my current pedagogical beliefs. All of my teaching experience has been in middle school and 10 of those years have been in my current position at Osborne Middle School. I love what I do and feel honored to have been selected as the NAEA National Junior Art Honor Society advisor of the Year.

After many years involved in GAEA and NAEA, I realized that having just an art club was depriving my students from the important core values of NAEA. So, I created our program to implement these core values with my students by creating art with a purpose. The student members have embraced the idea that they can make a difference with art and have done so by holding an annual art show where we sell art to give money collected to local charities of their choice. The last 2 years we have donated over \$750 to the Georgia Society for the Prevention of Cruelty to Animals and plan to raise money to support our school's Relay for Life program in the spring. Empowering students to make a positive difference in the world using art gives greater purpose to all those involved. Consider starting your own NJAHS program, as it builds a lasting relationship with students, art educators, and the community.

Carolee and Dallas represent the best of what our profession has to offer; however, we need to have more great art educators involved in the growth and evolution of our profession. Please consider becoming a part of the exciting opportunities you can find through the NAEA Middle Level. Connect, share, and find out how you can become involved. You

NAEA Middle Level NING: www.naeamiddle.ning.com
NAEA Middle Level Listserv: www.arteducators.org/news/listserv
NAEA Middle Level on Facebook: www.facebook.com/naea.middlelevel
NAEA Middle Level on Twitter: www.twitter.com/naeamiddlelevel
NAEA Middle Level on Pinterest: <http://pinterest.com/naeamiddlelevel>

can volunteer your time as a regional director, share ideas through our social media sites listed below, or do behind-the-scenes work for the NAEA Middle Level. I believe that children are waiting to feel that joy in creative expression and knowledge. You do it in your classroom. Now is the time to step up and be an active part of our organization, providing support for all of us who are trying to master the "art of the teacher." ■



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New! PRESERVICE DIVISION

Happy NAEA National Convention month! This is such an exciting time for the Preservice Division/Student Chapter. As my role will soon be transitioning into a mentorship/Past President role, I wanted to take this opportunity to share a farewell from our advisor, Amy Pfeiler-Wunder, and introduce the incoming Preservice Division Director, Carla Majczan.

Farewell From Amy Pfeiler-Wunder

My journey with the Student Chapter leadership team also marked the beginning of my journey as a professor in higher education. This is significant because, for any individual or organization, change is necessary for growth. As I transitioned from working in K-8 art education settings while simultaneously working as a doctoral student, I was also able to observe and guide student leaders who also face many transitions as they move from student to art educators in various settings.



Call for Submissions

Arts Education Policy Review, a peer-reviewed journal published by

Routledge/Taylor & Francis, is calling for submissions for a special focus issue on **Policy and Community Arts Programs**.

All manuscript submissions received electronically via ScholarOne Manuscripts site located at <http://mc.manuscriptcentral.com/aepr>. Colleen Conway, Editor-in-Chief, conwaycm@umich.edu.

www.tandfonline.com/VAEP

From the beginning, when the Director of Higher Education appointed me, I saw my role as a mentor, guiding the student leaders toward forming a more autonomous body taking on full leadership responsibilities as a team. One of our most significant initiatives was our work on a proposal for student members to become a Preservice Division. If passed, this ultimately meant the role of the advisor would dissolve. The student leaders over the past 4 years have embraced change and because of this are entering an exciting new transition as a Division with full voting capacities on the Board. This process began when the Board of Directors studied the proposed recommendation for over a year and in 2013 the Delegates Assembly unanimously voted to recommend the establishment of a Preservice Division. Standing with Amanda Batson, Kayla Gale, and Melissa Righter, along with Board Members, Past President Barry Schauk, Executive Director Deborah Reeve, and then-President Bob Sabol was certainly a highlight of my time with the group. Members voted Yes this past fall and now over the next year the group will transition into this role as a Preservice Division.

This is perhaps the most exciting accomplishment, but I am also deeply honored to have served and assisted the student leaders on a number of initiatives and continuity in programming over the past 4 years. This includes organizing dynamic events and robust programming for students each year at the Convention. In addition, the partnership with the RAEA issues group illustrates a commitment to celebrating the great work of student groups through the Outstanding Student Chapter Award and ongoing mentoring. Outreach has also

occurred through e-blasts featuring student groups across the country, establishing student outreach coordinators to connect members, and an active Web presence. Our attendance at the Super Summer Summit Meetings/Summer Board Meetings have provided professional learning around leadership and the ability to grow as leaders through the organic mentoring by Board Members and our close work with NAEA staff. I have been amazed by the dedication, energy, passion, and intelligence of each student leader. It is a reminder of the vision and strength of early art education professionals around the country. It has been my honor to mentor and learn from this group and look forward to all they will accomplish in their new role.

I want to thank all the other amazing student leaders I worked with: Kristen Peck, Kristie Nixon, and the S.O.C representatives, along with John Howell White, James Haywood Rolling Jr., and Flávia Bastos, who served as Higher Education Division Directors during my time as advisor. I also want to thank RAEA leaders Bob Curtis, Dean Johns, and Linda Willis Fisher. It was also an honor over the past 4 years to work with numerous Board Members, Past Presidents Barry Schauk and Bob Sabol, President Dennis Inhulsen, and Executive Director Deborah Reeve.

Sincerely, Amy Pfeiler-Wunder

Welcome, Carla Majczan: Incoming Preservice Division Director

My journey with the Student Chapter of NAEA began last March. This was an opportunity my mentor shared with me and recommended my nomination for. NAEA is an organization that I am proud to have become a part of. Currently, my role has become more active with planning



for the National Convention. I feel lucky to be part of a team that has built a legacy by having the Student Chapter become its own Division. The dedication and motivation of the past leaders is evident when looking at the history

of where the Student Chapter has been and where we are transitioning to.

I have tough shoes to fill but through the mentorship of Kayla Gale, current Student Chapter President, and I am excited and confident to move the Preservice Division forward. I have come into this role at an exciting time, and with moments like these, comes an embracing of change. I am humbled and beyond excited to have the opportunity to represent future art educators, and to speak on behalf of what our future leaders want to say. I look forward to the lasting relationships that I have been building and am about to build further. ■



Kayla Gale

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SUPERVISION AND ADMINISTRATION DIVISION

Coming together is a beginning; keeping together is progress; working together is success.

—Henry Ford

Congratulations to our Supervision and Administration NAEA Award winners! The following were honored at the awards luncheon in San Diego.

Henry Price, Art Supervisor of Caddo Parish Schools in Shreveport, Louisiana, since 1995, received the NAEA **Southeast**



Henry Price

Region Supervision/ Administration Art Educator of the Year.

Price is also currently the President of the board of directors for the Shreveport Regional Art Council and the ArcFoundation. This organization plans numerous events each year like

ArtBreak Festival, which serves 10,000 students from over three parishes.

He is a founding member of the North Louisiana Art Education Association and has supervised and assisted in planning LAEA and NLAEA conferences at the local and state levels. Janet Wolfe, art educator in Caddo Parish Schools, describes Price as an advocate for the arts, a bulwark for the teachers who fall under his supervision, and a community organizer. He is an accomplished artist who produces work every year and encourages his teachers to create and exhibit their work annually.

Our second awardee is **Debora Hansen**, Education Associate for Visual and Performing



Debora Hansen

Arts at the Delaware Department of Education since 2000. Debora received the **Eastern Region Supervision/ Administration Art Educator of the Year.** Hansen is a member of the National Coalition for the Core Arts Standards

(NCCAS). She served on the nominating team for the NAEA President in 2011 and was the secretary for the National Association State Directors of Arts Education (NASDAE).

In 2013, she was awarded Art Education Administrator of the Year by Delaware Art Educators Association (DAEA). She has served and continues to serve on several boards in membership and leadership roles. She facilitated the revision of the Delaware state content standards for Dance, Music, Theatre, and Visual Art. She has presented at local, state and national levels.

Jennifer Boland, President-Elect of DAEA and the Awards committee, credits the success of Delaware's art education programs to Debora Hansen's leadership, creativity, and skills.



Barbara Laws

The NAEA **National Supervision/ Administration Art Educator of the Year** recipient is **Barbara Laws**. Laws is the past NAEA Supervision/ Administration Division Director and the Senior Coordinator of Art for Norfolk Public Schools in

Virginia. She has been an NAEA Distinguished Fellow since 2000 and some of her honors include: Citation of Merit; Marion Quinn Dix Leadership Award; NAEA Elementary Art Educator; and NAEA Southeast Region Supervision/Administration Art Educator.

Barbara is very active in the Virginia Art Education Association (VAEA). Peggy Wood, VAEA Executive Secretary, says Laws has made the organization stronger and has assured that policies are in place to maintain its growth. VAEA recently honored her as a VAEA Fellow. Her dedication and professionalism in the field of arts education and leadership is unprecedented.

Her colleague and Senior Coordinator of Music, Danielle Roby, describes her as being able "to tap into the talent of those around her and help them bring forth their inner voice through their chosen art form. She has an uncanny ability to read people and adapt her communication style so that they leave the conversation feeling empowered to do better and be better."

Congratulations Barbara Laws, on all your accomplishments and thank you for being a mentor and passionate leader.

NAEA and the Supervision/Administration Division applaud all of our members for advocating for arts education and all students. ■



Angela Fischer

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Elect: Cheryl L. Maney, 700 E. Stonewall St. Suite 506, Charlotte, NC 28202.

cheryl.maney@cms.k12.nc.us

Regional Directors: *Southeastern Region:* Larry Barnfield, lbarnfield@dorchester2.k12.sc.us; *Eastern Region:* Lisa Stuart, Elizabeth_G_Stuart@mcpsmd.org; *Western Region:* Kristin Marstaller, kmarstal@austinisd.org; *Pacific Region:* Mary Wilts, wilts_mary@asdk12.org



Research Commission Update

by Graeme Sullivan and John Howell White

The news from the Research Commission is a joint message, prepared by both of us in our changing roles as the initial leadership cycle moves forward. This element of ongoing change is indicative of the mission, vision, and structure, as it is the energy of the NAEA membership that propels the Commission toward achieving its goals.

The main task of the Research Commission is to assist the NAEA membership and the broader education community to value, understand, and use research to improve art education in our schools, museums, and communities. The real challenge, however, is to meet the expectation that NAEA members become active participants in a vibrant research community by being equipped with skills and knowledge about how art education research can improve their educational practice.

The Commission has articulated a broad understanding of research and development of an infrastructure for liaison and exchange as the basis for going forward. This has resulted in: 1) a Research Agenda, which was introduced at the NAEA National Convention in San Diego; 2) an active Web presence within NAEA that serves as a forum for communication; 3) an Interactive Café that promotes the exchange of ideas; and 4) the development of working groups around topics of interest

to members that are part of the narrative surrounding art education research.

Research Agenda: The Research Agenda is an important statement about the role and focus of research in the field. The strength of the Agenda is that it collates and frames expressions of interest from NAEA members regarding the important impact research can have on improving the field of art education. Please see Research Agenda article for details.

Website: Another key component of the Commission is the creation of a website that serves as a point of information exchange. At this site you'll find information about the Commission Structure, Professional Learning, Opportunities, Findings and Resources, Initiatives and Collaborations, and the Interactive Café. See: www.arteducators.org/research/commission/about

Interactive Café: The Commission invites NAEA members to participate in the Interactive Café, which is designed to support art educators in promoting the development and application of research in the field. In particular, we see the Café as a site for debate, discussion, and collaboration around topical issues and research matters. Typical topics might include Common Core State Standards, EdTPA, STEAM/STEM, preservice education, data visualization, student learning and assessment, professional development, and design education. The Café welcomes new topics, exchanging information, sharing visual resources, and coordinating real-time Web events. The Interactive Café is located at: <http://naearesearchcommission.hool.la>

Working Groups: An initiative of the Commission is the development of Working Groups (WG). These include: 1) Commission WGs, comprised of Commissioners planning Commission business or research possibilities; 2) Professional WG, comprised of NAEA members working on a specific initiatives; 3) Research WGs, comprised of NAEA members and guests who are devoted to particular initiatives.

