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NEWS

Advancing Art Education

A Publication of the NATIONAL ART EDUCATION ASSOCIATION

1806 Robert Fulton Drive, Suite 300, Reston, Virginia 20191
703-860-8000 ■ www.arteducators.org

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Sparks Flew! NAEA San Diego March 2014



And what a time it was!

The 2014 NAEA National Convention came and went, but not without providing many memorable moments for those who attended. It was the largest west coast NAEA Convention ever! San Diego welcomed us with a mayoral proclamation that named March 28 – April 3, 2014, as Art Education Week in San Diego. The gorgeous weather, the setting along Mission Bay, the Pacific Ocean, Balboa Park, and Gaslamp Quarter provided many offsite areas for discovery and adventure. Preconference sessions were very well attended. The Museum Education Division put together a great package of offsite museum experiences in Balboa Park and the 2014 planning committee added to that with excursions to La Jolla, the Naval Training Center, San Diego State University, Coronado School of the Arts, Chicano Park, and more.

The free Wi-Fi throughout the San Diego Convention Center was really appreciated. Thank you to The California Arts Project for providing it. Thank you to all of the sponsors who contributed so much to make the Convention a huge success—especially Blick Art Materials, Michaels, Savannah College of Art and Design (SCAD), and Columbus College of Art & Design. And thank you to NAEA staff, who worked tirelessly throughout the year to make the visions a reality.

Led by NAEA President Dennis Inhulsen, we paid tribute to Past President Elliot Eisner (1977-1979) and all he has done for so many in art education and beyond. Deborah Butterfield and Jaune Quick-to-See Smith provided heartfelt history and creative inspiration in their keynotes. Jason Ohler, Bernajean Porter, Laurence Gartel, Terryl Whitlatch, Matt Cauthron, Phil Hansen, Simon Silva, Beverly Gerber, and members of NAEA's Special Needs in Art Education issues group each highlighted an important part of our art education landscape. They gave us ideas and resources for our own teaching and learning. Inocente Izucar and ARTS (A Reason to Survive) offered an engaging discussion on the power of partnerships. Giving Voice—the theatre troupe of college students from Missouri State, with their director Carol Maples—challenged us to address issues of oppression, micro-aggression,

and discrimination in a real and poignant manner. The Exhibit Hall was spectacular with its tent-like ceiling structure, plenty of natural light, and wide aisles for easy movement. We gathered resources, ideas, and samples from many exhibitors in our community who came to share their products and processes with us.

Our first official Ignite session featuring 10 NAEA members was very popular. Olivia Gude and more NAEA members had folks laughing, sharing, and wanting more with the Curriculum Slam! on new school art styles. And, of course, over 1,000 NAEA members presented and shared innovative ideas, research findings, and best practices. We welcomed many new NAEA members, connected with old friends, and made new friends. All of this—the planning, the process, the connections, and the communication we share with one another—serves to renew, strengthen, and keep our Association moving forward. See you in New Orleans!

—Cris Guenter, 2014 NAEA National Convention Program Coordinator



Thanks to our wonderful speakers and attendees!



Deborah Butterfield



Phil Hansen



Terryl Whitlatch



Simon Silva

More Convention coverage on pages 13, 16, 27, and 28.

Photos ©2014, Seth Freeman Photography.



I was awed simply by being surrounded by so many people that feel art matters in the world.

—2014 Convention Attendee



NaEA NEWS

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

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

Welcome...
**to the Summer 2014
issue of NAEA News!**

Submissions for
October *NAEA News*
are due August 12.

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

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

MESSAGE FROM THE PRESIDENT



Helping Teachers Communicate Student Learning Through Next Generation Visual Arts Standards

Dennis Inhulsen

Next Generation Voluntary Arts Education Standards are now finished and available online at nationalartsstandards.org. The release of the standards is the culmination of 2 years of writing and 3 years of development coordinated by the National Coalition of Core Arts Standards (NCCAS). NAEA is a founding member of NCCAS and continues to participate as dissemination and application strategies are developed.

The purpose of standards in education is to articulate what students should know and be able to do. Standards do not convey how to teach, but what outcomes to strive for. Standards-based instruction is an ever-increasing expectation for all teachers, art teachers included. The next generation visual arts standards provide language for teachers to demonstrate learning in art—to themselves, their students, families, community members, and colleagues.

For a quick overview, watch an award-winning video at: arteducators.org/research/next-gen-arts-stds. What follows is the official introduction to the standards.

Introduction to the Visual Arts Standards

Visual Arts, as defined by the National Art Education Association, include the traditional fine arts such as drawing, painting, print-making, photography, and sculpture; media arts including film, graphic communications, animation, and emerging technologies; architectural, environmental, and industrial arts such as urban, interior, product, and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper, and other materials. (Revised July 2012)

This introduction is the gateway to learning about the visual arts for students of all ages. Performance Standards provide learning progressions from preK-12. Please read the conceptual framework narrative to learn more about the additional materials which provide a context for the grade level visual arts Performance Standards. These include:

- Philosophical Foundations and Lifelong Goals for Artistic Literacy;
- Definitions of the artistic processes of Creating, Presenting, Responding, and Connecting;
- Anchor Standards which are common across all five of the arts disciplines.

The glossary provides definitions for those terms which the writing team felt would benefit from explaining the context or point of view regarding the use of the term within the standards.

1. The standards provide the foundation for visual art education for all students.

The standards support student-learning outcomes through big ideas—enduring understandings and essential questions. The concepts embedded in the standards reflect the scope of learning—the knowledge, skills, and understandings—taught through study of the visual arts. By including all aspects of creating, presenting, responding, and connecting in study of the visual arts, student learning through these standards explores the full scope of what it means to be an artistically literate citizen. While presented chronologically the processes are best designed and taught in a blended fashion contributing to supporting rich artistic skills and behaviors.

2. The standards provide ways to address the content of visual art education within the school year.

There are 15 Enduring Understandings with 15 correlated grade-by-grade (preK-8 and three levels for high school) Performance Standards. Art educators will be able to cluster group standards approaching several within a given instructional unit. The Performance Standards offer a practical system for teachers to inform their instruction.

Kathi Levin, Art Consultant, contributed to the writing of this article.



NAEA Past President Bonnie Rushlow participating in collaborative unit planning at a Pre-Convention session in San Diego.

3. The standards emphasize deep learning in the visual arts creating higher expectations and support college, career, and citizenship readiness for all students.

The performance standards offer learning progressions for students. Embedded in the standards are ideas about how arts learning can be broadened and deepened to support students' making meaning of their lives and their world. Essential questions are provided for teachers as thought starters promoting inquiry based teaching and learning. They can support communicating and learning in art by providing language needed for students and stakeholders alike.

4. The standards provide opportunities for educators to reflect on their practice.

The visual arts performance standards are fundamentally grounded in collective beliefs about what constitutes effective teaching and learning. Individual educators are encouraged to review and use the standards with an eye toward continuous improvement.

Whether it means updating curriculum or adapting an individual art lesson or curriculum unit, the new visual arts standards can inspire and support the ways in which art educators keep their teaching fresh and dynamic.

Next Steps

A component of the standards will be to provide Model Cornerstone Assessments, authentic strategies to ensure student learning. Soon, NAEA will align our Instructional Resources Gallery and assist members through continued professional learning opportunities through a variety of delivery models including face-to-face workshops, webinars, and the National Convention. Transforming standards into learning targets, adapting units of study, clarifying learning progressions, and assessing along the way are just a few of the topics we will highlight. Stay tuned for more information and resource materials to come. ■

Dennis Inhulsen, President

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MESSAGE FROM THE EXECUTIVE DIRECTOR

Cleansing the Palette



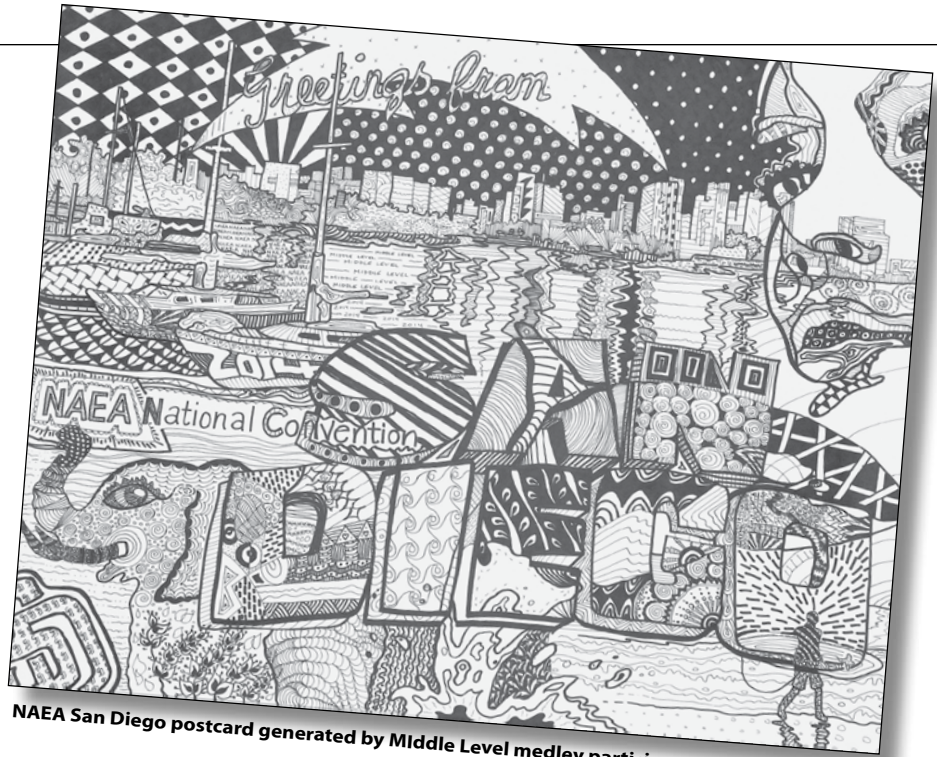
Deborah B. Reeve

Wow! I'm *still* thinking about San Diego and the 2014 NAEA National Convention. The plethora of opportunities provided the expected inspiration that always opens my eyes in new and different ways every single year! We asked attendees, "What would you tell others about the Convention?" Here are just a few comments that capture the relevance, depth, and breadth of the NAEA National Convention experience:

- *It's a life-changing experience. The best professional development for art teachers ever!*
- *What better way to get revitalized during the school year?!*
- *My connection to teaching is stronger and my faith in what we, as art teachers, do, is once again restored.*
- *After my first Convention [in NYC] I immediately knew I would be heartbroken if I ever missed another.*
- *A fire is lit inside of you [when you] attend these conferences.*
- *It's like a family reunion—meeting folks you haven't met before who are so like you!*
- *[It] reinvigorates me every year. I leave with tons of ideas and the inspiration to try to implement them.*
- *I love that the sessions were fresh and 21st-century rich!*
- *Attending the National [Convention] was one of the best things I've done for my career.*
- *A vast melting pot of ideas in creativity!*
- *I wish I had been attending for many years before.*
- *I love to be around others who are just as passionate as I am about art.*
- *I come back to my museum with new ideas and approaches to how to best serve my community.*
- *The experience is like no other for the ultimate professional development, advocacy, and personal/professional validation.*
- *It's a highlight of my year and has taken my teaching and leadership to levels I never imagined.*
- *It was great to land in the middle of a (temporary) village of art educators where everyone speaks my native tongue.*

Art educators from every state and some 29 countries gathered in San Diego to help set a historical record for an NAEA west coast Convention: 25% of our membership was in attendance!