The first Commission WG formed, the Data Visualization WG, builds on the research interests of NAEA members to explore strategies such as data mining and mapping as methods for investigating data, and to communicate information in multiple ways. A vibrant Data Visualization open session was held at San Diego, where NAEA members presented research that used various forms of data visualization as a means of exploring issues in the field.

The first Professional WG formed, the Professional Learning through Research WG, develops and coordinates research-related professional learning opportunities. Amy Pfeiler-Wunder, Kutztown University, chairs this group. Members of the PLWG include: Robert Reeker, Elementary Division; Dan Barney, Secondary Division; Jenniffer Czikowski, Museum Division; Melanie Buffington, Higher Education; Justin Sutters, at-large; Shyla Rao, Eastern Region; Leslie Gates, at-large; Kristi Oliver, at large; and Dan Venable, Western Region. Kelly Berwager serves as the Commission liaison.

2014–2016 Commission

The inaugural Research Commission has concluded its first 2-year term. We have a change in leadership and adjustments to the serving Commissioners. Graeme Sullivan, Penn State University, takes on the Research Commissioner's role for the next 2 years, while John Howell White, Kutztown University, moves to the position of Past Commissioner. Mary Hafeli, Teachers College, Columbia, assumes the role of Associate Commissioner. Her vacated at-large position is now filled by James H. Rolling Jr., Syracuse University.

The Commissioners are elected from the NAEA membership and represent the various divisions, regions, and three at-large positions. Several Commissioners elected to the inaugural Commission accepted the option to serve a further 2-year term. These are Enid Zimmerman, Indiana University (IN), at-large; Doug Blandy, University of Oregon, at-large; Kelly Berwager, Haywood City Schools (GA), Elementary Level Division; Chris Grodski, Franklin Middle School (IL), Middle Level Division; Diane Scully, Columbia Heights High School (MN), Secondary Level Division; Ralph Caouette, Wachusett Regional High School (MA), Administration & Supervision Division; Randi Korn, Randi Korn & Associates, Museum Division; and Melody Milbrant, Georgia State University (GA), Higher Education. We want to welcome the next iteration of the Research Commission and we look forward to bringing you more exciting news from the research front of NAEA. ■

NAEA Research Agenda is Released

by John Howell White, NAEA Research Commission Chair

NAEA is pleased to announce the release of the NAEA Research Agenda. Prepared by the Research Commission, the Agenda was officially launched at the National Convention in San Diego.

Developing and implementing a research agenda has been a continuing task of NAEA and reflects a commitment to promoting ongoing research efforts to improve visual arts education knowledge, practice, policy, and advocacy. Twenty years ago NAEA released *Creating a Visual Arts Education Research Agenda for the 21st Century* (1994), and the *2007–2010 NAEA Strategic Plan* included the development of Research and Knowledge as one of the four strategic goals. *A Plan to Encourage Research on Learning in the Visual Arts* (2005) and the *Research Needs Assessment* conducted in 2008 further clarified key topics for encouraging individual and collaborative research initiatives.

The new NAEA strategic plan, *NAEA Next! 2011–2014*, included a strong commitment to using the outcomes of research to support data-driven decision making at a time of unprecedented educational change. In adopting an assertive stance that affirmed the need to ground arguments about the value of visual arts education on sound research, NAEA conceived the Research Commission, which was launched in 2012 as a permanent compo-

nent of the NAEA structure. The new NAEA Research Agenda, prepared by the Research Commission and adopted by the Board, builds on established evidence of best practices while opening opportunities for emerging research interests and methodologies. These changes address new generations of art educators, who are ready to use the methods and practices of research in their classrooms, schools, and communities to demonstrate the effectiveness of teaching and learning. A key goal of the NAEA Research Agenda is to help members develop skills and understandings as researchers and use research to improve their professional practice. This link between theory and practice was a specific mandate made by the Board when it approved the NAEA Research Commission.

The NAEA Research Agenda is based on two primary elements identified by the NAEA membership: 1) it articulates the need for professional learning to support research literacy, and 2) it provides a sample of topics or issues to be explored through research. The structure comprises a narrative that fleshes out the components of the agenda, which include the range of concerns that the agenda covers, including: professional learning, methodology, policy initiatives, content research factors, and research topics/questions.

The Content Research Factors are durable areas that are affected by visual arts research. They include sites to study where visual arts education will have impact, including: student/learning, art educator/teaching, content/

A key goal of the NAEA Research Agenda is to help members develop skills and understandings as researchers and use research to improve their professional practice.

disciplines, and context/settings. In addition to these, a sample of Research Topics is included which the Commission believes will change over time. These topics were drawn from responses to our survey of the leadership. They focus on assessment/evaluation, social justice, emerging technology, and demographic data.

The Content Research Factors and the Research Topics form a matrix of related research questions. For example, when the Research Topic "Assessment and Evaluation" is aligned with the Content Research Factor "art educator/teacher," it produces research questions such as: "What are the effects of preservice teacher assessment and teacher evaluation on art teaching and learning in the United States?" Mapping content onto impact areas produces a matrix of accompanying research questions.

The Research Agenda is designed to spark discussions about compiling and using evidence to affirm the value of visual arts education and its collective impact on students, schools, communities, and societies. As the Agenda narrative states, "All art educators have a common desire to advance the field of art education. The mission is to justify and strengthen a case for art education through rigorous and timely research." The strength of the Agenda developed by the Research Commission is that it collates and frames questions of interest from NAEA members regarding the important impact research can have on improving the field of art education. Although the topics listed in the

Agenda cover a range of issues, they are by no means inclusive of the themes that can be investigated which help justify why art education matters.

In the past, the Research Agenda was created as an action plan that was to be initiated and overseen by the Research Commission. Although the Research Commission will be generating some initiatives through working groups, the primary purpose of the NAEA Research Agenda is the perpetuation of research initiatives by the membership focused on shared interests. The Research Commission invites the membership to utilize the Commission's website; join in on membership and Commission-initiated discussions on the Interactive Café; and use the Commission's liaisons, assigned to issues groups, divisions, and regions, to provide perspective and purpose as a responsive community of professionals.

The Research Commission extends its thanks to NAEF for funding, NAEA for facilitating this process, the Director and the Board for their guidance and vision for the Commission, the interest group chairs for their responses to surveys, and the Vice Presidents for their feedback from the summer leadership retreats. A special thank you is extended to Commissioners Enid Zimmerman, Melody Milbrandt, Diane Scully, and Mary Hafeli for their patience in drafting the Research Agenda. ■

Congratulations to Our 2014 NAEA AWARDEES

Award presentations are made at the 2014 NAEA National Convention in San Diego.

National Art Educator
Mary Ann Stankiewicz
PA

National Emeritus Art Educator
Harvey B. Goldstein
MI

.....
National Elementary Art Educator
Melissa Hronkin
MI

Eastern Region Elementary Art Educator
Rebecca Carleton
VT

Pacific Region Elementary Art Educator
Michael Simmons
OR

Southeastern Region Elementary Art Educator
Drew Brown
GA

Western Region Elementary Art Educator
Melanie Robinson
MO

.....
National Middle Level Art Educator
Carolee Brophy Miller
LA

Eastern Region Middle Level Art Educator
Not Awarded

Pacific Region Middle Level Art Educator
Not Awarded

Southeastern Region Middle Level Art Educator
Not Awarded

Western Region Middle Level Art Educator
Not Awarded

.....
National Secondary Art Educator
Bobbi Yancey
LA

Eastern Region Secondary Art Educator
Ryan Twentey
MD

Pacific Region Secondary Art Educator
Not Awarded

Southeastern Region Secondary Art Educator
Jill Ritchey
AL

Western Region Secondary Art Educator
Shelley K. Self
OK

.....
National Higher Education Art Educator
James Haywood Rolling, Jr.
NY

Eastern Region Higher Education Art Educator
Not Awarded

Pacific Region Higher Education Art Educator
Lisa Hochtritt
CO

Southeastern Region Higher Education Art Educator
Olga Ivashkevich
SC

Western Region Higher Education Art Educator
Kryssi Staikidis
IL

.....
National Museum Education Art Educator
Anne Manning
MD

Eastern Region Museum Education Art Educator
William Crow
NY

Pacific Region Museum Education Art Educator
Elizabeth Gerber
CA

Southeastern Region Museum Education Art Educator
Samantha Kelly
AL

Western Region Museum Education Art Educator
Scott Winterrowd
TX

.....
National Supervision/Administration Art Educator
Barbara Boswell Laws
VA

Eastern Region Supervision/Administration Art Educator
Debora Hansen
DE

Pacific Region Supervision/Administration Art Educator
Not Awarded

Southeastern Region Supervision/Administration Art Educator
Henry Price
LA

Western Region Supervision/Administration Art Educator
Not Awarded

.....
Eastern Region Art Educator
Susan Bivona
NJ

.....
Connecticut Art Educator
Suzanne Dionne
CT

Delaware Art Educator
Linda Dillon
MD

Art Education District of Columbia Art Educator
Not Awarded

Maine Art Educator
Sandy Brennan
ME

Maryland Art Educator
Elisa Patterson
MD

Massachusetts Art Educator
Ruth Starratt
MA

New Hampshire Art Educator
Martha Rives
NH

New Jersey Art Educator
Linda Devlin
NJ

New York Art Educator
Janice Oldak
NY

Overseas Art Educator
Not Awarded

Pennsylvania Art Educator
Lynne Horoschak
PA

Rhode Island Art Educator
Patricia Lucciola
RI

Vermont Art Educator
Christina Fearon
VT

West Virginia Art Educator
Sandra Shaw
WV

.....
Pacific Region Art Educator
Michelle Montierth
UT

.....
Alaska Art Educator
Jenifer Cameron
AK

Arizona Art Educator
Connie Ferguson
AZ

British Columbia Art Educator
Not Awarded

California Art Educator
Julie Tonkovich
CA

Colorado Art Educator
Elizabeth Buhr
CO

Hawaii Art Educator
Not Awarded

Idaho Art Educator
Karen Fothergill
ID

Montana Art Educator
Teresa Heil
MT

Nevada Art Educator
Liza Amor
NV

Oregon Art Educator
Lynn Pass
OR

Utah Art Educator
Michelle Montierth
UT

Washington Art Educator
Russ Ford
WA

Wyoming Art Educator
Not Awarded

.....
Southeastern Region Art Educator
Dana Jung Munson
GA

.....
Alabama Art Educator
Lindsay Mouyal
AL

Florida Art Educator
Glendia Cooper
FL

Georgia Art Educator
Dana Jung Munson
GA

Kentucky Art Educator
Judi Haynes
OH

Louisiana Art Educator
Nancy Von Brock
LA

Mississippi Art Educator
Kathy Gibson
MS

North Carolina Art Educator
Borim Song
NC

South Carolina Art Educator
Cynthia Caraway Hudson
SC

Tennessee Art Educator
Anne Henderson
TN

Virginia Art Educator
Twyla Kitts
VA

.....
Western Region Art Educator
Kathryn Hillyer
IL

.....
Arkansas Art Educator
Becky Thornton
AR

Illinois Art Educator
Kathryn Hillyer
IL

Indiana Art Educator
Teresa Nagel
IN

Iowa Art Educator
Susan Noonan
IA

Kansas Art Educator
Lynn Felts
KS

Michigan Art Educator
Melissa Hronkin
MI

Minnesota Art Educator
Debra Hannu
MN

Missouri Art Educator
Vicki Bean
MO

Nebraska Art Educator
Pearl Hansen
NE

New Mexico Art Educator
Nancy Hays
NM

North Dakota Art Educator
Not Awarded

Ohio Art Educator
Sandra Noble
OH

Oklahoma Art Educator
Shelley K. Self
OK

South Dakota Art Educator
Erica Howell
SD

Texas Art Educator
Cheryl Evans
TX

Wisconsin Art Educator
Jill LaGrange
WI

.....
Outstanding National Junior Art Honor Society Sponsor
Dallas Gillespie
GA

Outstanding National Art Honor Society Sponsor
Kathleen Petka
GA

Higher Education Student Achievement
Not Awarded

Rising Stars Secondary Recognition Program
Zoe Kasprzyk
MD

.....
J. Eugene Grigsby, Jr. Award
Debra Ambush
MD

NAEA, The Council for Exceptional Children (CEC), VSA Peter J. Geisser Special Needs Art Educator
Kathryn Rulien-Bareis
WI