And for those who couldn't join us this year, be sure to view the outstanding presentations by Deborah Butterfield, Jaune Quick-to-See Smith, Phil Hansen, and more—all posted on the NAEA website for you. And look for session handouts posted at www.arteducators.org/news/convresources. Peruse the Convention photos and keynote session videos to rekindle your enthusiasm in ways that only this "epic" event can offer. Plus, take a look at the new National Visual Arts Standards video to see what we learned about the new standards at the Convention.



NAEA San Diego postcard generated by Middle Level medley participants with Larry Gibson.

For all of the many members of the NAEA community, think about why you are passionate about being an art educator and spread your passion for art education. Share it with the other art educators in your school or district, university, or museum—with others through Facebook, Ning, Twitter, and Pinterest. Learn about the NAEA pARTners Membership Growth Rewards Program, now in its 2nd year, at www.arteducators.org/partners. You could win a \$500 Blick Art Materials coupon or FREE National Convention registration. Be evangelists for our NAEA community—because no one knows better than you do what an extraordinary, rejuvenating, and rewarding experience it is to belong to the NAEA tribe, and how it can radically influence your career as a professional art educator. Share your personal stories about what it means to belong to the world's largest family of art educators.

While you are telling your story, refreshing your energy, and creating new understanding—the Board of Directors, staff, and I are working relentlessly to ensure the voice of art educators is heard; we are passionate about how NAEA can best support you in the work you do every day.

Save the date and start planning for the 2015 NAEA National Convention: March 26-28, New Orleans, Louisiana. The theme is The Art of Design: Form, Function, and the Future of Visual Arts Education.

Best wishes for a delightful summer! ■

Deborah B. Reeve, EdD
Executive Director
NAEA, 1806 Robert Fulton Drive,
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dreeve@arteducators.org

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!
- **pARTners Membership Growth Rewards Program has officially begun**, and we need your participation! We are committed to growing our professional community and encourage every member to get a member! Recruit a new member and be entered into a drawing to win prizes including a \$500 Blick Art Materials gift certificate and FREE 2015 NAEA National Convention Registration. www.arteducators.org/community/partners-program
- **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
- **The National Visual Arts Standards were officially released on June 4.** Don't miss upcoming National Visual Arts Standards professional learning opportunities! **Face-to-Face Professional Learning Institutes:** June 24/Chicago, IL; June 26/Anaheim, CA; July 29/Charlotte, NC; July 31/Baltimore, MD. **Webinar Series:** June 16/Overview of new standards; July 14/Learning progressions—demonstrating student growth; August 11/Art
- educator effectiveness; September 9/Model cornerstone assessments. **Virtual Conference:** September 13-14. www.arteducators.org/research/next-gen-arts-stds
- **Work is underway for the NAEA 2015–2018 NAEA Strategic Plan.** Thanks to all who participated in the Strategic Planning Studio in San Diego. See the many accomplishments achieved by NAEA leaders, members, and staff working together: prezi.com/f-lzzwf5xv3d/mission-forward
- **NAEA Formal Position Statements. Find out where NAEA members stand on important issues impacting art education** through position statements vetted and recommended by the Delegates Assembly for adoption by the Board of Directors. Make your case for visual arts! www.arteducators.org/statements
- **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 digital edition of *NAHS News* (don't miss the Spring 2014 issue!) and on Pinterest at www.pinterest.com/arteducators
- **Establish a Chapter of the National Art Honor Society (NAHS) or National Junior**

Art Honor Society (NJAHS) and bring greater recognition to your art program and your students! There are now 47,000+ art student members in 2,000 chapters across the nation! The National Association of Secondary School Principals has endorsed NAHS and the Creative Industries Studio event for the 2014-2015 program year. www.arteducators.org/nahs



- **NAHS Creative Industries Studio: A Hands-On Creative Arts Learning experience in Washington, DC**, November 6-8, 2014. Register Now for this academic program for 100 outstanding high school students and their art teachers. Speakers, sponsors, and events include artist Phil Hansen, communications designer and Wordless News creator Maria Fabrizio, design challenges presented by the Smithsonian Cooper-Hewitt National Design Museum, and more. www.arteducators.org/nahs
- **Over 666,746 site visits and 2,569,527 pageviews in 2014** to the award-winning NAEA website! www.arteducators.org
- **Looking for legislative briefs and updates** on federal activities that impact arts education? NAEA's new e-newsletter, coming fall 2014, will keep you informed.
- **2014 NAEA National Leadership Conference.** July 25-27, Santa Fe, New Mexico. Open to state association leaders and all members who have an interest in leadership. Register Now! www.arteducators.org/conferences
- **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. It 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
- **NAEA Art Education Delegation to Finland!** Based on the success of the NAEA Art Education Delegations to Cuba (2011), India (2012), and Myanmar (2013)—and in cooperation with Professionals Abroad—Past President F. Robert Sabol will lead an NAEA Art Education Delegation to Finland in November 2014. Preliminary plans are underway for Cuba (2015) and South Africa (2016). www.arteducators.org/learning/international-study-delegations



Research Commission News

by Graeme Sullivan, NAEA Research Commission Chair

www.arteducators.org/research/commission

The 2014 NAEA National Convention in San Diego provided some much-needed spark for those searching for sun and a chance to meet with colleagues enthused by the climate of conversation and creativity. For the Research Commission it was an opportunity to present the work completed since its inception at the 2012 NAEA Convention in New York. There were three easy-to-grab and easy-to-read handouts that captured some of the scope of what the Commission is doing. The smallest to grasp—but perhaps the largest to ponder—was the Commission bookmark, which posed the questions: What can research do for you? What can you do for research? The questions were a collegial call urging members to find out more about how the Commission works to meet the ongoing research needs of art educators. The message included details of where to connect to colleagues through the Commission's online site and Interactive Café. This a great place to find research-based resources and to follow up on coffee conversations begun at the Convention.

A postcard advertising one of the Commission's sessions, Research Speed Dating, was also floating around the Convention looking to connect members who shared common research interests. A core goal of the Commission is to build on the long-established foundations of art education research that have been a hallmark of NAEA since its inception, and to put the power of research into the hands of the membership. The Commission's statement on research begins by saying, "Curiosity and the impulse to explore and understand the complex world we inhabit motivate the search for new knowledge." It also states, "Visual arts and design are distinctive forms of experience and knowledge that can deepen our understanding of the changing world." Both of these statements suggest that as artists, teachers, researchers, and administrators, we are all part of a community with the capacity to change things. Knowing what your

colleagues are doing, and looking to collaborate on collective visions, can enhance our individual capabilities to improve what we do and how to let others know about it.

The Commission's Speed Dating session was one of several presentations with the goal of bringing members together around common research interests. How NAEA members respond to questions facing the field by undertaking research continues to open up new ways of not only creating new knowledge, but also sharing it. A good example was the Commission's Research Forum on Data Visualization. This rapid-fire session was moderated by the Commission's Data Visualization Working Group and featured 12 brief research presentations by members, each taking up an issue seen to be important in the field, and each exploring ways of conducting and presenting research that speaks to the visual language of many at the Convention.

Follow up to this session can be found at the Research Commission's Interactive Café.

The other Research Commission handout was the newly released Research Agenda.

John Howell White described the full story of the Research Agenda in the April edition of *NAEA News*. As John explained, "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." In meetings held at the Convention with NAEA liaisons, affiliate groups, and the membership, the Research Agenda was described as a working document whose purpose was to build on evidence of best practices and to generate a new awareness of the meaningful role of art education based on sound research arguments. As a working document, the Research Agenda was seen as a starting point for stimulating discussion and action around elements and content that includes professional learning, methodology, policy initiatives, content research factors, and research topics/questions. Some of the ideas that were sparked by the Research Agenda captured a mood that a crucial mode of response to advancing art education will come from expanded practices of research and from a new generation of researchers.

The San Diego Convention also saw some personnel and administrative changes to the Research Commission; the full details were described in the April edition of *NAEA News*. The NAEA Board has also approved the addition of a new commissioner representing

A core goal of the Commission is to build on the long-established foundations of art education research that have been a hallmark of NAEA since its inception, and to put the power of research into the hands of the membership.

the Preservice Division. A call for nominations was issued in May and we welcome Kathy Miraglia, University of Massachusetts Dartmouth, as a "passionate advocate for the research needs for members within the Preservice Division" join the Commission. The Convention also saw the first 2-year term of the Commission conclude; this coincided with a change in the leadership structure with John Howell White assuming the role as the Past Chair. I know I speak on behalf of all the Research Commissioners in acknowledging his generous and thoughtful leadership over the past 2 years. John's stewardship has been key in helping shape the Commission's identity and structure in meeting the expectations of the NAEA Board and the membership. Thank you, John. ■

The NAEA Research Commission can be contacted at: research@arteducators.org

**NATIONAL
VISUAL ARTS
STANDARDS**

**PROFESSIONAL
LEARNING OPPORTUNITIES**

Deepen your knowledge of the National Visual Arts Standards and how they can be maximized as a touchstone for arts education practitioners with these professional learning opportunities.

► **REGIONAL FACE-TO-FACE FORUMS**
Gain an in-depth look at the new voluntary Visual Arts Standards through artmaking and engagement with colleagues. Tailor your learning experience to your personal teaching and learning setting. Choose from the following locations: Chicago, IL (June 24) | Anaheim, CA (June 26) | Charlotte, NC (July 29) | Baltimore, MD (July 31)

► **INTERACTIVE VIRTUAL LEARNING EXPERIENCES**
Join NAEA President Dennis Inhulsen and members of the Visual Arts Standards Writing Team in a series of webinars designed to support art educators in their use of the new Standards. Choose from four sessions each exploring the Standards through a different lens.

► **VIRTUAL CONFERENCE**
Get the full conference experience without leaving your desk! Save the Date! September 13-14, 2014.

REGISTER AND SEE FULL DETAILS @ www.arteducators.org



Nasco Partners With the National Art Honor Society

Nasco is proud to announce a cooperating partnership with the National Art Honor Society. The National Art Honor Society (NAHS) is designed specifically for high school students in grades 9-12. In 1978, NAEA began the NAHS program to inspire and recognize students who have shown an outstanding ability and interest in art. NAHS strives to aid members in attaining the highest standards in art scholarship, character, and service, and to bring art education to the attention of the school and community.