NAEA, The Council for Exceptional Children (CEC), VSA Beverly Levett Gerber Special Needs Lifetime Achievement Award
Douglas E. Blandy
OR

.....
Student Chapter Sponsor Award of Excellence
Not Awarded

New Professional Art Educator
Daniel Humphrey
OH

.....
Elliot Eisner Doctoral Research Award in Art Education
Brooke Hofsess
NC

Elliot Eisner Doctoral Research Award in Art Education Runner-Up
Brian Kane
OH

Elliot Eisner Doctoral Research Award in Art Education Runner-Up
Heidi Lung
MO

.....
Distinguished Service Outside the Profession
Argy Nestor
ME

Distinguished Service Within the Profession
Linda Kieling
OR

.....
Lowenfeld
Cynthia Colbert
SC

Manuel Barkan
Olivia Gude
IL

Marion Quin Dix Leadership
Eleni Dykstra
MD

Eisner Lifetime Achievement Award
Enid Zimmerman
IN

.....
Newsletter Award Category I
Maine Art Education Association

Newsletter Award Category I Honorable Mention
Not Awarded

Newsletter Award Category II
Tennessee Art Education Association

Newsletter Award Category II Honorable Mention
Florida Art Education Association

Newsletter Award Category III
Retired Art Educators Issues Group

Newsletter Award Category III Honorable Mention
Virginia Art Education Association

Website Award
Virginia Art Education Association

Website Award Honorable Mention
Wisconsin Art Education Association



Al Balaysan Art Center students with instructors Kristin G. Congdon and Ellen Willenbecher.

Art Educators Teach in Saudi Arabia

by Kristin G. Congdon and Ellen Willenbecher

When we received a request to become Arts Envoys in Saudi Arabia for 3 weeks, we responded with excitement and anticipation. The goal was to empower Saudi women through art education. The 3-week program, which took place in November and December 2013, was sponsored by the U.S. State Department with grants through the U.S. consulate in Dammam, Saudi Arabia. The request for two female art educators originally came from Sameera Ismail, a Saudi artist and educator who directs the Al Balaysan Art Center in Al Khobar. Her art center challenges the idea that art is illegal (against Sharia law) in the Kingdom. Her long-term goal is to develop art programs and art schools for girls and women across Saudi Arabia.

The lack of an art environment in Saudi Arabia posed a challenge for us as educators, but we charged ahead. In the 3 weeks we were in the country, we taught 13 students. Some created art privately or were graphic designers, an area of expression that is accepted, as businesses development and marketing are needed. Others had studied or were hoping to study art in the US. We taught approaches to art education and exposed them to contemporary art and contemporary art theory. At the end of the class each student had developed a curriculum aimed at a specific audience. We also gave talks at three private schools (that are more art tolerant, though still guarded), and met with a number of artists whose work was either acceptable to the government or overlooked due to its abstraction.

We found the environment ripe for change as Saudi women are expanding their reach both socially and intellectually. It was an exciting time to work with such strong and determined women who embrace the arts as expression, an entry into critical thinking, and a way to make positive change in a country that is experiencing its own kind of revolution, lead largely by women. ■

NAEA member Kristin G. Congdon is Professor Emerita of Philosophy and Humanities at the University of Central Florida. She has published extensively on folk art, community-based art education, and multicultural education. She is also a former Senior Editor of Studies in Art Education.

Ellen Willenbecher has a long history of work with museums. She was a professor at The George Washington University in the graduate programs for museum education and museum studies. Currently she lives in Middleton, Pennsylvania where she coordinates the resettlement of refugees from the Middle East, Africa, and Southeast Asia.



NAHS Chapter members at Southeast Whitfield High school in Dalton, Georgia.

Art Students See Place for Themselves in Creative Economy

Survey finds National Art Honor Society members looking for creative careers in the arts and beyond.

Students in high school visual arts programs today see themselves as active participants in the creative economy, heading into careers that include but are not limited to the art world itself. NAEA released a survey exploring the career aspirations of National Art Honor Society members—high school students nationwide ages 14 to 18, who have shown outstanding scholarship and ability in the visual arts. Over one-half of respondents (52.9%) said that while they will always enjoy art, they expect to earn their living in a different type of career or occupation. Over three-quarters of respondents (78.8%) called creative talents and skills “extremely important” or “very important” to their future career success.

“When it comes to understanding the practical value of art education, young people get it,” said NAEA President Dennis Inhulsen. “The arts are a bridge to the larger creative economy. These students make the natural connection between the arts and other creative endeavors. They are taking the steps necessary to become active citizens, contributing to an economy that increasingly emphasizes imagination, inspiration and innovation.”

Those steps include a college education. Almost all respondents (96.4%) indicated their intention to attend college. That said, their college plans emphasize the practical. Over half (58.9%) said they plan to attend a 4-year state college or university and 9.2% indicated they will go to community college, while only 8.3% said they will attend a liberal arts college. In terms of what they will study, 31.4% are very likely to major in art or design, while 42.5% indicated somewhat likely.

While drawn to creative pursuits, the NAHS students appear to be doing the academic “heavy lifting” in high school necessary to have the foundation needed to enter multiple fields. Over half of respondents (58.6%) said they will complete calculus as their highest level high school mathematics course and an additional 20.5% said algebra/trigonometry will be their highest level of math attainment.

The survey respondents also gave high marks to arts education as a contributor to their own high school success. Over three-quarters (78.3%) strongly agreed that art courses have made high school more interesting and engaging, while almost half (45.7%) said they are more academically successful overall because of their art classes.

Also of interest:

- Idealism among the young appears to be alive and well. Asked what’s most important to future happiness, students picked “career satisfaction” (57.4%);
- Students need more information from their high schools about creative career field options.

One-third of respondents (33.6%) said they definitely receive enough career information while 51.4% indicated that they “somewhat” receive enough information;

- Communities need to do more to retain their “best and brightest” young people for the local economy. Students were split on the “art friendliness” of their local area, with 52.2% calling it “very friendly” while 42.6% said “somewhat friendly” and 5.2% said “not friendly.” Similarly, while 16.8% said creative career opportunities in the local are “very good,” 10.5% termed them “poor.” Almost half of respondents (49.1%) said they would relocate 1,000 miles away or more if offered a creatively challenging job;
- Students see bridges from the arts to other fields. Science polled highest (38.2%) as the area students are most likely to find creative careers, surpassing liberal arts (26.1%). Students indicated that law is the field least likely to produce creative job opportunities (9.3%).
- Respondents were almost four times as likely (25.3%) to see themselves entering design-related career fields than earning their livings as studio artists (6.7);
- Those dreaming of becoming full-time studio artists will only follow their muse so far. Only 10.7% said they would reject non-art related work opportunities, while 21.9% indicated they would give up financial security to become studio artists and 25.7% said they would postpone marriage and family to do so.

“We are gratified that survey results show our NAHS students seeing the bigger picture,” said NAEA Executive Director Deborah Reeve. “Putting the arts into a larger perspective is the primary reason we will be piloting a Creative Industries Studio next November in Washington, DC. Our goal is to help our young citizens bridge the gap between the art classroom, citizenship and the workplace, better understanding opportunities in the creative economy and related career options.” For more information on the NAHS Creative Industries Studio, visit arteducators.org.

The Web-based survey of NAHS members was conducted from February 5-18, 2014, generating responses from 583 students in 31 states. NAHS consists of over 46,000 members in 2,000 chapters worldwide. Launched by NAEA in 1978, NAHS is designed for students in grades 9-12. The program is intended to inspire and recognize students who have shown an outstanding ability and interest in art. NAHS strives to assist student members in attaining the highest standards of art scholarship, character, and service, and to bring art education to the attention of the school and community.

Hands-On Learning in DC Art Museums





SummerVisionDC

A Professional Learning Community for Art Educators 2014

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

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

Register and view details at www.arteducators.org!

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

Salute to Harvey Goldstein, 2014 Emeritus Art Educator of the Year

by Emily "Boo" Ruch, Emeritus Award Chair

Since retiring in June 2002, Harvey Goldstein continues to be recognized at both state and national levels as a dedicated professional in the field of art education. He has shared his passion for art with over four generations of students from Kindergarteners to graduate students. In addition to teaching Introduction to Art Education at Wayne State



University (2004-2010), Harvey has also served as Crayola Art Consultant for the State of Michigan (2003-2011). He has given countless presentations to not only art teachers, but also classroom teachers, parents, administrators, and school boards—always focusing on the value and importance of art education for all students.

Harvey has held leadership positions in MAEA and NAEA as MAEA Elementary Division Representative, NAEA Western Region Elementary Division Director, and Michigan's representative to NAEA Delegates Assembly for 2 terms. He has also served as Copy Editor of MAEA's *ArtTeacher* for the past 14 years.

Since retirement, he has chaired and/or served on numerous committees for MAEA, NAEA, and RAEA. Goldstein has also received numerous awards including the Arts Achievement Award for his alma mater, Wayne State University (2002); MAEA Art Educator of the Year (1995); ArtServe Michigan's Arts Educator of the Year (2001); NAEA National Art Educator (2001); the WSU Department

of Visual Arts Education Community Service Award (2011); and the 2013 MAEA Retired Art Educator of the Year.

Harvey Goldstein is a lifelong learner—a goal he promotes for all art educators. Throughout his career, he has sought professional development opportunities with leading practitioners of educational reform. He still participates in relevant workshops and/or webinars and advocates for quality art education where and whenever he can. Harvey has also found time to nurture his own creative expression in a number of new studio experiences. His Mixed Media Collage, *A to Z* (below), reflects his love of letterforms, as does his current work with handcrafted paper (he was a former graphic designer). His personalized license plate says it all: ART MAN.

Suzanne Butler Lich, MAEA/NAEA Delegate, 2013 MAEA Conference Co-Chair, says:

Harvey has always graciously shared his dedication to art education with all when asked. He has continued to be that model of excellence and dedication.



We are blessed that Harvey has never retired from NAEA/MAEA, and that he is always willing to help in any way possible as an "active" retired member. For many years, he has helped with the task of editing our publications. His keen eye and extensive knowledge of MAEA and its workings provide an attention to detail that has been invaluable. He frequently has juried artwork for MAEA's State Student Show, worked with Michigan's Department of Education on Visual Arts Grade Level Expectations, and created lessons for MDE's standards and benchmarks.

Harvey has worked on numerous committees such as: NAEA's Nominations and Elections Policy Review Committee, RAEA's awards committee, NAEA Newsletter/Website Awards, NAEA Elections, and Convention proposal reviews for the Elementary Division. He has presented at NAEA Conventions since 1972.

Harvey has influenced many educators and continues to stay current with trends in education. He pushes for excellence beyond the art room and in the classroom. He is our go-to person and exemplifies the kind of retired art educator I would like to be.