Nasco (www.enasco.com) publishes an Arts & Crafts catalog each year that features a comprehensive kindergarten-to-college selection of arts and crafts supplies. Included are supplies and teaching materials for art history, sculpture, drawing, painting, tile work, leather crafts, ceramics, metal enameling, jewelry making, weaving, woodcraft, stained glass, and more. Nasco International, a division of the Aristotle Corporation, publishes 29 different mail-order catalogs serving education, health, agriculture, and industry worldwide.

Kansas City Art Institute Unveils Fifth-Year Program in Art Education

The Kansas City Art Institute has launched a new fifth-year post-baccalaureate program in art education. The Missouri State Board of Education formally approved the program on April 15, 2014. The program is aimed at students who are interested in teaching art in PK-12 public school classrooms. In Year 1, which starts this summer, all of the students enrolling in the program have completed the Bachelor of Fine Arts degree at KCAI. BFA graduates from other colleges and universities are eligible to enroll for the academic year that starts next summer.

Sheri Klein, coordinator of art teacher certification, directs the program for KCAI. A native of Chicago, Klein earned her PhD in curriculum and instruction in art education from Indiana University in Bloomington. She holds BFA and MFA degrees in painting and drawing from the School of the Art Institute of Chicago. She is a former professor and program director of art education at the University of Wisconsin-Stout.

For more information, contact Anne Canfield, vice president for communications at KCAI, at acanfield@kcai.edu. To enroll in the program, contact Sheri Klein at srklein@kcai.edu. To learn more about KCAI, please visit www.kcai.edu

National Art Education Foundation Announces 2014-2015 Grant Recipients

The Board of Trustees of the National Art Education Foundation has announced the recipients of the next cycle of grant awards. The 10 grants awarded reflect total funding of \$43,900, an increase of approximately \$12,700 over the previous year. The NAEF grant program is highly competitive, with requests for funding totaling between \$200,000–\$300,000 each year. The grant awards were voted on by the NAEF Board of Trustees at the Foundation’s Annual Meeting in San Diego, convened during the NAEA National Convention.

The NAEF Board of Trustees and reviewers were impressed with the number of proposals and the quality of materials submitted. “There is a high level of interest in our grant programs and the opportunities that they present for art educators at all levels to continue their professional growth through professional development experiences, testing of curriculum models, and conducting research in arts education. We had a record-setting 79 proposals submitted for funding this year,” reported NAEF Chair Dean G. Johns.

Kathi R. Levin, NAEF Program/Development Officer, noted that the Foundation’s support doesn’t end with the funding: “We were pleased with the ways that this year’s proposals reflect the current issues and priorities in arts education, including design, tying curriculum to the new standards, and related issues such as STEAM education. We look forward to hearing about the impact and outcomes of the work funded

through NAEF’s grant programs. As these projects are completed, we are eager to share what our grantees learn through these programs with others, both within the NAEA community and throughout the broader national arts and education sector.” To support this effort, the grant recipient list on the NAEF page of the NAEA website contains the project description submitted with each proposal. Profiles featuring the projects of select grantees are an ongoing feature of the Foundation’s website.

The postmarked deadline for applications for the next funding cycle—for projects beginning July 1, 2015—will be October 1, 2014. The NAEF Grant Program Guidelines and Application will be available on the NAEA website mid August. A calendar for the NAEF Grant Program is available at www.arteducators.org/naef. Questions may be directed to Kathi R. Levin, NAEF Program/Development Officer, at naef@arteducators.org.

2014 NAEF Grant Recipients

Project Dates: July 1, 2014, through June 30, 2015

Ruth Halvorsen Professional Development Grants

Jo-Anne Kirkman, Long Lake, MN
In the Shadow of Ansel Adams: Media Arts Photographic Course in Yosemite National Park, \$2,500

Kristin Taylor, Burbank, CA
To Attend Harvard Project Zero Classroom July 2014, \$2,500

Mary McMullan Grants

Joni Boyd Acuff, Dublin, OH
Reimagining the Curriculum: The Redevelopment of the Course “Art Education for Children with Special Needs,” \$2,500

Debra S. Pylypiw, Swansboro, NC, and Rebecca Stone-Danahy, Johns Island, SC
Applying the New NCCAS Standards as a Foundational Art Course, \$1,900

SHIP Grants

Joni Cashman, Sun Valley, ID
Printmaking and the Press, \$500

Teacher Incentive Grants

Tracy K. Berges, Highland Mills, NY
Sketchbooks, the Standards, and the Common Core, \$1,000

NAEA Research Grants

Tim Garth, Denton, TX
Art Education Policy: Interpretation and the Negotiation of Praxis, \$10,000

Ami Kantawala, New York, NY
Mabel D’Amico (1909-1999): Tales Left Untold..., \$3,000

Jan Norman, Hilton Head, SC
Art Education by Design: Creating Communities of Learners through Professional Development and Action Research, \$10,000

Robin Vande Zande, Stow, OH, and Doris Wells-Papenek, Lake Forest, IL
The Framework of Design Education Principles, Practices, and Strategies for Teaching and Learning in Secondary Programs, \$10,000

National Art Education Foundation Convenes for Events in San Diego

Highlights Include NAEF Benefit Fundraising Event Featuring James S. Catterall



NAEF featured speaker, James S. Catterall.



NAEF Trustees (left to right): Chair Dean G. Johns, Former Trustee and current Development Committee Member Mary Ann Stankiewicz, Rick Lasher, Charles A. Qualley, Margaret Peeno, James L. Tucker Jr., Kim Huyler Defibaugh, featured speaker James S. Catterall, Past Chair Mac Arthur Goodwin, Ralph J. Caouette, Program/Development Officer Kathi R. Levin, Robert W. Curtis, Diane Scully, and F. Robert Sabol. Photos by Daniel DeFoor.

The National Art Education Foundation held its Annual Meeting of the Board of Trustees on March 28, 2014, in conjunction with the NAEA National Convention in San Diego, California. The NAEF Annual Meeting provided an opportunity for the Trustees to take action on several important matters, including the 2014 grant review (see separate article for listing of proposals funded), which awarded 10 grants from among the 79 proposals submitted this year. NAEF Executive/Finance, Development, and Grants Committee meetings were convened as part of the Annual Meeting of the NAEF Board of Trustees.

Dean G. Johns, Chair, welcomed new Board Members Karen Carroll and Diane Scully, who joined the Foundation Board of Trustees following the meeting. Outgoing Trustees Stanley S. Madeja and James L. Tucker Jr. were thanked and acknowledged for their years of service and contributions to NAEF. Each served 2 terms on the Board with Stan Madeja chairing the Grants Program Committee and Jay Tucker serving as chair of the Finance Committee. Trustees in attendance at the Annual Meeting were Dean G. Johns (Chair), Larry S. Barnfield (Vice Chair), Mac Arthur Goodwin (Past Chair), Deborah B. Reeve (Secretary/Treasurer), Doug Blandy, Thomas M. Brewer, Ralph J. Caouette, Robert W. Curtis, Kim Huyler Defibaugh, Stanley S. Madeja, Margaret Peeno, Charles A. Qualley, Bob G. Reeker, James L. Tucker Jr., F. Robert Sabol, and

Mary Ann Stankiewicz. (A full list of Trustees is available on the website.)

March 30 was the third annual NAEF Benefit Fundraising Event, a ticketed event open to all NAEA National Convention attendees. The event featured remarks by renowned arts education researcher, James S. Catterall, on the topic of “Mastering the Chaos of Creativity.” (James Catterall’s PowerPoint presentation is available on the NAEF section of the NAEA website for a limited period of time.)

Guests were welcomed to the event by Dean Johns, NAEF Chair, and Margaret Peeno, NAEF Development Committee Chair. The benefit event was a great success with sold-out attendance. Thanks to Margaret Peeno, Development Committee Chair, and the development committee for their efforts in planning and implementing this event.

Several additional NAEF activities took place in San Diego. Larry Barnfield moderated a panel featuring the work of NAEF grantees Cala Coats and Pamela Stephens. Mary McMullan grantee Cala Coats presented her classroom photography pilot project for high school students, *Exploring a Changing Suburban Community through Artistic Inquiry*. Teacher Incentive grantee Pamela Stephens presented her K-12 curriculum model for preservice and in-service art educators, *The Art of Ecology*.

Dean Johns and Kathi R. Levin, NAEF Program/Development Officer, co-presented a well-attended session on the NAEF grants program. The deadline for the next review cycle is

October 1, 2014 (postmarked) and updated guidelines will be posted on the website in mid-August. NAEF supports visual art educators and promotes the teaching of art through professional development, research, and program sponsorship.

The National Art Education Foundation has over 700 donors. One of the significant developments in fundraising has been active

participation among new and ongoing donors in utilizing the donor commemoration form (found on the website), which enables donors to give contributions of any size to NAEF in honor or memory of individuals or special events including donations in honor of NAEA award winners. ■

CALL for NOMINATIONS for NAEF BOARD of TRUSTEES



The Board of Trustees of the National Art Education Foundation is seeking nominations for new trustees who will take office at the conclusion of the 2015 NAEA National Convention in New Orleans. Potential trustees should have a strong commitment to advancing the cause of art education and insights on foundations; they should be willing to work and to make financial contributions to NAEF.

Trustee responsibilities include:

- Attending all annual meetings, usually held during the NAEA National Convention, at their own expense;
- Actively pursuing contributions, including work with the Association to help create proposals (corporate, foundation, etc.);
- Sharing committee work and participating in Board Meetings;
- Reviewing grant proposals;
- Acting as a communicator/ambassador within the NAEA membership and externally.

To learn more about the National Art Education Foundation, visit: www.arteducators.org/naef

Nominations (including self-nominations) should include complete contact information: name, work and home addresses, phone numbers, and e-mail addresses. Send nominations to: Mary Ann Stankiewicz, Chair, NAEF Nominations Committee, mas53@psu.edu. **The deadline for receipt of all nominations is September 1, 2014.**

SOUTHEASTERN REGION

JOY!

Joy can be defined as “the emotion of great delight or happiness caused by something exceptionally good or satisfying,” and that is exactly how I feel coming on as your newly elected Southeastern Vice President! It’s a JOY to serve such a wonderful group of art educators—our Southeastern ART STARS! This passionate, hard-working, and dedicated group is beyond exceptional and I already know that the next 2 years will be filled with successful fun and lots of JOY! It has been a JOY working with **Deb Pylypiw**, our immediate Past Southeastern Vice President, for the last 2 years. Huge thanks to you Deb for your



Scott Russell, our new SE Vice President-Elect!

hard work; we truly appreciate all that you have done. I am excited to introduce our new Southeastern Vice President-Elect, **Scott Russell**, and know that he will bring so much to our region. I hope everyone had a wonderful time in San Diego during the NAEA Convention. It was wonderful seeing you all and celebrating our SE Art Stars at the regional awards celebration as well as the Division Luncheons. I also hope that you all submitted your NAEA proposals; we look forward to seeing you in New Orleans next March for the 55th Annual NAEA National Convention! As this coming convention is located in the Southeast, I am positive that our region will be hugely represented, so please start spreading the word now and get your state art educators excited about attending their professional learning community. Once you attend an NAEA Convention, they become



Our 2014 Southeastern Art Star Awardees!

quite habit forming—3,000+ passionate art educators in one place can do nothing but propel your teaching to the next level... Talk about JOY!