Mary L. Miller, Past President MAEA, Past National Middle Level Division Director, says:



Harvey Goldstein has been a great source of guidance to many of our state up-and-coming leaders, and strongly encourages art educators to become more involved not only at the state level, but national as well. He has been a phenomenal mentor and supervisor and continues to be inspirational to art education students and colleagues.

Madeline Milidonis-Fritz, MAEA Past President Past Michigan Delegate, RAEA Secretary, MAEA Executive Director, says:

He served MAEA continuously prior to his retirement, and continues to serve both NAEA and MAEA in a variety of capacities. Harvey has been there to advise me often with special projects, problem solving, and recommendations I have needed since 2004 when my terms of Presidency of MAEA began. He is truly dedicated to MAEA and the students of this state.

He continues to be the lead person I consult for editing our MAEA quarterly publications. He has always been there for our leadership, general membership, and our student members. I know that I can suggest that a member contact Harvey for resolution of suggestions on any given art education challenge, and he will be there. ■



Find out more about creative career opportunities and connect with outstanding art students at the NAHS Creative Industries Studio!

GALLERY SYSTEM ISSUES CALL For NOMINATIONS for 2014 ARTSUP AWARD

Gallery System Art Displays will award a total of \$1500 worth of art-hanging equipment to two community-oriented arts programs in the United States. The ArtsUp Award seeks to improve the display capabilities of a deserving program (such as a school, arts association, or arts education program) that provides exceptional support and nurturing for the arts in its community.

Anyone may nominate an arts program for the 2014 award; self-nominations are allowed. Nominations will be accepted until 11:59pm on **April 30, 2014**, via <http://gallerysystem.com/ideas-inspirations-news/artsup-award-2014>, where complete details can be found. The award entitles the winning program to select \$1000 worth of equipment of its choice from Gallery System's product lineup. A runnerup program will receive \$500 worth of equipment. For further information, contact: **ArtsUp@gallerysystem.com**



RINGLING COLLEGE OF ART + DESIGN INTRODUCES MULTI-PLATFORM STORYTELLING CONTEST FOR U.S. STUDENTS

Ringling College of Art + Design invites all teachers and students in grades 7-12 to take part in the first annual RING AWARDS Storytelling Contest to celebrate creative student communication. Teachers can register and encourage their students to participate in this challenging competition, which promotes creative storytelling using a combination of images and words and offers students and their teachers the chance to win prizes like attendance at Ringling College's Pre-College & Teacher Institute Programs and/or an all-expense paid trip to Universal's Island Adventure in Orlando, Florida.

The Ringling College of Art + Design's RING Awards were created to help students become better prepared to communicate. By utilizing Sharon Robinson's new book titled *Under the Same Sun* as the thematic device, the RING Awards offers a very broad theme that can be related to every subject, and easily fits within the Common Core Connects program.

For more information about the contest, and to enter, visit www.TheRINGAwards.com.

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

Onye Ocha or *There and Back Again*, Tolkien

As Lao-Tzu wrote, “A journey of a thousand miles begins with a single step”; being a member of USSEA has brought me to many positive moments, many first steps. Best of all are the moments of exciting discoveries about people and their places, philosophies, and cultures that differ from my own. According to its mission statement, USSEA “commits to actively lead and support multicultural and cross cultural initiatives that foster teamwork, collaboration, and communication among diverse constituencies in order to achieve greater understanding of the social and cultural aspects of the arts and visual culture in education.” It is in this light that I briefly write about my discoveries as a cultural student and Fulbright Consultant at the University of Nigeria-Nsukka, Enugu State, Nigeria.

As I packed my suitcase for Nigeria and unpacked my Western lifestyle, I purposely decided to not allow preconceptions or misconceptions filter Nigerian culture(s). I consciously avoided intellectualizing what I might discover in order to be accessible to a completely new set of cultural experiences. I wanted to understand, as much as possible in my short time there, the Igbo People. Even though I know that a few photographs will never begin to capture the density of the Igbo culture and the amazing Igbo People, I still feel compelled to share what little I can in hopes that it will serve as a call to the adventurous. In *Art for Life*, Anderson and Milbrandt (2005) suggested that “how knowledge is gained is part of the knowledge itself—that how we find out is inseparable from what we find out” (p 177). I agree. Upon arrival in Nigeria, I sought a touchstone of connectivity because, as I wrote in *The Four Directions* (2005), “I do not believe

that anyone can understand cultural nuances without significant experiences in the cultural belief system” (p. 32).

After returning to the Midwest, it took some time to organize my thoughts and reflect on the immensity of my cultural encounters, which was everything from a month of bucket and bowl baths, to my favorite food, Suya, to children touching my long white ponytail and shouting: “Onye ocha, onye ocha,” which, according to Fulbright Scholar Jamaine Abidogun, means “fair skinned or white skinned—referring to complexion not race, which is a significant distinction, because there are no ‘race’ categories in Indigenous African cultures.”

As I continue to excavate from the density of my experiences, I contemplate how I will ever be able to share these experiences with my students who are thirsty for cultural dialogue and exchange. For me, the only plausible way is directly through my own firsthand experiences. How can I possibly explain the heat and humidity, the smell of Suya grilling on charcoals, and the delicate taste of palm wine? It’s clear to me that I can’t. But maybe I can deliver my experiences with such enthusiasm that I might motivate one person to embrace otherness with an open mind and heart. I do celebrate all adventurers’ cultural journeys of awareness and their future cultural travels. What a great teaching tool—ourselves and our experiences.

The only way I know who I am and where I belong is to leave home. As Terry Pratchett reminds me, “You’ve not really been anywhere until you’ve got back home.” —*The Light Fantastic*

Good travels. See you in San Diego. ■



Clockwise from top: Traditional Market, Nsukka, Enugu State, Nigeria.

Village men with Dibias who are the Spiritual Leaders, Lejja Village, Enugu State, Nigeria.

Treasure House Nursery and Primary School, Nsukka, Enugu State, Nigeria.

Shalom Academy, Nsukka, Enugu State, Nigeria.



EARLY CHILDHOOD ART EDUCATORS (ECAE)

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As I write my final column for *NAEA News*, I am revisiting all of the inspiring communication that I’ve had with ECAE members over the past 2 years. During that time I’ve been privileged to learn more about the many programs and schools where our members work to support the arts, imagination, and creative experiences in childhood. Through our conversations, I’ve been inspired by the enthusiasm and passion that you have for your work with young children. I’ve also been privileged to learn more about the challenges faced as you work with increasingly smaller budgets, larger class sizes, and the persistent struggle to ensure a place for the arts in today’s educational environments for children.

Recently, on behalf of NAEA and as ECAE President, I was asked to write a blog post for ASCD’s Whole Child Initiative on the dichotomous relationship between the push-down curricula and assessment culture in early childhood and importance of educating the whole child through creative and inquiry-based learning opportunities. I’d like to excerpt that blog here as my conversations with ECAE members served as a great inspiration for my understandings of these challenging issues. The complete blog can be accessed at: www.wholechildeducation.org/blog/push-back-on-the-push-down

...Young children in today’s classrooms are pushed to learn more material at a faster pace than ever before. As such, experiences that build young children’s creative and inquiry skills are an infrequent part of many

children’s daily lives. For those teachers committed to educating the needs of the whole child, promoting creative-learning experiences poses pedagogical challenges as they struggle to find balance between the development of content knowledge, child-centered learning experiences, and active and play-based learning.

Sadly, the topic of what education and learning truly mean for our youngest children often gets lost in school-readiness debate and the push-down curricula mandates. During early childhood, young children are not just building a foundation for later learning, they are learning and experiencing their world in the present moment. Therefore, the experiences of the present moment must serve to inspire children to question, explore, and wonder. Early achievement and diagnostic testing provides just a snapshot of a child’s knowledge at a given point in time. It is important to keep in mind that a child’s test score is not a direct connection to who they are or who they will become as a learner.

Decades of research on the economic outcomes of early childhood education programs indicate that a high-quality early education can help to ameliorate effects of poverty and other risk factors, while better preparing children for later school experiences. High-quality early childhood education is one of the most effective means to closing the opportunity and achievement gap for young learners. However, if we

want to ensure that our children have rich, engaging early learning experiences, we, as educators, parents, and administrators, must promote and value a robust curriculum for young children. A high-quality early education is capable of much more than can be measured by a test score; early childhood experiences that build upon a child’s interests and sense of wonder will also serve to inspire children to better understand themselves as learners and promote deeper understandings of their world.

I have no doubt that our members, along with many other supporters, will continue the work of inspiring wonder and creativity in young children’s lives. I want to thank all ECAE members for your support over the past 2 years and offer my support for your continued commitment to young children, the arts, and creative learning!

News From ECAE Members

ECAE member **Kathryn Horn Coneway** released two new children’s books in November 2013. *Oops Paint*, aimed at toddlers and preschoolers, tells the story of a family dropping things in paint and then discovering the interesting shapes the objects print on paper. *Collette: A Collage Adventure*, aimed at preschool and school-age children, tells the story of a small bottle of glue (Collette) who feels left out in the painter’s studio until she teams up with a young girl to discover the art of collage. Both books are designed to use reading to inspire families to create together. Each ends with a letter to families with tips

Early childhood experiences that build upon a child’s interests and sense of wonder will also serve to inspire children to better understand themselves as learners and promote deeper understandings of their world.

for setting up art at home, building on the experiences and processes used at Art at the Center, a studio lab for children and families in Alexandria, VA. Here’s a link to books and sample pages: www.artatthecenter.org/books.htm

ECAE member **Brigid McGinn** is serving as chair of Professional Outreach for the upcoming Wonder of Learning exhibit from Reggio Emilia in NYC from January through June 2015. Brigid shares that there are many opportunities for professional development associated with the exhibition, including a materials atelier conference and several larger conference events. Please contact Brigid at bklynbrig@mac.com if you are interested in receiving more information. Specific conference dates will be available soon. ■

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

2014 SNAE Award Recipients

by Beverly Levett Gerber

The Special Needs Issues Group recognizes two art educators who have made significant contributions to art education and to the lives of people with disabilities. An award ceremony honoring the recipients was held at NAEA's National Convention in San Diego and a celebratory dinner followed.

Douglas Emerson Blandy, University of Oregon, Eugene, is the recipient of the **2014 NAEA, CEC, VSA Beverly Levett Gerber Special Needs Lifetime Achievement Award**. Throughout his career, Blandy has advocated for the rights of *all* people and influenced professionals in the fields of art education and special education. Doris Guay, Kent State Professor Emeritus and past recipient of this Lifetime Achievement Award, describes Blandy's contributions to art education for people with disabilities:

Blandy's career has made a unique and lasting impact on art education's importance in the lives of people with special needs. He is a pioneer who focused attention on the rights of people with disabilities, and showed how these rights applied to art teaching and to art teacher education. During his early teaching of students with significant disabilities, Blandy urged the field of art education to focus on each individual's *abilities*. Dispelling stereotypes, he made us aware of the multidimensionality of people with disabilities.

Blandy taught us that all individuals deserve equal opportunity to tell their own stories through their art—that they have the right to make creative art choices and to gain art knowledge. Whether through adaptations of media/tools, instruction, and classroom participation or partial participation if needed, he insisted that individuals with disabilities have the right to participate in quality art instruction and personal artistic communication.

Blandy's writings continue to influence art teacher education, art teaching, and research in the field of art education. His many publications in books and journals are read, reread, and discussed by students and professionals in art education and other scholarly fields. He truly brings distinction to the profession of special needs art education.

Laurie Hicks, Professor of Art at the University of Maine, acknowledges Blandy's influence on her own thinking and research:

Through his work, he has drawn our attention to the diverse ways of understanding and engaging those in our classrooms who live with social, physical, cognitive or psychological challenges... It is clear that his research has laid the groundwork for other scholars as they seek to investigate democratic ideals within art education and the importance of attending to non-mainstream learners.

Blandy's writings, research, and many leadership roles in NAEA continue to influence art educators and the art education of *all* students.

Kathryn Rulien-Bareis, adaptive art teacher in the DeLong Middle School Eau Claire Area School District, Wisconsin, is the recipient of the **2014 NAEA, CEC, VSA Peter J. Geisser Special Needs Art Educator Award**. Rulien-Bareis has presented numerous workshops in Wisconsin and at NAEA National Conventions describing Universal Design and adapting art tools and materials for diverse populations. She has also developed prototypes of Universal Tool Designs of scissors and a ruler/paper holder. Her workshops focus on communication, student behaviors, and using diverse art materials for Wisconsin Art Education Association members.

Jennifer Dahl, Art Educator at Forest Street Learning Center in Black River Falls, describes Rulien-Bareis' roles and talents:

While working with students who have diverse abilities, she began to invent tools with a Universal Design. In 2004, Kathryn started her own business, B Able To, Inc. to encourage more accessibility and independence in visual art. She has invented and manufactured her first tools in a line of universal tool designs.

Rulien-Bareis has presented many workshops at local, state, National, and international educational conferences. Her presentations include topics of new technologies, adaptive

art, assistive technology, and universal design for the art room... to area business organizations and with activity directors at senior retirement centers."

Johanna Peterson, Art & Design teacher at Northstar Middle School, who was mentored by Rulien-Bareis over 20 years ago, shares the following:

Kathy helped me enough as a young teacher to guide and encourage me. In the same moment, she provided enough dissonance, enabling me to figure things out for myself and claim ownership of and confidence in my teaching skills. She shows this same support and encouragement with ALL of her students. She continues this role as a mentor for her own middle school students.

She goes "above and beyond" organizing student field trips, creating a school gallery with hundreds of framed students' artworks, coordinating with the music department for special adaptive concerts, creating sets for school talents shows, and participating in many community events.

Rulien-Bareis shares, "As an art teacher, my goal is to allow all of my students various opportunities to communicate their ideas creatively with independence. It is independent expression that motivates us to learn." ■

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

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

Congratulations to **Craig Roland**, recipient of our 2014 AET Outstanding Community Service Award, and **Theresa McGee**, recipient of our 2014 AET Outstanding Teaching Award!

Guest Columnist: Josh Yavelberg, Art Institute of Washington and University of Maryland University College Faculty.
E-mail: JoshYavelberg@gmail.com

The Possibilities of Gamification

The term *gamification* refers to the concept of bringing game theory into every element of the course design. In a gamified classroom, every pedagogical tool takes on a slightly different term to aid the transition to a different way of thinking. The syllabus becomes the "rulebook," assignments or lessons become "quests," and grade points become experience points or "XP." The rationale is to model the classroom experience as if it were a video or board game where students gain points as they accomplish tasks rather than lose them for doing things wrong. Multiple attempts, or "lives," are encouraged as students learn from failure, allowing them to work and rework assignments modeling portfolio practice and lifelong learning.

The design makes use of narrative elements that engage students with a story. The task of developing such experiences becomes the main challenge of the teacher as designer. A teacher may produce elaborate scenarios within a traditional classroom setting by moving furniture, labeling "islands," and engaging students directly with the role-playing experience (Sheldon, 2012). Alternatively, an instructor may rely on technological platforms to provide content and manage these experiences digitally through WebQuests and digital tracking (Skocko,

2013). In the following sections, I describe how I have begun to utilize game theories and the technological tools that have aided implementation.

Tracking points and levels may seem like a challenge when provided with countless students every term. It is also important to understand that the upward grading model is a reversal in thinking for many. You will be asked to translate progress in a manner that allows students to remain on task and still be wary of what they need to accomplish. A shared spreadsheet will often do the trick. Spreadsheets allow for formulas that may calculate points based on entries and may track user progress both numerically and graphically. One may also use these spreadsheets to calculate a class leaderboard and to auto-award badges.

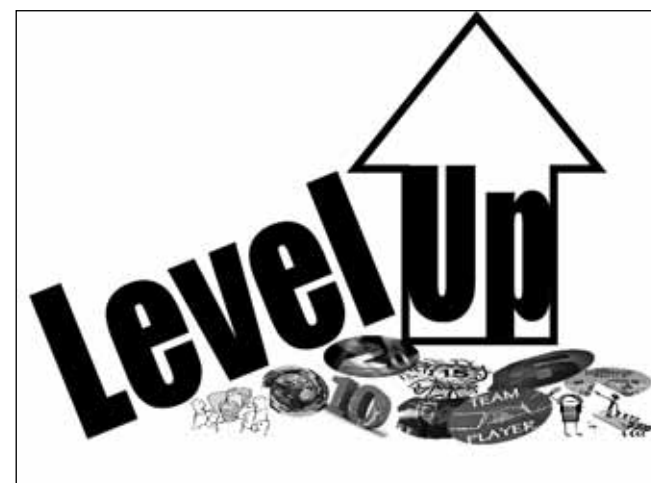
Badges are extrinsic motivators for accomplishing tasks or exceeding requirements. Badges describe skills gained in the course and often are coupled with rewards such as XP, lives, or other value determined by the instructor. I developed a website using Joomla! taking advantage of plugins such as Awards Factory to manage the awarding and tracking of badges. In an online content management system, an instructor can deliver content, track progress, and—as many of these are open-source—customize the system to meet the specific needs of the classroom. The system notifies students of receiving badges and recent awards display in a sidebar for all to see. I would also suggest using Mozilla's Open Badge System (openbadges.org) to expand the opportunity for tracking and display across a student's career.

Avatars and WebQuests

truly engage students in a narrative and allow for some level of anonymity on the leaderboard or in accepting awards. Students create avatars, or unique user identities, that they may engage in the online system or in class. The online system may also engage users in lessons in the form of WebQuests, combining a narrative arch with educational content and challenges. These multimedia experiences flip the traditional classroom and engage the online learner. As students escape into these narratives, engaging with non-player characters and their fellow classmates, teamwork may be encouraged to accomplish goals and further expand the set of skills that students may master in a course.

In designing these WebQuests, I have utilized many Web tools, but have always found Google's set of applications to be a helpful place to begin. Google Sites may deliver lessons and embedded Google Forms deliver quiz material. Forms allow different "paths" dependent on the answer delivered on a multiple-choice question. I have utilized this feature in my art history courses to deliver quizzes that are "discussions" with a non-player character. As students answer questions, the character provides feedback in the response before asking another question. Forms also allow reporting and tracking of scores.

The gamified classroom has made noticeable improvements in engagement and morale. Students are often learning beyond the



outcomes of the course as they band together to overcome challenges set before them. I am beginning to share these concepts and other pedagogical alternatives on ArtHistorySurvey.com, a site dedicated to developing alternatives to the traditional art history lecture, and I encourage others to share their successes and failures in teaching on this site as well. ■

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COMMUNITY ARTS CAUCUS (CAC)

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

Community Arts Caucus News

By the time you receive this issue, you will have recently returned from the NAEA Convention in San Diego. However, as we write this column, we are still in pre-conference mode—what a difference a year makes! As we look back to our beginnings as a caucus—we were officially approved soon after the Convention in NYC—to our first Convention as an official issues group in Ft. Worth; we are pleased with how far we've come.

Our membership has grown to include a wide and diverse set of scholars, teachers, and community arts practitioners. The number of Convention presentation proposals submitted to our caucus has doubled, and we were able to continue our tradition of orchestrating tours that highlight and showcase community arts in NAEA Convention cities. We also co-hosted a social event at the NAEA Convention in San Diego together with The Ohio State University. This will continue to be a great opportunity for community arts practitioners to get to know one another in a less formal atmosphere. With each passing Convention, we get to know more amazing and passionate people in our field!

Thanks to our growing membership, we were able to offer the first Community Arts Caucus Travel Award, a tradition we hope to continue. We had the opportunity to learn more about the inspiring community arts work of our members through the award applications. The chance to earn this \$300 stipend is one of

the benefits of supporting the CAC through membership and e-mail/Facebook communication. The applications were impressive, and the San Diego Convention stipend was awarded to David Herman, Creative Director of Preservation LINK, Inc. in Dallas, and an art education doctoral student at the University of North Texas.

Preservation LINK is a dynamic example of a nonprofit community arts organization that, as David describes, “empowers youth through media and visual arts by deepening their understanding for the arts as a means of creative expression, community engagement, and academic achievement.” Their programs offer an arts-based pathway for students to create visual narratives about their communities. Workshops provide students and parents an opportunity to engage in shared ideas about people and place, and celebrate the students’ work with the broader community through photography exhibitions held in various spaces such as community centers, libraries, and museums. Visit www.preservationlink.org to learn more about how they are engaging kids in art and community. Congratulations, David!

We Want to Hear From You!

In the coming year, as we look forward to New Orleans (and beyond), we seek to find more ways to engage with our membership throughout the year and advance the concerns of our field. We will continue to

We value the buzz of the NAEA National Convention and face-to-face conversations with others in the community arts field, but we also want to drive interactions between Conventions.

promote dialogue and interaction through social media as a means to support community arts practitioners, and as a means to identify issues to address at the Conventions, within NAEA, and the field at large. We also hope to establish a scholarly e-journal for community arts to disseminate innovative community arts research. We are continuing to develop resources through which members can share lesson plans, grant applications, and other resources that may provide guidance for all community arts practitioners.

For example, I am deep into our primary grant-writing season at the community arts center where I work (Downtown Aurora Visual Arts). As we define new program initiatives for our after-school programs with kids, I tend to revisit trusted resources for inspiration. I found myself checking out The National Guild for Community Arts Education and reviewing sections of their 2011 publication *Engaging Adolescents: Building Youth Participation in*

the Arts. Using examples from eight exemplary youth arts programs, this study describes a holistic approach that integrates arts learning with principles of positive youth development. Whether the focus is visual arts or performing arts, there is a wealth of information for working with youth, which benefits your programs and ultimately strengthens your community. You may want to spend a few minutes checking out the resources they have to offer: www.nationalguild.org

We value the buzz of the NAEA National Convention and face-to-face conversations with others in the community arts field, but we also want to drive interactions between Conventions. We can only remain as vital and active as our members are. If you have ideas that you would like the group to explore, we want to hear from you. Please send us an e-mail (outreach@davarts.org), join the Community Arts Caucus, and participate in our Facebook conversations (www.facebook.com/groups/325319077516100). We hope to hear from you soon! ■

DESIGN ISSUES GROUP (DIG)

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Looking Forward

Thank you so much for allowing me to serve as chair of the Design Issues Group for the past few years. I have appreciated the chance to meet and make friends with so many of you enthusiastic art and design educators. We have made a positive impact on our national organization and will continue to do so. I know the next chair will continue the forward momentum to secure the position design education should have. Here are some upcoming events you may be interested in attending.

DESIGN-ED will hold its second annual conference at the University of the Arts in Philadelphia on June 27-28, 2014.

The Design Issues Group is partnering with DESIGN-ED to promote the teaching of design in K-12 schools. The DESIGN-ED coalition (www.design-ed.org), a nonprofit advocacy group, works toward establishing policy for the inclusion of design in the education of K-12 students in United States schools. They are working with a national writing team to create curricular guidelines and materials for educators at the international, national, state, and school district levels, as well as collect research data that shows the benefits of teaching design and implement advocacy efforts.