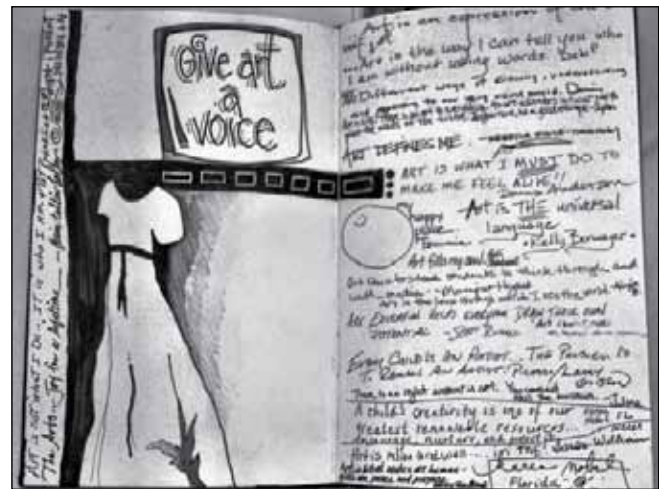
I would like to introduce your Southeastern State Leaders and send out a big THANK YOU for their commitment to art education. NAEA Southeastern Art Star Elected Leaders: AL—Kelly Berwager, Connie Deal; FL—Karen Nobel, Nicole Crane; GA—Cathy Heller, Stephen Lahr, Lauren Phillips; KY—Kim Soule, Missi Carini; LA—Denise Tullier-Holly, Margaret Holt; MS—Summer Nation, Carla Nations; NC—Juline Chevalier, Penny Freeland; SC—Meg Skow, Catherine Campbell; TN—Donna Anderson, Janis Nunnally; VA—Maripat Hyatt, Scott Russell.

You can find us on the NAEA Southeastern Art Stars! Facebook page. We are hoping that you will join us there for continual updates and to share your art education successes, your own art happenings, your students’ work, a new lesson idea, or to even ask a question or two. Please let your state art educators know about this page and let’s all stay connected and continue to spread the JOY... We all know

how fortunate we are to call ourselves ART EDUCATORS—it truly is the greatest profession in the world!

One of my mottos is “Together, We ‘ART’ Better,” but I also like Mark Twain’s: “To get the full value of joy you must have someone to divide it with.” And so with that I would like to remind you all that we are on this Joyful Journey of art education together. Speaking of being together, I am very excited to see many of you at the NAEA National Leadership Conference in Santa Fe, NM, July 24-27. This will be an exciting new adventure where all regions will be meeting together AND we will have our regional summer meetings as well.

Start planning to attend your state’s fall conference and don’t forget to nominate deserving, hard-working, successful art educators in your state for the NAEA awards; all nominations are due October 1, which will be here before you know it! Stay tuned for our next Southeastern Region NAEA News report and please don’t hesitate to contact me with your creative comments. I wish each of you a peaceful, restful summer full of authentic JOY! ■



A visual journal page from our SE Art Stars, “What does ART mean to you?” Summer 2013.



Cris Guenter, my inspiration for this article—thank you for sharing your JOY with all of us in San Diego!



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PACIFIC REGION

It hardly seems possible that the San Diego Convention is over; school is out and summer is upon us after a long, cold, and snowy winter that is now a distant memory for many of us. This is my first newsletter and I cannot tell you how excited I am to serve as Pacific Region Vice President. I would like to thank Penelope Venola, Past Vice President, for her enthusiastic guidance during the past 2 years. Her mentoring has been invaluable! I would also like to take this opportunity to officially welcome Cris Guenter, our new Vice President-Elect. Cris is Professor of Education and Graduate Coordinator in the School of Education at California State University-Chico and has a wealth of experience with NAEA and the California Art Education Association and, not incidentally, was the Program Coordinator for the Convention in San Diego. A big thank you to Cris, and all the members of the Convention Committee, for the tremendous amount of work they put into the 2014 Convention. Speaking of Conventions and plans, many are underway for the 2015 NAEA National Convention. New Orleans, “The Big Easy,” is a city of great diversity and culture. From French and Spanish Creole architecture to its famous cuisine, vibrant jazz music, and colorful festivals, New Orleans will provide a unique experience for all the senses!

Planning and executing conferences, conventions, professional development, association meetings, or retreats involves organization and strong leadership.

Growing and sustaining leaders is essential to any healthy organization. In several weeks current and emerging leaders will converge in Santa Fe, NM, to attend NAEA’s National

Leadership Conference. In talking with state association presidents, one concern that continually emerges is how to maintain consistent leadership. My response has been to ask them to consider the question: What makes a good leader? There are many definitions about what makes a good leader. Leadership is more often than not about “soft skills” rather than hard skills. Yes, a leader who understands how and when to achieve a goal is valuable; yet it’s the leader who can inspire others to perform at their best that ultimately creates winning organizations. A good leader recognizes the importance of continuous leadership development to provide for the sustainability of an organization or group. It is this notion of continuous leadership development that I would like to highlight during my tenure.

Arizona held their leadership retreat this spring in Prescott for new and returning council members to collaborate and consider how to utilize the national professional protocols for reaching members and serving them through best practices. The desert ranch retreat offered an opening night bonfire to “IGNITE” the passions attendees have for statewide service and to ease into building relationships for the future of the state association.

The draft of **British Columbia** arts education curriculum (K-8) documents are now available at: <https://curriculum.gov.bc.ca>. This “living document” will continue to evolve over time and feedback is welcomed. Plans are underway for the secondary document revisions. Information on how educators/districts/organizations can participate in the review and feedback process is available at: <https://>

curriculum.gov.bc.ca/sites/curriculum.gov.bc.ca/files/pdf/review_process.pdf

Colorado’s annual spring conference, “Art for Us,” focused on “the artist in every art educator.” This 1-day conference, hosted in Denver, offered educators opportunities to explore art materials and processes through a variety of workshops. Featured instructors included: Tom Mazzullo, Kym Bloom, Tadashi Hayakawa, Amy Bailey, Ramona Lapsley, Kathy Beekman, and Jenny Gawronski. This annual experience is a great way for teachers to begin to focus their time on personal intensive art making that the summer break provides.

Idaho will be sending Co-President Karen Fothergill and President-Elect Michele Chmielewski to the NAEA National Leadership Conference in Santa Fe, NM. The IAEA board is busy planning the October 2-3 fall conference at Boise High School. Nominations for Idaho Art Teacher of the Year are due September 1, 2014.

The **Utah** Art Education Association hosted its annual statewide Art in the Sun Conference at the beginning of this year in February. The highlights of the conference included Thursday’s Paint-Out among the red rock scenery of St. George; Keynote Craig Roland; and guest Pat Franklin. Directly following the conference, President Stephanie Clegg introduced and welcomed new Co-President JoAnn Memmott. Utah also celebrated the selection of Past-President Michelle Montierth as the Pacific Region Art Educator of the Year.

Community strengthening has been an important focus of the **Washington** Art Education Association throughout the year. Examples

include using Facebook to provide an online community to share ideas and job opportunities; scheduling monthly WAEA meetings in art museum locations to build community among art teachers and with arts community; and participation in Congressional Art Competitions throughout the different state districts to link legislators with art teachers and art students. Additionally, this opportunity provides prizes and recognition to exemplary students, which include travel to Washington, DC, and an artist contract and show in the VALA Art Gallery in Redmond, Washington.

Finally, I would like to welcome new state presidents: Michelle Lindsay, Arizona; Elizabeth License, Colorado; and Randy Mauves, Oregon. ■



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WESTERN REGION

I am very excited to move into the role of Western Region Vice President. As I begin this role I am humbled by the wisdom of those who have served in this position before me. Many of us serve in a leadership capacity and I believe it is our duty to continue to serve for the causes that mean so much to us. As an active member of NAEA, you are in a position to lead other educators. Not only as an officer at the national level, but within your state, school district, or campus. Serving on committees, delivering presentations, reaching out as an advocate for Art Education, serving as a mentor, speaking before your local decision makers, or hosting an art exhibit can place you in a position of leadership and influence.

Laura Milas is an outstanding leader and has represented the Western Region with poise and grace. She served on the Executive Board and was a member of the Finance Committee.



Western Region Leaders at Delegates Assembly in San Diego, 2014.

Laura continues to give so much to Art Education and is a role model for her passion and professional expertise. Thank you, Laura!

In San Diego we recognized leaders across our region including Kathryn Hillyer from Illinois, the 2014 NAEA Western Region Art Educator of the Year. Kathryn has served as a leader in many capacities including her state association, within the Elementary Division, and as our former Vice President. We also recognized the 2014 outstanding art educators from each state including: Becky Thornton (Arkansas), Teresa Nagel (Indiana), Susan Noonan (Iowa), Lynn Felts (Kansas), Melissa Hronkin (Michigan), Debra Hannu (Minnesota), Vicki Bean (Missouri), Pearl Hansen (Nebraska), Nancy Hays (New Mexico), Sandra Noble (Ohio), Shelley K. Self (Oklahoma), Erica Howell (South Dakota), Cheryl Evans (Texas), and Jill LaGrange (Wisconsin).

Other members were also recognized for their work and leadership in the Association, in their divisions, and across the country. Those awardees are: Western Region Elementary Art Educator, Melanie Robinson (Missouri); Western Region Secondary Art Educator, Shelley K. Self (Oklahoma); Western Region Higher Education Art Educator, Kryssi Staikidis (Illinois); Western Region Museum Education Art Educator, Scott Winterrowd (Texas); National Elementary Art Educator, Melissa Hronkin (Michigan); National Emeritus Art Educator, Harvey B. Goldstein (Michigan); The Council for Exceptional Children, VSA Peter J. Geisser Special Needs Art Educator, Kathryn Rulien-Bareis (Wisconsin); New Professional Art Educator, Daniel Humphrey (Ohio);

Manuel Barkan Award, Olivia Gude (Illinois); Eisner Lifetime Achievement Award, Enid Zimmerman (Indiana); Elliot Eisner Doctoral Research Award in Art Education Runners Up, Brian Kane (Ohio) and Heidi Lung (Missouri). Congratulations!

Another group that should be recognized are those leaders who have contributed significantly but oftentimes work tirelessly behind the scenes. Leadership does not only exist at the front podium but also on an individual level as a mentor, committee chair, or club sponsor.