This year's DESIGN-ED conference theme is Integration Through Design. It is DESIGN-ED's core belief that teaching design creates a bridge across all curricular areas, making connections for authentic learning to occur. 75-minute hands-on workshops will guide participants through best practices in the teaching of design for K-12. Poster sessions will provide model integrated design lessons and

programs. On Friday the speakers and workshops will focus on “Today,” involving teaching methods for what is working in classrooms today and what resources educators have at their disposal. On Saturday the focus will be “Tomorrow,” addressing what current students will need to help them succeed, and predictions on what education could look like in the next decade. If you are interested in attending and/or want to complete a form to conduct a workshop, please go to the DESIGN-ED website at design-ed.org.

The 2015 NAEA National Convention theme is design. The Convention will be in New

Orleans on March 26-29. The Design Issues Group proposed the theme of “design” for the 2015 NAEA Convention after a meeting in 2012. We are very excited to see that it is happening next year. Many ideas generated from DIG included speakers, workshop suggestions, new aspects to the Convention, a collaboration seminar with STEM and art teachers, problem solving forums, and presentation tracks. These suggestions were submitted to the 2015 Convention co-chairs, Susan Gabbard and Sarah Cress.

DESIGN-ED is joining with DRS/Cumulus to sponsor the 2015 International Conference in on June 25-27, 2015, hosted by the School of the Art Institute in Chicago. DRS/Cumulus held their last conference in Oslo, Norway, where more than 40 countries were represented by 278 delegates at the 2nd International Conference for Design Education Researchers. Updated information will be posted when the call for papers is disseminated in May 2014.

Overview of Co-Sponsor Organizations

The **Design Research Society (DRS)** is a multidisciplinary learned society for the design research community worldwide. The DRS was founded in 1966 and facilitates an international design research network in around 40 countries (www.designresearchsociety.org). DRS is a founding member of the International Association of Societies of Design Research (IASDR) (www.iasdr.org).

DRS/Cumulus is the International Association of Universities and Colleges of Art, Design and Media. Founded in 1990, it has over 180 member institutions from 46 countries (www.cumulusassociation.org). An agreement completed in 2013 supports the development of joint events and activities to further

design education research between the two organizations.

Design-Ed (www.design-ed.org) was noted above.

Mark your calendars for these conferences. Please contact Robin Vande Zande if you have any ideas for any of these conferences. ■

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NATIONAL ASSOCIATION OF STATE DIRECTORS OF ART EDUCATION (NASDAE)

<http://nasdae.ning.com>

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NASDAE Information and Membership

NASDAE officers Vicki Breen and Limeul Eubanks congratulate SEADAE/NASDAE Members for their current work across the country through Art and Arts Education shared in the State and National reports that follow.

The final public review of the National Coalition for Core Arts Standards (NCCAS) PreK-12 arts standards began February 14, 2014, at <http://nccas.wikispaces.com>. Cory Wilkerson, Pennsylvania Department of Education.

The third and concluding review, which took place in February 2014, reflected NCCAS's ongoing commitment of their transparent strategy to allow time for each arts discipline's standards writing team to incorporate changes to the drafts suggested by reviewers. To fully address the standards content and structural changes, the Coalition revised the project's timeline. The February review starts the first in a series of new and significant benchmarks for NCCAS, to lead to the Web-based release of the standards in June 2014.

The writing teams are creating a set of overarching anchor standards that will articulate an alignment of artistic practice among the five art forms. As that process is completed, the teams will review their individual discipline standards to ensure that they are appropriately parallel with the anchor standards. The teams finalized examples of model cornerstone assessments that were included in the February draft review.

There was a rolling "first-glance" version of the final standards that became available in March.

That document showcased the fundamental structure and content of the arts standards to give teachers, decision makers, and the public a better understanding of what was included and how those standards will inform teaching and learning.

NCCAS is the coalition of national arts and education organizations and media arts representatives that have developed the 2014 National Core Arts Standards. The new, voluntary grade-by-grade Web-based standards are intended to affirm the place of arts education in a balanced core curriculum, support the 21st-century needs of students and teachers, and help ensure that all students are college and career ready. The arts standards emphasize "big ideas," philosophical foundations, enduring understandings/essential questions, and anchor/performance standards, all of which are intended to guide curriculum development and instructional practices that leads to arts literacy for all students.

Marcia McCaffrey, President, SEADAE, noted that NCCAS sees the model cornerstone assessments fulfilling a variety of assessment needs—from self- and peer-assessment to formative or summative assessments. They see these as being administered by teachers in classrooms to improve teaching and learning. They can also be part of a student's portfolio collected over time.

In New Mexico, February brought a pre-review of Standards during the NM Fine Arts Education Act (FAEA) Winter Meeting. SEADAE member Joyce Huser (Kansas Department of Education) along with Susan Gabbard (Oklahoma City; Past President of the National

The new, voluntary grade-by-grade Web-based standards are intended to affirm the place of arts education in a balanced core curriculum, support the 21st-century needs of students and teachers, and help ensure that all students are college and career ready.

Art Education Association) introduced the National Core Arts Standards to arts teachers and administrators and showed them how they are moving forward to affirm the place of arts education in a balanced core curriculum, support the needs of 21st-century needs of students and teachers, and help ensure that all students are college and career ready. This presentation provided background knowledge of the process, framework, and rationale for the new standards. This workshop helped teachers examine what they are already teaching and how they already align or can better align to the Core Arts Standards.

Cindy Simmons, Director of the Arts Connect, elementary arts program for Roswell Independent Schools; along with Dietta Hitchcock, gifted and visual arts teacher, currently teaching Art grades K-5; and Gretchen Phillips, elementary and middle school Arts teacher, now the Arts Integration Facilitator for Arts Connect, presented 7 New Discoveries about how the Brain Impacts Learning and can be taught through ALL Subjects. Seven recently identified core principles of how the brain learns were introduced. Each principle was linked to specific classroom practices critical to student achievement. Participants came away with practical strate-

gies powerfully linked with this latest science of learning. The interactive session included an activity for bringing text to life through creative dramatics.

SEADAE member Lynn Tuttle, Arizona State Department of Education, presented Arts and Title I—Where do the Arts Fit Within the Elementary and Secondary Act? Why are the Arts included in ESEA, and, what does that mean for Arts Education? Did you know that Title I funds can support successful arts integration programs? Learn how schools are doing this in California and Arizona, and start to map out how this could look in your own school.

Other presentations included Santa Fe High Student Jazz Band; guitarist and musician Marc Yaxley; flutist (Ferdinand Serim) and saxophone player (Hope Kiah) of the band PLAY!; Kennedy Center Teaching Artist Randy Barron; FAEA District Managers Bonnie Bernal, Belinda Hardin, Kim LeTellier, Tyson Ledgerwood, and Jenice Gharib; NM Arts; Joslyn Overby, speaking about Assessment through Arts Curriculum—End of Course Exams (EOC); and Guest Speaker Angelo Jaramillo, State Coordinator for 21st Century Community Learning Centers for the NM PED. ■

CAUCUS ON SOCIAL THEORY AND ART EDUCATION (CSTAE)

<http://cstae.org>

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

We use words so often to communicate that it's easy to take for granted how language can open avenues to meanings and draw lines around our experiences. Language can be mobilized to defend the status quo or to question knowledge, experience, and power in society. While the way we understand ourselves in the world comes to us through what we have learned to think about society and our place in it, "human thought, language and action are never fully under singular control, never monolithically determined by a status quo" (Shor, 2009, p. 294). In other words, the ways we choose and use language can allow us to create change when we "critique the way things are, imagine alternatives, hypothesize ways to get there, act from these plans, evaluate, and adjust our actions" (Shor, p. 294).

The NAEA National Convention provides valuable opportunities to engage in dialogue with colleagues around issues and ideas that matter to us. We have a chance to be challenged by new perspectives on the meaning of education in contemporary society, inspired by courageous and thoughtful approaches to

pedagogy, and energized by others' commitments to an art education that intends more than the reiteration and reinforcement of the status quo. At this year's Convention in San Diego, CSTAE members had a number of options for exploring and expanding our thinking about an art education that deepens our engagement in the important work of our times.

Intersections between privilege, desire, access, and the arts in the life of an undocumented homeless immigrant girl were considered at the NAEA National Convention through the viewing of *Inocente*, a film directed and produced by Sean Fine and Andrea Nix. This film tells the story of 15-year-old Inocente who, despite a life marked by homelessness, poverty, and the constant threat of deportation, "envision[s] a world transformed... where buildings drip in yellow and orange, where pink and turquoise planets twinkle with rescued dreams..." (cinemaguild.com). The film follows Inocente's moves to negotiate challenge and adversity and prompts viewers to ask critical questions about social issues including immigration reform,

educational access, arts education, and the "invisible minority" of nearly 2 million undocumented children brought to the United States by immigrant parents. Resources for educators interested in curriculum related to *Inocente* can be found at www.shineglobal.org/for-educators/inocente

One powerful way we put language to use in teaching is through the development

Engaging in dialogue... and extending the dialogue... allows us to expand the power of our words in our efforts toward change.

and deployment of curriculum. Curriculum that refuses to repeat clichéd explanations for social ills and encourages critical reflection and action can "reduce the deafening violence of inequality" (Fox, 1993) when it helps students take up self-conscious questioning and imagine alternatives. Curriculum was the subject of this year's article receiving the Manual Barkan Award, "New School Art Styles: The Project of Art Education," by CSTAE member **Olivia Gude**. In this article, Olivia languaged ways to rethink and reimagine art curriculum that "supports students in developing more wide-ranging and nuanced understandings of the world, conducting investigations through gaining and utilizing relevant disciplinary knowledge and skills" (Gude, 2013, p. 7).

Olivia presented New School Art Styles rubrics for quality and relevant curriculum in a rapid, PechaKucha-inspired format to introduce a Curriculum Slam! special session she hosted with **Marissa Reyes** and **James Rees**. This session showcased ways art educators' work embraces the spirit of inquiry and innovation and talked about ways they creatively engage students with contemporary art and ideas in the classroom.

Jennifer Combe and **Patty Bode** also focused on curricula and community dialogue in their session on the Social Theory Digication Site, where CSTAE invites art educators to share curricular resources for projects that explore, embody, and embrace social theory from PK-12 schools, higher education, community settings, after-school programs, museum education, and other sites of art education practice. You can learn more and share your ideas through the CSTAE Digication site at <https://naea.digication.com/cstae/Welcome/> published

In this moment, when language is being deployed to standardize and regiment so many aspects of the educational lives of teachers and students, the importance of words in the world can't be underestimated. Engaging in dialogue at the Convention and extending the dialogue through sharing relevant, critical curriculum on our Digication site and with our students allows us to expand the power of our words in our efforts toward change. ■

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CSTAE Online

CSTAE website: www.cstae.org

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

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

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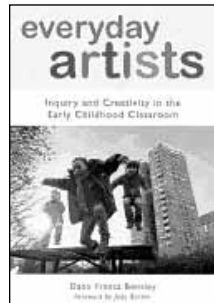
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Media Reviews

Everyday Artists: Inquiry and Creativity in the Early Childhood Classroom

Dana Frantz Bentley. New York, NY: Teachers College Press, 2013.

In *Everyday Artists: Inquiry and Creativity in the Early Childhood Classroom*, Dana Frantz Bentley presents a descriptive account of early arts classroom practices that illustrate how rich, embedded arts experiences can support the development of young children's inquiry and creative thinking skills. Frantz presents a view of early arts experiences as a tool for building children's



cognitive, aesthetic, and artistic skills. Through rich narratives of preK classroom experiences, Frantz crafts a descriptive account of early arts experiences that further develops existing understandings of the communicative, aesthetic, spiritual, and cognitive capacities

the arts bring to early childhood classrooms and young children's everyday lives. Frantz's engaging narratives will prove to be valuable for those working with young children as they strive to build classroom environments that support views of the arts the go beyond those framing the arts a secondary, supportive subject.