Randy Robart, President of the Ohio Art Education Association, and Leah Sullivan Frye have created a film emphasizing Ohio business leaders speaking out on the Arts as they apply to the Ohio workforce. This is an amazing example of what the Arts can do and support the efforts of everyone involved in Art Education. *Stories from the HeART April 2014* www.youtube.com/watch?v=efApN-H2DFg&feature=youtu.be

I would also like to recognize those individuals who accept a nomination to run for various offices at their state and or national levels. While only one candidate can be selected, it is vital to the process to have multiple candidates. The willingness to run is a significant commitment. Our group has so many qualified educators; it is vital to identify these people willing to lead our organization in years to come.

In July, the Texas Art Education Association will host an Emerging Leaders Retreat where 40 members who are interested in developing their skills as leaders will meet for 2 days of intensive training. After the event, partici-

pants will be prepared to serve as committee leaders, presenters, and candidates for offices.

Also in July, NAEA will sponsor a National Leadership Conference in Santa Fe. One of the goals of this meeting will be to identify and support emerging leaders. Two representatives from each state have been invited to attend and participate in professional development designed to foster growth in current leaders and build skills in future leaders.

The results of the Vice President election have been announced: Cindy Todd from Michigan was selected as our next leader. She will assume the responsibility in 2016, after the NAEA Convention in Chicago. Welcome, Cindy!

I would like to challenge you as you move into this next year to look for opportunities to build your skills as a leader and seek out positions in which your leadership could be utilized. Most people say they became leaders because someone asked them to get involved. I would like to ask you to look at those around you and ask them to consider the challenge of leadership, as well. ■



Elizabeth Harris Willett

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Elect: Cindy Todd, Professor/Art Education Program Chair, Kendall College of Art & Design, Ferris State University, 6222 Egypt Valley Ct. Ne Ada, MI 49301. 616-874-2622. cindytodd@ferris.edu

EASTERN REGION

As I looked through photos and notes from the NAEA National Convention, I came across an image of four young art educators with their professors on a Pedicab ride in San Diego. The “joie de vivre” of these young professionals is the future “SPARK” of NAEA. This same week I received word that my high school art teacher, Arlene I. Wilson, passed away at 95 years. Ms. Wilson was an amazing art educator who left the classroom to become the Coordinator for Art Education for the RI Department of Education. She was the life of Art Education in RI and promoted K-12 standards back when art was thought of as a “filler” subject. Oliver Sacks said, “For thought, for communication, and culture do not develop automatically in us... they are a gift, the most wonderful of gifts from one generation to another.” I am grateful for not only the people who have taught my generation, but also to those young people who are the promise of our future. My first Team East NAEA News column puts me somewhere in the continuum of a long list of great gift givers who have served the mission of Art Education. Linda Popp completed her service as Eastern Region VP in San Diego and all of us thank her for her gifts and a job well done. She has brought her joy and example of commitment and leadership to all of Team East.

Cris Guenter, Pacific Region VP-Elect, was responsible for coordinating the San Diego Convention. The Eastern Region is grateful to her, the CAEA, and the NAEA team for making this an extraordinary Convention. And did we thank you for having spring in full force when we arrived in San Diego?

Congratulations to June Krinsky-Rudder on becoming our Eastern Region VP-Elect! June will assume the VP role in 2016-2018 and will be my right hand in serving all of you in the meantime. June has served Massachusetts



Student art educators from UMass Dartmouth.

as MAEA President and held other positions on the MAEA Board for many years, creating many initiatives that have made MAEA a strong and vibrant organization. She is a secondary teacher at Revere High School, Revere, MA, and exhibits her artwork in the Boston area.

NAEA is constantly renewing itself. Nominations for President-Elect and Division Directors-Elect—Elementary, Middle Level, Secondary, Higher Education, Museum Education, Supervision/Administration, and Preservice are **due by July 1**. It is important that we have representation from Team East in these nominations. Please consider nominating or being nominated.

Awards are one of the best forms of Advocacy we have. Art teachers are often working alone in districts or schools, and are not acknowledged for all they do in developing creativity and skills with our students. Shine a light on great teaching. Check out your state organization and nominate a colleague. Let's crow Team East excellence to our commu-



June Krinsky-Rudder, Eastern Region VP-Elect.



Linda Popp (back row, 4th from right) with Peter Geisser and 2014 Eastern Region Award Winners!

Below, some of Team East at Delegates Assembly.



nities and let them know that Art Education is alive and well and living in our schools. The 2015 NAEA Awards Program Booklet is available at www.arteducators.org/awards. **The deadline for national awards is October 1.**

Congratulations to our Team East members who received National honors in San Diego (see photos). Also Congratulations to Suzanne Goulet, Editor of Maine's *Mixed Media Newsletter*, for receiving the award for Category I Newsletters.

Team East Fall 2014 Conferences are being planned. Go to your state website for up-to-date information. Here are a few: Maine—September 26-28, Haystack Mountain School of Crafts; Maryland—October 17, Design Engage Interact; Massachusetts—November 8-9, Visual Articulations; New Jersey—October 6-8, Make Your Mark; New York—November 21-23, STAND UP for Art Education; Rhode Island—November 8, RI Creates.

The National Leadership Conference in Santa Fe is July 24-27. Team East will meet on two afternoons to look at issues of increasing membership, communication, teacher evaluation, as well as any issues you would like to add to the agenda.



Peter Geisser

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SECONDARY DIVISION

As a high school teacher I'm always looking for ways to promote my art program to the public and give my students opportunities to engage in our community. This year I've used the National Art Honor Society as the perfect tool to address both goals. My NAHS chapter has also brought additional attention to peers and the school board for all of my art students' service and art achievements. I asked this year's NAHS sponsor, Kathleen Petka, to share some of the work she's been doing with her NAHS students at Walton High School.

Mrs. Petka has introduced her students to art therapy and to giving back to the community through art. Her students regularly paint with residents of Golden Living, a skilled nursing and sub-acute rehabilitation facility in Marietta, Georgia. She is teaching her students to have compassion, respect, and empathy for the elderly—a growing population that is often overlooked and neglected. Many of these patients and residents suffer from various medical conditions, which render them unable to communicate their basic wants and needs to others. Exposing these patients to painting leads to new forms of self-expression, while showing young students real-life experiences outside of the traditional art classroom.

This program has been so successful that NAHS students are volunteering to paint with residents at other facilities and engage with the community in other artistic ways. Students are volunteering their time with the nonprofit organization Hospital Foundation for Art by painting second layers of paint on canvases that will later be displayed in hospitals throughout the world, making the world a more aesthetically pleasing place. They have also painted benches for the local Flying Biscuit Restaurant, now displayed outside of the restaurant. Mrs. Petka's NAHS club has art shows four times a semester, where the entire school and community are invited to view the work and speak to the student artists. Her NAHS club participates in the Homecoming Parade and wins the "Best Club Banner" and has won the "Best Club Float" award.



Supporting art and the community through fundraising is not uncommon for the NAHS students of Walton High School.

Students have participated in fundraisers at school, selling student-made holiday cards as well as having fundraisers at local restaurants. Annually, members have donated their art for the PAWCASSO silent auction art show for the nonprofit Animals Deserve Better, Inc. Monies raised are used to train service dogs for children and adults with disabilities in the state of Georgia. NAHS students submit works to the Jay Shapiro Arts Legacy Foundation Gala fundraising event, in which works are sold or auctioned with a portion of the proceeds going to the foundation. Members have painted hammers for Habitat for Humanity to sell to the community and raise money for materials to help build homes for the needy.

Walton's NAHS chapter collaborates annually with the school's orchestras for an Art Show and Orchestra concert where students' artworks are displayed in a PowerPoint presentation above the orchestra while they are performing. The art is based on or inspired by the music selection, and is displayed in the programs distributed to the audience. NAHS and the high school English classes also collaborate for Writers' Night, where artwork is displayed on a projector while the poets and authors read their written works.

Mrs. Petka always promotes excellence in Visual Art and aesthetic awareness in the school and community by having work displayed throughout the state and country. Renowned muralist and conservationist Wyland announced in December 2013 that Kathleen Petka's art students at Walton High were named the grand-prize winners of the National "Water Is Life" Classroom mural contest for grades 9-12. The contest encouraged students to study local and national water issues by working collaboratively.

Mrs. Petka certainly promotes excellence in her chapter. Prior to starting my own NAHS chapter at my school in Utah, I supervised an Art Club and I've found that NAHS-sponsored activities have not only raised the bar in the quality of these events but have also improved the perception of the Arts and art education in our community. I encourage you to consider sponsoring your own chapter and having your students join the ranks of over 46,000 distinguished art students.

This year there is an additional bonus to having a chapter: You can take your outstanding art students to this year's Creative Industries Studio, which will take place in Washington, DC, on November 6-8, 2014. This event will open the open the doors for students to investigate several creative

Left, Walton High School NAHS members. Below, yogli mogli fundraiser, and NAHS Homecoming banner.



avenues for their future educational and career paths. Visit www.arteducators.org/community/nahs for information on starting your own NAHS chapter, and get details on the Creative Industry Studio at www.arteducators.org/nahs-cis. ■



James Rees

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MUSEUM EDUCATION DIVISION

"This community of peers is so generative—it challenges me, refreshes me, inspires me, energizes me."

Our Division is stronger than ever! I am thrilled to announce that the Samuel H. Kress Foundation has awarded NAEA and the Association of Art Museum Directors \$45,000 to support the planning year of a groundbreaking study that will explore the benefits of students engaging with original works of art within the context of object-based art museum programs that take place during the formal school day. At this writing, a group of NAEA members are in the midst of reviewing proposals received from researchers and scoring them based on a rigorous rubric. By the time you read this we will have chosen our research partner. We will also be establishing the framework for this important first year of formal planning. In making their decision, the Kress Foundation unanimously agreed that this initiative would have deep and broad impact for the museum field.

The ambition of our research project matches the dynamism of our membership. Relative to other divisions we are small in size, but big in commitment and energy. We make up 4% of the NAEA membership, and yet comprised a full 10% of all attendees who preregistered for the 2014 Convention. Part of what propels this energy and ambition, and what motivates us day to day, is the open exchange of viewpoints, solutions, knowledge, and feedback. Your input is invaluable, and you were

generous in responding to the Preconference survey with so many good ideas and solid recommendations for the future. On behalf of Emily, myself, and the full Development Committee—thank you!

Below are some of the highlights from your Preconference survey feedback.

This year's Preconference drew a higher percentage (46%) of experienced museum educators in leadership positions. 95% of Preconference attendees also attended the Convention. Reconnecting with colleagues, talking with others, networking—this is what you found most beneficial about the Preconference. Many of you also found the morning panel to be useful, especially the insights shared by Gigi Antony of Big Thought.

"Being able to establish initial connections with colleagues and then maintain those relationships with other art museum educators throughout the rest of the conference was lovely. I felt a strong sense of community—sort of like I had finally found my 'home'!"

"I got a good picture of emerging trends in museum education by hearing a lot of different voices."

You wish you had more of a chance for higher-level thinking together, more interaction, more discussion. In many ways, you want the kind of active engagement that most museum educators are trying to enact at their museums. These were some of your comments:

"It might have been interesting to do some small group work—something goal-oriented

that would allow us to strike up conversations with likeminded."

"I felt that it would be more useful to use the Preconference as a testing module where we can bring ideas to try or work on among peers. Hands on, interactive, more dialogue."

"I would like to do more higher-level work with my colleagues"

"In general, I feel that since we are museum educators, the Preconference should model excellent education—even cutting edge. I'd like to see more experimental formats, pushing the edge of what we know or do. I also think that we should be using best practices for adult learning in the format of the preconference; I do not feel that was the case this year."

And many of you wish you had seen more of Balboa Park and spent time in the galleries. Specifically, you said that the Preconference should make the most of the unique environment of the museums we inhabit for a day.

"I always feel like we need more time learning in the galleries. My afternoon session was in a museum that was new to me, but we were in a meeting room, far from collections."

"During the conference, there was an all-day museum teaching marathon. This is what I expect out of the Preconference: a day where I see experimental and exciting ways to use works of art in a gallery setting and share them."

Most of you noted how much you value being part of the NAEA Museum Education Division. It is perhaps because of this, because of the

professional quality of our membership and the high level of innovation you have come to expect, that you have told us that format of the Preconference can use renewal—greater creativity and flexibility. The content and form can also be more rigorous and incorporate more of a sense of fun. This feedback is invaluable as we begin to plan next year's Preconference and score Convention proposals. Stay tuned! ■



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HIGHER EDUCATION DIVISION

Post-NAEA Musings: Conventions as Sites for Leading and Learning

The Convention is a 4-D event: a bustling reality of fast-moving commitments and activities that leaves most of us breathless. The San Diego Convention marks my first one as Higher Education Division Director—a true shift in perspective because, in addition to being preoccupied with sharing my own scholarship and connecting with colleagues, I was also engaged in overseeing, facilitating, and organizing many of the Higher Education Division activities, forums, and award ceremonies taking place. This culmination of months of planning and hard work was successful due to the close relationship of our Division leadership team (Director-Elect, four Regional Directors, and myself) and with the Association’s tireless staff and all involved with the complex operations of our professional organization. Many are the snapshots that pepper my fond recollections of the Convention:

- **Stepping outside the Convention Center and into the sunlight**, overlooking the bay front, to chat with our colleagues about their interest and need for greater networking within the Division, during the Higher Education Membership forum led by Jeff Broome.
- **Listening to Kit Grauer**, 2013 National Higher Education Art Educator, affectionately reminisce about the highlights of her career and share her contagious sentiment that being an art educator is to become a member of an exquisite family. The participants of the Higher Education Division Luncheon were all transfixed by Kit’s energy, joy, and enthusiasm.

- **Attending a Higher Education Forum on EdTPA developments** across the country, organized by Kim Cosier, that effectively negotiated the space between a critical discussion of the corporate underpinnings and dire implications of this new model of preservice teacher performance assessment, and the possibility of gaming the system by supporting our teacher candidates to succeed.
- **Being overwhelmed by one the largest number of participants** in a Higher Education Business Meeting in my history of NAEA, and thrilled by the energy and willingness of folks to participate and volunteer to do the work of our Division. This outstanding engagement was embodied in the many e-mails I received following the Convention, reminding me of people’s interest and desire to participate.
- **Being moved by the many diverse voices** reading Elliot Eisner’s quotes during the Awards Luncheon in concert with the keynote address and remembering the greatness, timeliness, and of his ideas.
- **Cheering the creative collaboration** between the Higher Education Division and the Research Commission in the form of redesigned forums focusing on aspects of the newly released Research Agenda and supported by a conference proceedings published electronically.
- **Experiencing the following of Olivia Gude’s radical ideas** about art education in the packed room where she gave the address for this year’s Manuel Barkan Award.
- **Reading about all the socially engaged reasons** why this year’s Division award recipients consider that art matters.

Lisa Hochtritt, Pacific Region Higher Educator, says, “Engaging with art provides the power to shape and challenge how people see and interact with the world.” Olga Ivashkevich, Southeastern Region Higher Educator, considers “artmaking an effective way of communicating personal and social ideas and generating a dialogue about a broad range of issues.” Kryssi Staikidis, Western Region Higher Educator, posits, “The visual arts function as a site for contribution, critically, discussion, dissent, debate, deliberation, concurrence, and liberation.”

I invite you to add your favorite images to my incomplete list. Revisiting our Convention experience can unveil strong and weak moments and inform future practices, but perhaps more importantly, frame understandings of less-obvious dimensions of the Division and its relationship with the Association. Lending you my perspective as Division Director, I find myself in a role that resembles the one I occupy when I teach—I facilitate experiences and invite critical dialogue. The practice of a dialogical pedagogy rooted in the public space of the National Convention depends upon participation, making each one of us in the Division important and indispensable. During my first year in this role, I made several gestures to support, invite, and expand participation—from the content of newsletters, developing a membership survey, and activating membership—and the Convention experience brought home the relevance of this engagement. This is part public pedagogy, part leadership development. Somewhere in that mix the work of the Division thrives. Looking forward to the next Convention, in New Orleans, and expanding our work until

then, here are a few of the initiatives to come and to partake:

- A white paper about EdTPA to be disseminated through NAEA.
- A new member mentorship program for junior faculty new to the Division.
- Post-conference proceedings of Higher Education Division forums focused on research.
- A membership forum at each National Convention.

I look forward to these developments and to your involvement. Please do not hesitate to contact me or your Regional Director to let us know what you think and how you may want to contribute. Have a great summer! ■



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PRESERVICE DIVISION

Greetings, NAEA!

I would like to take this opportunity to introduce Amanda Barbee, our newest addition to the Preservice Division, and myself. I also want to provide you with reminders, important dates to remember, and an invitation to join our plans for the Preservice Division this year!

My name is Carla Majczan and I am your Preservice Division Director. I am currently a high school art teacher at Delaware Valley Charter High School in Philadelphia. I am also a weekend art instructor at Baum School of Art, a community art school in Allentown, where I teach Drawing and Painting to 9-11 year-olds. I am a graduate student at Kutztown University of Pennsylvania, working toward my Master’s in Art Education. My passion lies in collaboration, communication, and building relationships on a teacher–student and teacher–teacher level.

Amanda Barbee, your newly appointed Division Director-Elect, is a graduate student at the University of Texas at Austin, studying Art Education with a schools focus. After 10 years as an art teacher at various grade levels, she is currently researching student art teachers’

experiences. Her passion for emerging art educators makes her election to NAEA’s Preservice Division an amazing fit!

I would like to use this platform to thank Kayla Gale, our amazing Past President, for all of her motivation, support, and collaboration that will continue within our transition into the Preservice Division. With Kayla’s support, as well as the support of the NAEA Board of Directors, we are confident as we move forward to achieve things we never thought were possible.

Now is the time to think about your current involvement in NAEA. Have you always wanted to get involved on a national level? Are you passionate about your future career in Art Education? Are you an undergraduate or graduate student in Art Education? If so, please consider joining the Preservice Division! As an innovative and energetic voice within NAEA, we are currently making efforts to bolster our networks and communication between various student organizations, and provide preservice art educators with all the support and connections possible. If you feel that you have even more to give to this great organization and exciting field, please consider applying for the next election!

In becoming a new NAEA Division, there is now a new selection of awards we are able to nominate colleagues and classmates for! As we solidify plans, nomination parameters, and awards to be distributed, be sure that you, your friends, and your student chapters are keeping tabs on the great things you are accomplishing. Your efforts deserve recognition and celebration, so keep documentation and an eye out for more details! Currently, we offer a Student Chapter Sponsor Award of Excellence, intended to recognize an outstanding Student Chapter group at the

college/university level. Remember, award packets must be postmarked by October 1. Please visit www.arteducators.org/awards for more information about awards categories, required documentation, and deadlines.

Mark your calendars for NAEA’s 2015 National Convention in New Orleans, Louisiana! There will be entertaining and productive sessions tailored for preservice members. Come make new connections and celebrate Art Education! Also, don’t forget that this is the perfect time to network, and increase your portfolios by presenting at the Convention. If you did not submit a proposal, keep in mind the Roundtable Presentations hosted by the Preservice Division: more news on submission and deadlines to come!

At the Convention in San Diego I watched many relationships develop through common goals and visions. It is our intention to build on these relationships, and collaborate further with the other Divisions of NAEA, to build a stronger bond, and create a seamless transition for student members into their professional roles. Our goals are to network among and between Divisions so that we can achieve greatness, and offer student members a closer glimpse into what is happening in each Division.

Student chapter members often feel anxious, wondering where they will end up, who they will look to for help, what job they may get, and which direction they intend to go. My goal is to prepare current university students with the knowledge and opportunities that make these professional connections, and help students discover the path to their individual goals within Art Education. I feel it is important to arm our student members with as much information as is needed to enter into their profession with confidence! ■



Student Chapter members get ready for next year’s Convention (New Orleans) by celebrating with masks at the 2014 Student Chapter Reception.



Carla Majczan
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Amanda Barbee (Preservice Division Director-Elect) and Carla Majczan (Preservice Division Director).

ELEMENTARY DIVISION

The NAEA National Convention in San Diego was a whirlwind of high energy and excitement in an unbelievably beautiful place. (Could any place have better weather?) Whether or not you attended, you do have access to session handouts submitted by the presenters at www.arteducators.org/news/convention-14/member-resources/handouts or through the Convention Mobile App for a year.

National Awards Presented

At the Elementary Awards Luncheon, we had the opportunity to hear from each of the 2014 elementary award winners as they shared with us their art rooms and programs. Our NAEA National Elementary Art Educator, Melissa Hronkin, art teacher at Houghton Portage School District in Houghton, Michigan, shared her beekeeping, encaustic artmaking, and sense of humor (she was also the Elementary Art Educator of the year for the Michigan Art Education Association!). Don't miss Melissa's own TED Talk, "Lessons from the Hive," at www.youtube.com/watch?v=fxlkOKsdrJQ.

The Eastern Region Elementary Art Educator award was presented to Rebecca Carleton, who teaches at Randolph Elementary School in Randolph, Vermont. Drew Brown was recognized as the Southeastern Region Elementary Art Educator and teaches at Sweet Apple Elementary School in Roswell, Georgia.

NAEA Elementary Division Online

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

Facebook: www.facebook.com/NAEAElementaryDivision

Listserv: www.arteducators.org/news/listserv



Presenters in the Technology Carousel of Learning: Nikki Everett, Amber Ward, Michelle Savran, and Lani Warner Yuen. Photo by Nancy Walkup.

The Western Region Award went to Melanie Robinson, an art teacher at Cedar Springs Elementary in House Springs, Missouri. The Pacific Region Elementary Art Educator award was presented to Michael Simmons, who teaches at the Buckman Arts Focus School in Portland, Oregon.