For classroom educators, one of the most valuable aspects of *Everyday Artists: Inquiry and Creativity in the Early Childhood Classroom* will surely be Frantz's emphasis on reflection in teacher practice. In each chapter, Frantz presents questions for reader reflection that support the idea of reflective practice as a means to build deeper understandings of young children's capabilities and abilities as

they build new knowledge and experience in supportive classroom environments.

Early childhood art educators and researchers have long advocated for rich, embedded arts experiences in early childhood classrooms in an effort to counteract the shallow practices provided in many early childhood classrooms. This writing from Dana Frantz Bentley is a must read for those interested and invested in early childhood arts education. It promotes the ideal of a responsive, classroom educator who seeks to include the arts children's daily lives to support diverse ways of knowing and learning.

Reviewed by Angela Eckhoff, Assistant Professor of Teaching and Learning, Old Dominion University, Norfolk, Virginia

Creativity in the Classroom: Case Studies in Using the Arts in Teaching and Learning in Higher Education

Paul McIntosh and Digby Warren (Editors). Chicago, IL: University of Chicago Press, 2013.



Seventeen chapters are divided under five somewhat nebulous headings: Encouraging creativity in the classroom, Using performance, Using poetry, Using imagery, and Learning technologies and assessment. Highlights include chapters on using cinema in the economics

classroom, music improvisation in leadership training, poetry reading in diversity management, poetry writing in healthcare education, and creating social networks to support teachers in the development of creative classroom approaches.

Most chapters provide insightful examples of ways to use the arts to promote the kinds of skills associated with creativity among college students and emerging professionals. However, the text is somewhat uneven, with some chapters clearly less developed than others. Almost all of the contributing authors are working in the UK, and some of the terminology used presents a challenge to understanding clear applicability in the US.

Notably, the section on using imagery includes only one chapter that explicitly addresses the creation of visual images in the classroom (several of the chapters focus on verbal imagery). Included in that section are chapters on using visual imagery in end-of-life care training, using museum objects in fashion

design, examining landscapes to advance education students' observation skills, developing personal narratives in social work education, and using labyrinths in many different education fields as a means of promoting personal growth and development.

McIntosh notes, in his introduction to the book describing the importance of these kinds of creative approaches, that this is not a book for educational theorists. It is a practically oriented book that could be useful to those in higher education looking to enliven their practice with a few creative-arts-based approaches.

Reviewed by Katherine Morse, Education Coordinator, Nerman Museum of Contemporary Art, Johnson County Community College, Overland Park, Kansas

June Julian, Ed.D.
NYC Artist/Educator

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

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

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Lobby Activism

Guest columnist: Karen Keifer-Boyd, Past President of the Women's Caucus; Professor of Art Education and Women's Studies at The Pennsylvania State University. E-mail: kk-b@psu.edu

Beyond the Women's Caucus (WC) sessions, meetings, and events that reside within NAEA, our Lobby session is an annual event held in the lobby of the headquarters hotel of the NAEA Convention. Significant aspects of Lobby sessions include self-introductions to someone you have never spoken with, creative prompts for small group discussion about current issues, and human mic amplification as public performance. The "speak-out" affirmations of our beliefs and actions are recorded, transcribed, and posted with photographs online at naeawc.net. Karen Keifer-Boyd has facilitated the Lobby sessions since she and

Read Diket introduced the first one in New Orleans in 2008. Each year Lobby session attendance has increased, with more than 75 participating during recent sessions.

The power of Lobby session topics extends beyond the event and often prompts participants to further reflect and respond. Sheri Klein did just that in her drawing created in response to a question about identity posed at the 2011 Lobby: "When did you first feel like an art educator?"

Past Lobby sessions convey our resolve to identify current injustice and to work collectively to eradicate discrimination.

2014 San Diego: Speak Truth to Power.

"Speak Truth to Power" is a phrase adopted by or applied to those who challenge dominant forces—namely, patriarchy and capitalism. Barbara Kruger's artwork *Speaks Truth to Power* (Smithsonian magazine, July 2012). Kruger

refashions idioms, as Judy Chicago does in her *Resolutions: A Stitch in Time*, 1994-2000 series.

In Chicago's *Retrospective in a Box* series, 2009-2013, printed by Landfall Press, her work *Aging Woman/Artist/Jew* from 2013 speaks truth to power. Next to the work is Chicago's artist statement:

As always, I wanted to challenge stereotypical attitudes, particularly those that consign older women to an undesirable, nonsexual and declining existence, replacing this mean-spirited view with a fiery image of a woman whose body may be succumbing to the aging process, but whose spirit remains strong and her identity clearer than ever before.

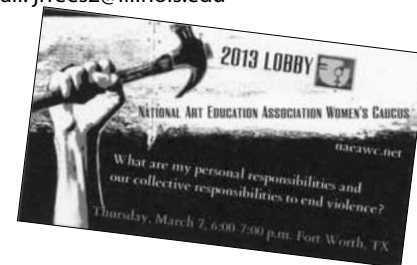
In Chicago's self-portrait, her mouth is filled, where teeth would be, with capital letters: TRUTH. For more than a half-century, from *The Dinner Party* created in the 1970s to the self-portrait from 2013, Judy Chicago has been speaking truth to power. Judy Chicago's spirited work speaks volumes to artists, educators, and scholars who seek feminist perspectives and practices.

2014 Lobby participants spoke truth to power by writing or drawing on strips of fabric and then pinning the message on either an artist apron or academic gown. A human mic amplified the group speaker, speaking truth to power.

The artist apron symbolizes feminist power. While aprons have been associated with housework, the artist apron symbolizes both the intellectual work and labor of artistic production. The academic gown symbolizes patriarchal power, and the hierarchies within educational institutions that often run counter-productive to creating equitable and just teaching, learning, and working environments.

2013 Fort Worth: What Are My Personal Responsibilities and Our Collective Responsibility to End Violence?

Small groups formed to share materials and create torn paper and mixed media collages, while reflecting on the prompt. Conversation began when participants glued their work onto a shared base.



2012 New York: What do You Believe is Critical to Lobby for in 2012?

In response to the prompt, groups created posters, which can be viewed at <http://naeawc.net/activism.html>

2011 Seattle: A Time When... About 50 people assembled to share personal experiences as possible pedagogical or collective actions. Themes emerged such as feminization of art education, gender inequity, reinventing self, and enacting beliefs.

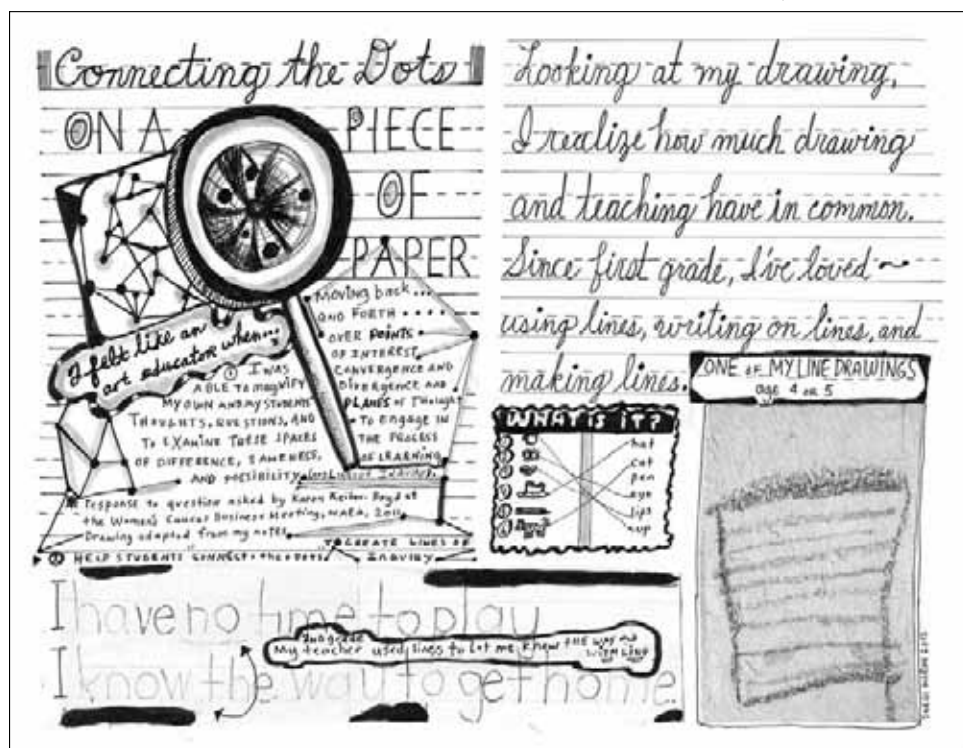
2010 Baltimore: What is the Image of a Feminist in the Field of Art Education Today?

The 2010 Lobby session extended the "Survey of Art Educators' Perceptions of and Relationship to Feminism." Of the 123 respondents to the survey, of which 104 identified as women, 100 reported that they had experienced gender discrimination.

2009 Minneapolis: Enacting Change: What We Can Learn From Each Other? The topic for 2009 was mentor relationships. Visit the WC website to read responses regarding what the participants wanted to hear about each other's experiences.

2008 New Orleans: "Vote 2008: What Should an Art Educator Do?" Participants collaborated in response to the prompt for a strategic essay, published in the *Art Education* (July 2008).

We invite all NAEA members to participate in our annual Lobby sessions, typically held in the hotel lobby at 6:00 PM on the first day of the Convention. We invite past participants to develop visual essays or document activist work based on the Lobby prompts for a forthcoming anthology of NAEA WC Lobby Activism. ■



Connecting the Dots. Drawing by Sheri Klein, 2011.

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

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

Expanding the Dialogue on Spirituality

I can hardly believe it has been a full year since I began as Chair of the Caucus on the Spiritual in Art Education. Having been a member for several years, it has been exciting to work with you in this capacity and to experience your energy and enthusiasm, which is especially evident at our annual business meeting. In the next column, I will introduce our new and returning Board Members who were just voted on in San Diego. In the meantime, I want to thank the Board and everyone who supported the Caucus at the National Convention, including those of you who presented and those who attended CSAE presentations. Your contributions and support continue to enhance NAEA and its membership.

Join & Visit CSAE Online

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

If you've been following this column, then you are already aware of the exciting format I chose for my tenure as Chair. Last year featured guest columns from some of our members on the impact of spirituality on their lives and art. I was intrigued by the diversity of experiences that were shared in their columns, and the feedback I received was all positive.

Now, transitioning into the next year, I will be introducing guest columnists who belong to other NAEA Issues Groups, some of whom are members of our Caucus, and some of whom are not. These prominent guest columnists will be addressing the intersection of spirituality with the particular interest of their home Issues Group. While these individuals can't possibly represent the diverse perspectives of all the Issues Groups, even their own, my hope is that this experiment will generate a sharp, critical dialogue that emphasizes the relevance of spirituality, particularly in our discernment of life's most difficult events and questions.

As CSAE members know, intolerance and marginalization of spirituality is commonplace, sometimes even encouraged and expected, in our contemporary culture and its learning institutions. Anti-spirituality rhetoric typically

For many of us, spirituality is about centering ourselves within our local and global cultures, connecting ourselves to other humans and nonhuman life forms, and contemplating the broad range of human experiences.

portrays spirituality as anachronistic, and spiritual people as obstinate, oblivious, and simple-minded. The stereotype couldn't be less true of CSAE, which deeply values its own diversity and diversity in general. For many of us, spirituality is about centering ourselves within our local and global cultures, connecting ourselves to other humans and nonhuman life forms, and contemplating the broad range of human experiences. To this end, dialogue between people of different interests and perspectives is of paramount importance. It is important

to listen to peoples' stories about oppression and harm justified in the name of religion and spirituality. It is important to hear about how spirituality intersects the lives of people who identify strongly with causes and issues that are closely related to spirituality as well as causes and issues that seem to have nothing to do with spirituality. In a larger sense, it remains important for those of us involved in NAEA Issues Groups to dialogue and support each other, with the ultimate goal of strengthening our voice and our impact upon and within NAEA.

A year ago, I stated that I envisioned a CSAE that is even more open and inclusive and more visible in NAEA.

I believe that is happening, and it's exciting to be a part of. Thus, I invite nonmembers who identify as spiritual to join CSAE by sending an e-mail to our Membership Coordinator, Pattie Chambers, at pattiechambers@gmail.com. Furthermore, I extend to our membership an ongoing, open invitation to share your ideas with me on how the Caucus can grow and improve, and what I can do to accommodate you. I appreciate the opportunity to serve as CSAE Chair. ■

PUBLIC POLICY AND ARTS ADMINISTRATION (PPAA)

Amanda Alexander, Assistant Professor of Art Education, Art + Art History, University of Texas at Arlington, Fine Arts Bldg, Box 19089, Rm. 296, Arlington, TX. E-mail: amandaa@uta.edu
NAEA News Conversationist: Read Diket, Professor of Art & Art Education, Center for Creative Scholars, William Carey University. E-mail: rdiket@wmcarey.edu

Conversation With Read Diket

Introduction

Recently, I had a conversation with Read Diket about the connections between art education and policy. We have decided to outline our conversation for the readers of the PPAA News column. It is our hope that you will learn more about policy, how it affects art educators, and how you might find more information for your own school, state, and region. Read Diket directs the Center for Creative Scholars at William Carey University. As the Gillespie Endowed Chair in Art, she oversees the education of artists and art educators. Diket currently acts as trustee of the Lauren Rogers Museum in Art known for exciting collections in American paintings and Native American baskets. Her work as project officer and lead statistician with the National Assessment of Educational Progress (NAEP) for the Visual Arts secondary analysis appears in *Studies* and other journals. She serves as membership chair of the NAEA Distinguished Fellows.

Conversation

Amanda Alexander (AA): How does art education and policy make a difference in people’s lives?
Read Diket (RD): Policy decisions affect art educators and those they teach (or cannot reach) by concentrating a field’s energy on intent and outcomes in school and out-of-school settings. In the February 2014 PPAA column, Kyungeun Lim used Dunn’s (2008) *Public Policy Analysis: An Introduction* for a general discussion of policy cycles “including policy action, performance, outcome, and future.” Policies affecting art education, when externally generated, may be interpreted differently by the various stakeholders because the goals are not defined consistently across organizations, and the networks and organizational involvement varies for the field. For instance, standardized testing like the NAEP

in Visual Art provides a strong framework for assessing achievement in the critical analysis of art and some indicators of creative potential, but NAEP currently does not encompass but a few of the current curricular practices, incentives, distribution issues, and values articulated within art education’s national organization. Art education as a field (as seen in recent conference themes) currently embraces broad ideals of social justice and betterment through aesthetic life, while relying heavily on the creative and analytical strategies particular to visual art. The current NAEA policy to bring art education on board with common core incentives could provide a merging of two policy perspectives. A dialogue is now ongoing between art education and a wide variety of education proponents as indicated by art education’s new standards and the very active group associated with data visualization techniques as a means of reaching wider audiences with visual arts data. If art education can make a difference in people’s lives, it is because its proponents address both artistic literacy as a valuable outcome and visionary cultural expectations held by art education.

AA: Can we prove it? How can we prove it?
RD: Actually, we have statistical findings with the public online data tool for NAEP that the standards movement of the 1990s was effective in moving art criticism into the mainstream. Students in schools, with art education specialists who were employed as full-time teachers of the subject, learned art criticism procedures. Why was this not evident in the 2008 NAEP report? Secondary analysis was necessary to make the distinction clear—that training and dedicated presence on a school campus, considered together, was significant in impacting achievement when compared to all other teachers’ preparation and/or campus availability (Brewer, Xu, & Diket, manuscript forthcoming).

AA: How can people be knowledgeable about arts policy?
RD: The Internet provides transcriptions of most policy articulations, from the onset of a shift toward action, as expectations emerge for performance, detailing discussion of outcomes, and suggesting indications of what the future will hold. People can make comparisons across the use of terms, criteria, and conceptual metaphors. It is most helpful to find an early version of a policy and follow the thinking through the widening participation of government, organizations, and fields. Look at the players and find the indications of conformity and difference within a complex network. At the very least, question where policy comes from and make an informed decision about how you as an art education advocate will participate in the incentive. Most policy articulations do not have a consistent philosophic basis, so expect to find tensions in the relationships among components of any plan.

AA: How can people affect arts policy?
RD: In this decade, Bob Sabol, NAEA Past President, asked art teachers how No Child Left Behind was affecting their teaching practice. His analysis of survey results was posted on the NAEA website. The Web-posted paper received many hits and was downloaded and disseminated widely. A group of Distinguished Fellows led by Enid Zimmerman wrote white papers that have received wide interest. These are examples of individuals in art education who are dedicated to positive movement of our field, and there are indications that their efforts are bearing fruit.

AA: What’s the most important connection between art education and policy?
RD: The most important connection is to see the relationship of the art education field in a complex constellation of policy articulations.

Conclusion
Connections between art education, educators, and policy are being made every day. It requires research and reading to find documents that might help you better understand and learn more about policy issues at a federal, state, and/or local level. A few organizations that post policy and art education related research are the National Art Education Association, Americans for the Arts, and the Arts Education Partnership. I’d like to leave the reader with a question. Ask yourself: How can I, as an art educator, internalize policy to have a better understanding that might be useful for my own career, school, and students? As an issues group of NAEA, the PPAA continues to provide a platform for continuing dialogue about policy issues, research, and advocacy for the arts. Anyone interested in becoming a member should contact Amanda Alexander at amandaa@uta.edu. It’s free! ■

Call for Editorial Board Members

Arts Education Policy Review, a peer-reviewed journal published by Routledge/Taylor & Francis, is accepting applications for four editorial board positions—one reviewer each in the areas of Dance, Music, Theater and Visual arts.

For more information about *Arts Education Policy Review*, please visit the journal’s webpage:
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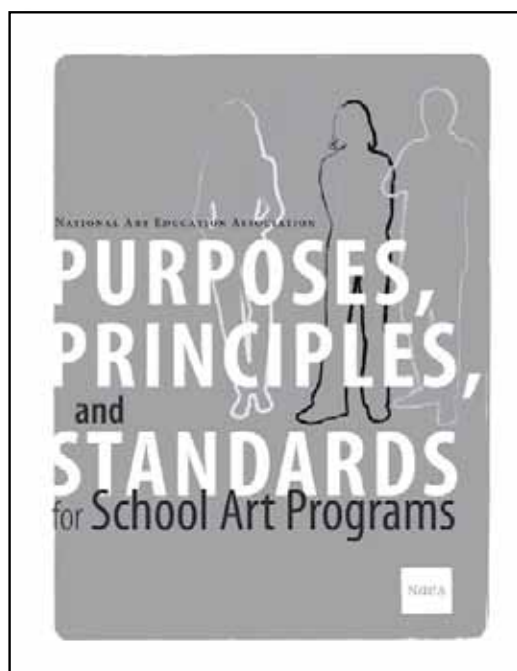
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New Resources from NAEA!



PURPOSES, PRINCIPLES, and STANDARDS for School Art Programs

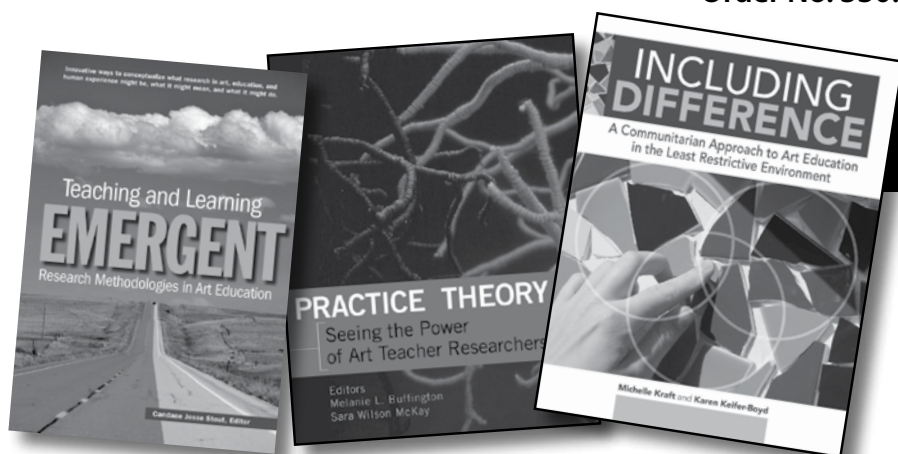
Purposes, Principles, and Standards for School Art Programs has been fully updated to reflect current issues in the field of art education. Checklists are embedded in charts so users can indicate where their school or district stands in relation to the criteria—which has been expanded to include district-wide, elementary, middle, high school, and superior standards.

The release of this publication dovetails with the revision and release of the National Core Arts Standards in the Visual Arts. The criteria within the checklists reflect opportunity-to-learn standards that impact capacity for fully implementing the new National Core Arts Standards as well as state and local standards in the 21st century.

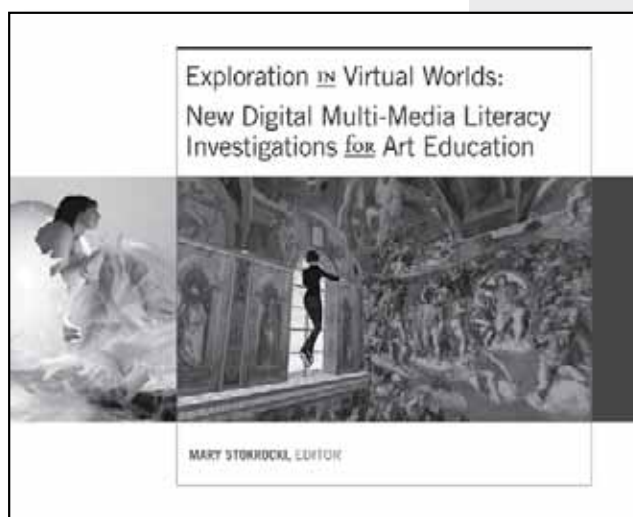
The Board of Directors of the National Art Education Association has adopted *Purposes, Principles, and Standards for School Art Programs* as an official position of the Association, directed toward the promotion and recognition of educationally sound art programs in the elementary, middle, and secondary schools of the United States and Canada.

2014. 60 pp. ISBN 978-1-890160-64-7

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

Mary Stokrocki, Editor

Exploration in Virtual Worlds aims to explore current pedagogical efforts of virtual world teaching and discover potentials for art instruction through virtual worlds in unique ways and to diverse audiences.

Focusing specifically on virtual worlds, this anthology includes conceptual explorations and virtual art world examples in higher education—with children, senior citizens, alternative audiences, and in different countries. It also features museum education outreach, holistic assessments, pros and cons, and future directions and concerns.

With over 60 online virtual worlds and 400 universities offering courses, these sites offer tremendous opportunities for artistic teaching and learning. Intended to meet the needs of art teachers at all levels as well as international markets, *Exploration in Virtual Worlds* examines the concept and goals of digital literacy and virtual worlds, gives a short history of the impact of virtual worlds, and offers contemporary types and future trends for virtual worlds and art education.

2014. 168 pp. ISBN 978-1-890160-63-0

Order No. 329. \$37; Member price \$32