Other Division Presentations

The Elementary Division sponsored two carousels in San Diego: one on Advocacy and one on Technology. Carousels are presented somewhat in the fashion of speed dating (but with guaranteed positive results). Four presenters are stationed at four tables and the participants rotate between them every 10 minutes. Thanks to Cassie Stephens, Tricia Fuglestad, Rebecca Carleton, and Christine Besack for presenting in the Advocacy carousel and Nikki Everett, Amber Ward, Michelle Savran, and Lani Warner Yuen for presenting in the Technology one. These were well attended and a great way to hear from multiple presenters in a short time. Bob Reeker, the 2013 National Art Educator of the Year, showcased his art program, as well.



Front row: Michael Simmons (Pacific Region Award), Melanie Robinson (Western Region award), Melissa Hronkin (National Award), Rebbie Carleton (Eastern Region), Nancy Walkup (Elementary Director), Tina Atkinson (Southeast Region Director); **back row:** Thom Knab (Elementary Director Elect), and Andean Andrus (Pacific Region Director). Photo ©2014, Seth Freeman Photography.



Presenters in the Advocacy Carousel of Learning: Cassie Stephens, Nancy Walkup, Tricia Fuglestad, and Christine Besack. Photo by Kim Cairry.

Award Nominations

Do you know an art teacher worthy of acclaim? Please nominate them for NAEA awards. Nominations are due **October 1, 2014**. Learn more at www.arteducators.org/awards. ■



Nancy Walkup

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SUPERVISION AND ADMINISTRATION DIVISION

Love life, engage in it, give it all you've got. Love it with a passion, because life truly does give back, many times over, what you put into it.

—Maya Angelou

These words speak volumes about the 2014 NAEA National Convention in San Diego, CA (Spark! Fusing Innovative Teaching & Emerging Technologies). There is always such passion and life at these events. I thank the NAEA staff, Cris Guenter and her team, the NAEA Board of Directors, and everyone who made this another exceptional and professional Convention.

News From Maryland by Lisa Stuart

In September 2013, Maryland Governor Martin O'Malley's P-20 Leadership Council voted to have a statewide task force on arts education in Maryland schools. Governor O'Malley's commitment to arts education is long-standing, and he has been recognized nationally with the prestigious Public Leadership in Arts Award. To continue Maryland's standing as a national leader in education, the Governor wants to ensure that all students have access to a quality education, including the Arts.



Lisa Stewart during the Delegates Assembly.

Co-chairing the task force is nationally known sculptor and founder of Arts Education in Maryland Schools (AEMS) Alliance, Mary Ann Mears; and Deputy Superintendent at the Maryland State Department of Education, Jack Smith. Governor O'Malley's council members believe there is a critical importance of creativity and innovation in the workforce and the need for students to have a creative edge in order to be globally competitive. The P-20 Task Force on Arts Education is comprised of various leaders and advocates from around Maryland.

Online surveys were sent to all 24 school systems in the state to collect data about central office support, enrollment, instructional minutes, and supply budgets; 400 responses were received. Additionally, six open forums were conducted for parents, teachers, students, local arts organizations, and other interested community members to voice their opinions about the status of arts education programs in Maryland. This committee will present the final report to the Governor and the Council in September 2014. More information can be found at: www.aems-edu.org/keyIssues/GovernorsTaskForce/index.html



Angie Fischer with award winners at the Supervision and Administration Division Awards Luncheon.

News From Cheryl Maney, National Visual Arts Standards Writing Team Member

The new voluntary National Visual Arts Standards will be released this summer. NAEA was proud to host professional development sessions for Media Arts at our Convention in San Diego, to give educators that are interested in or already practice Media Arts an opportunity to take a First Glimpse at those standards. If you did not, you can see the scope and sequence at www.arteducators.org.

The Standards writing team has gone through one more tweaking of the standards based on the feedback given in February and editors' comments. When officially released, the Standards will include sections of philosophies, beliefs, creative/artistic processes, and anchor standards that are common to all five arts disciplines (Visual Arts, Music, Theatre Arts, Dance, and Media Arts). However, the performance standards are unique to each grade and discipline. This will help others see the similarities the Arts share, but also recognize the differences. NAEA is working with the National Coalition for Core Arts Standards to develop a live website to house the new standards to provide easy and differentiated access for arts educators around the globe. ■



Cheryl Maney (second from left) and friends at the Standards preconference.

All photos © 2014, Seth Freeman Photography.



Angela Fischer

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MIDDLE LEVEL DIVISION

See our postcard on page 3!

“How can I be useful, of what service can I be? There is something inside me, what can it be?”
—Vincent van Gogh

Are you looking for a way to give something more as an advocate for visual arts education? Would you like to be a part of something far greater than yourself? NAEA is seeking Middle Level candidates for the upcoming call for nominations to serve on the NAEA Board of Directors. Division Directors serve 4 years: 2 years as Division Directors-Elect and 2 years as Division Directors. To be eligible for nomination, individuals must be active NAEA members, and must be certified and/or licensed within the job division and employed within the job category. Please contact me if you would like to submit qualified names for consideration. A completed nomination packet must be received postmarked by **July 1, 2014**, in order to be considered for nomination.

As your Middle Level leadership team prepares for a successful end to our school year, we are excited for the opportunity to continue the work of the Middle Level for NAEA. Thank you to these amazing educators and leaders from around the nation that are volunteering their time to NAEA Middle Level: Eastern Region Director Julie Sawyer (CT), Southeastern

Region Director Aimee Burgamy (GA), Pacific Region Director Pamela Valentine (WA), and Western Region Director Joan Maresh Hansen (TX). Being a Regional Director is also a 4-year commitment: 2 years as a Regional Director-Elect and 2 years as the Region Director. Our current Region Directors-Elect are: Eastern Region Director-Elect Stacy Lord (MA), Southeastern Region Director-Elect Kristi Harvey (GA), Pacific Region Director-Elect Mari Atkinson (WA), and Western Region Director-Elect Nikki Kalcevic (AK).
At the Convention in San Diego, we celebrated our NAEA Middle Level Division award winners. The Award Luncheon was a fantastic opportunity to talk with middle level educators and hear about the amazing work our



Left to right: Medley Presenters Mari Atkinson, Woody Duncan, Stacy Lord, and Michael Orlando.



Left to right: Medley Presenters Janis Nunnally, Nikki Kalcevic, Aimee Burgamy, and Larry Gibson.



Pacific Region Director Pamela Valentine (WA) and Eastern Region Director Julie Sawyer (CT).



Award winners Carolee Brophy Miller and Dallas Gillespie, with Kim Cairry.

award winners are doing in their school districts and art rooms. The Middle Level honored Carolee Brophy Miller (LA) as our National Middle Level Art Educator of the Year, and our NJAHS Middle Level Art Sponsor of the Year was Dallas Gillespie (GA). Past NAEA Middle Level Director, Linda Keiling, was honored with the NAEA Distinguished Service within the Profession Award. If you are considering nominating an NAEA Middle Level member for an award, nominations are due **October 1, 2014**. Watch for information through our social media sites, as we share examples of what it takes to qualify for a National Award. Congratulations once again to our current awardees.
It is an exciting time to be involved in NAEA. You could feel it at the Convention, you can read about it in NAEA News, follow it through social media, and experience it by becoming involved. No job is too small, and you will get much more in return. I know I have! I look forward to continuing the exciting work ahead, serving in the Middle. ■

NAEA Middle Level Online
Ning: www.naeamiddle.ning.com
Listserv: www.arteducators.org/news/listserv
Facebook: www.facebook.com/naea.middlelevel
Twitter: www.twitter.com/naeamiddlelevel
Pinterest: www.pinterest.com/naeamiddlelevel



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People News

Enid Zimmerman Recognized by the Michael Autobiographical Lecture Series at Miami University



Enid D. Zimmerman, EdD, Emerita Professor of Indiana University and current Coordinator of Gifted and Talented Programs at Indiana University, School of Education, as the 2013 Distinguished Lecturer in Art Education was the 36th honoree for The John A. and Betty J. Michael Autobiographical Series in Art Education in the Department of Art, College of Creative Arts at Miami University in Oxford, OH. Zimmerman is an outstanding researcher, teacher, and scholar who has and continues to make meaningful and

significant contribution—individually and in partnership and collaboration with her colleagues—to Art Education in the United States and throughout the world.

The Michael Lecture Series requested that Zimmerman address her personal and professional life, noting influences that shaped her thinking about art education and the arts. These influences included early years, family, locale where she grew up, friends, teachers, colleagues, schools, organizations, travel, and any other significant factors. This autobiographical approach and content included the highlights of her career, indicating her contributions as she sees them—including her philosophical point of view concerning art education as it developed, as well as advice, predictions, and suggestions for the future. Zimmerman’s primary source materials are now housed in the archives of Miami University.

In addition, the 1972-2000 edited lectures appear in *The Autobiographical Lectures of Some Prominent Art Educators* (Ralph Raunft, Editor, 2001). The primary source materials—image, lecture text, and support materials—for all lectures in the series are located in the Miami University Archives, and can be accessed at <http://archives.lib.miamioh.edu>. For Archives questions, contact Bob Schmidt, University Archivist, at schmidrf@miamioh.edu

Submitted by Julia A. Lindsey, Professor Emeritus, Art Education, Miami University

OSU Preservice Student Proposals Accepted on First Submission



OSU Faculty and Preservice NAEA Attendees (left to right): Karen Hutzel, Deborah Smith-Shank, Brittany Schwarck, Greg Lawrence, Joni Boyd-Acuff, Nicole Claypool, and Emily Nelson.

In San Diego, OSU preservice students **Brittany Schwarck** and **Greg Lawrence** presented unit plans they designed. Both students were excited to experience the supportive atmosphere of their future profession and highly recommend that preservice students submit proposals for future conferences. Emily Nelson and Nicole Claypool attended NAEA as leaders in OSU’s student chapter. Preservice students also enjoyed networking and learning more about the profession through sessions and workshops they attended.



Have you watched NAEA’s “Then and Now” video on the new Standards? See it at www.arteducators.org/national-standards



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



NATIONAL CONVENTION!

www.arteducators.org/convention

- **Housing is now open** for the 2015 NAEA National Convention to be held March 26-28 in New Orleans, LA. Registration opens in the fall.
- **Find session materials, photos, and videos** from the 2014 NAEA National Convention.



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 Adopted Position Statements** as of April 2014. **www.arteducators.org/statements**
- **View Arts Education for America's Students: A Shared Endeavor** document, diagram, and press release. **http://ow.ly/urcSY**

RESOURCES!

www.arteducators.org/store

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

- *Exploration in Virtual Worlds: New Digital Multi-Media Literacy Investigations for Art Educators,*
- *Including Difference: A Communitarian Approach to Art Education in the Least Restrictive Environment,*
- *Practice Theory: Seeing the Power of Art Teacher Researchers, 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.

SOCIAL NETWORKING!

www.arteducators.org/socialnetworking



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

NEWS & EVENTS!

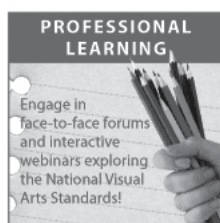
- **3 Great Events—Register Now!**

NAEA **SummerVision DC**, July 8-11 or July 22-25, 2014!
www.arteducators.org/summervision

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

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

- **Save the Dates!**



Standards Professional Learning Opportunities

NAEA will offer a series of opportunities that include the following:

Interactive Virtual Learning Experiences:

June 16—An Overview

July 14—Learning Progressions, Demonstrating Student Growth

August 11—Art Educator Effectiveness

September 9—Model Cornerstone Assessments

Regional Face-to-Face Forums:

June 24—Chicago, IL

June 26—Anaheim, CA

July 29—Charlotte, NC

July 31—Baltimore, MD

Virtual Conference:

Next Generation Standards—September 13-14, 2014

www.arteducators.org/news/national-core-arts-standards-launch

RESEARCH & KNOWLEDGE!

- **National Coalition for Core Arts Standards (NCCAS)**

The National Core Arts Standards were released on June 4, 2014. The National Core Arts Standards are intended to be voluntary standards for adoption or adaption by states or districts and consist of resources in relation to five artistic disciplines: Dance, Media Arts, Music, Theatre and Visual Arts. The 2014 standards are web-based and included a series of supporting documents like the Conceptual Framework for Arts Standards and research by The College Board.

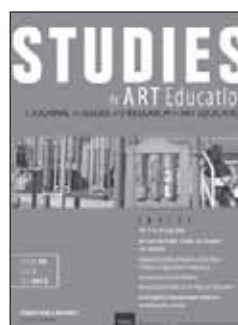
www.nationalartsstandards.org

- **Studies in Art Education Digital Edition**

Subscribers! Access the Spring 2014 issue of *Studies in Art Education* 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 Research Commission Interactive Café

The Interactive Café is 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

COMMUNITY!

www.arteducators.org/community

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

- **Get Involved!**
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 (including Student Artwork Galleries), Facts & Forms, and Resources. **www.arteducators.org/nahs**
View the **Spring 2014 digital issue of NAHS News today!**
- **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

NAEA News Online!

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



NAEA National Convention: San Diego!



Clockwise from top left: Young Innovators Timothy Lee and Monica Louie; Lawrence Gartel; Jason Ohler; Bernajean Porter; Jaune Quick-to-See Smith; and Inocente.

The range of diverse speakers with strong messages about art and learning from multiple perspectives was powerful.
—2014 Convention Attendee



The speakers, artists, art teachers, workshops, and sessions are all first class. I was astounded at the amount of inspiration and creativity this conference nurtures.
—2014 Convention Attendee



VIEW and download these photographs and more at: www.arteducators.org/convresources
ALSO watch videos of General Session and Super Session speakers!

MASTER OF FINE ARTS IN VISUAL ART



“**THE POSSIBILITIES** were limitless when I entered the MFA program. It helped me reinvent my creative process and go back to the basics. Now I am exploring the kind of work I have always wanted to do.”

NAME: Lucinda Chalmers, MFA '14
RESIDENCE: Glendora, California
PROFESSION: Artist
MEDIUM: Acrylic, watercolor, and pen

Reimagine the creative process through Azusa Pacific University's Master of Fine Arts in Visual Art, a highly collaborative, low-residency program within arm's reach of the Los Angeles area's world-class cultural venues.

At APU, faculty mentors and distinguished visiting artists enter into open dialogue with students and guide them as they develop a cohesive vision of art and faith. Emerging from that dynamic, creative force is nourished into a well-articulated foundation for artistic work.

PROGRAM HIGHLIGHTS

- Complete the low-residency program during four summer terms and independent studio practice during the fall and spring.
- Study alongside mentoring professors who teach from a wealth of knowledge as artist-scholars connected to the contemporary art scene.
- Gain exposure to Southern California's cultural offerings, which enhance the on-campus experience and support the creative process.

Challenge the expected. Cultivate the gift. BE TRANSFORMED.

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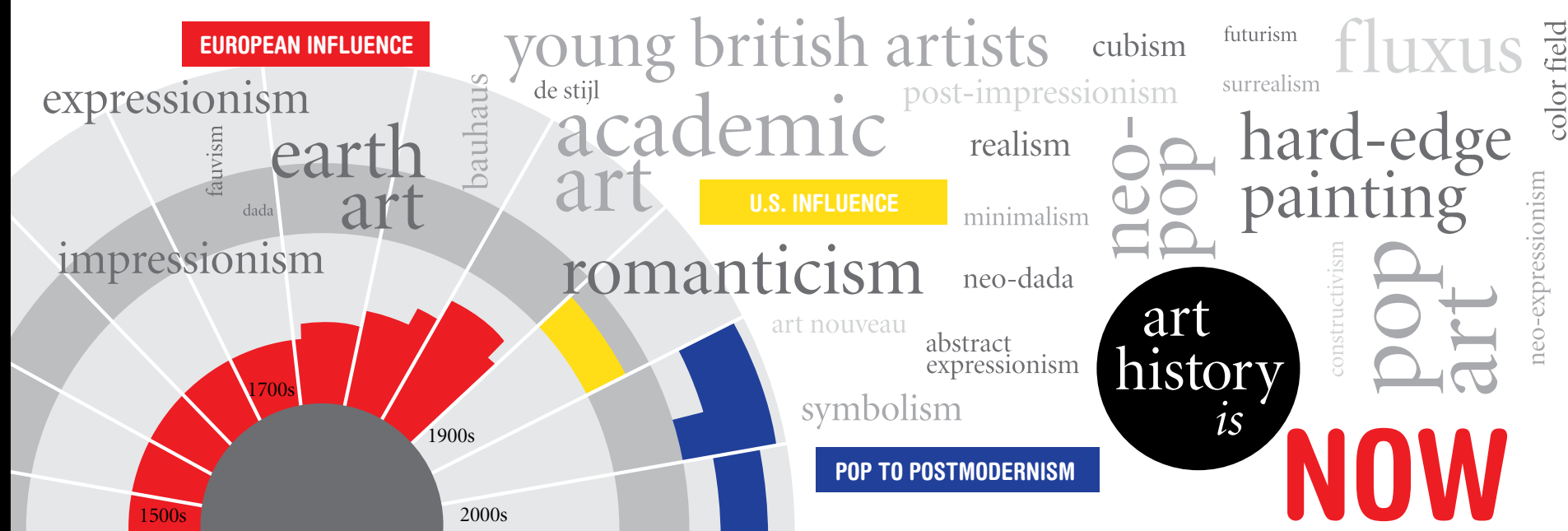
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I felt as though my soul had been renewed. Connecting with likeminded colleagues and discussing techniques to inspire and engage museum visitors was enlightening. I came back to work on Tuesday full of passion and ready to tackle new projects and new ways of thinking.

—2014 Convention Attendee



Such a great opportunity to learn and make professional connections. Art teachers often work in isolation. This allows us time to assess and recalibrate our teaching pedagogy in the light of current research and professional input.... So refreshing and fun, fun, fun!

—2014 Convention Attendee



Calls for Submissions



Call for Editorial Board Members: Arts Education Policy Review

Arts Education Policy Review (AEPR), 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. Interested applicants should send a letter of interest and CV that highlights policy presentations and publications by **October 1, 2014**, to: Colleen Conway, Editor-in-Chief, at conwaycm@umich.edu. Applicants will be notified of their application status by November 15, 2014; review board term begins January 2015. For details on the journal, visit: www.tandfonline.com/VAEP

Call for Papers: Arts Education Policy Review

AEPR seeks articles addressing or related to any of the following topics:

- Analysis of policy in relation to teaching and learning of dance, music, theater, and visual arts in community settings
- Policy and teacher preparation in relation to community arts programs
- Descriptions of innovative community arts programs that lead to policy reform.

AEPR receives all manuscript submissions electronically via its ScholarOne Manuscripts site located at <http://mc.manuscriptcentral.com/aepr>. Submission deadline for special issue is **September 15, 2014**. For details on the journal, visit: www.tandfonline.com/VAEP. For any questions, please contact Colleen Conway, Editor-in-Chief, at conwaycm@umich.edu.



YoungArts Foundation Call for Applications

The National YoungArts Foundation is calling for applications from high school artists ages 15-18 (or grades 10-12) for the chance to be recognized as one of the nation's most talented young artists. YoungArts Winners are provided with life-changing artistic opportunities and validation through work with renowned mentors and teachers; access to significant scholarships; the chance to be a U.S. Presidential Scholar in the Arts; and other opportunities throughout their careers in order to help ensure that they are encouraged to pursue their passions.

Applications for 2015 are open now through **October 17, 2014**. For more information and eligibility requirements, please visit www.youngarts.org/apply.

Call for Proposals: A special issue of *The Clearing House*, May/June 2016 Drawing from Within: The Arts & Animated Learning

The Clearing House: A Journal of Educational Strategies, Issues and Ideas for Middle and High School Teachers publishes material of interest to middle level and high school teachers and administrators, as well as postsecondary education faculty members and their students. You are invited to propose a manuscript for a forthcoming issue on how the Arts animate learning and are essential in every person's education from Pre-school through college, although articles should connect strongly to middle and high school education.

For more information, or questions, contact the Guest Editor, Deborah K. Snider (deborahsnider@suu.edu). **Proposal deadline: October 31.**



Call for Papers: Journal of Cultural Research in Art Education

JCRAE invites submissions for a mini-themed issue on Remix Culture to be published Summer 2015. A variety of formats are welcome—including traditional academic essays, visual essays, or alternative formats—that fit the purposes of the journal to address issues of art, education, and cultural research.

For a longer prospectus on the theme, or to submit, please visit www.jcrae.org. Submissions on other topics are always welcome; remix is a "mini-theme." Preferred deadline: **November 1, 2014**.

CALL FOR ART: 2015 Women's Caucus Exhibition

The NAEA Women's Caucus is continuing its rich tradition of exhibiting member's works of art at the 2015 NAEA National Convention. Women's Caucus members are called to submit works of art relevant to the theme of "Designed: Object, Subject, Environment." Works of art are to be digitally submitted by **November 1, 2014**.

Accepted works of art will be included in an exhibition catalogue disseminated at the 2015 NAEA Convention's WC sessions in New Orleans, and artists of accepted works will be invited to speak at the Convention. Questions can be directed to Elizabeth Garber at elizabethjessiegarber@gmail.com or Catherine Chen at wowcatherinechen@email.arizona.edu.

SUMMER STUDIO ART CLASSES 2014

LEARN ITALIAN RENAISSANCE ART WITH MAESTRO D'ARTE FRANCESCO SANTORO

JUNE 9th Start: ADULTS FULL DAY & HALF DAY STUDIO ART PROGRAMS
JULY 7th Start: SUMMER ART CAMP FOR CHILDREN Half Day
BOTH SESSIONS: Saturday TEEN Art Program | Art History Lecture Series
 Children's After-School Art Programs M/W and T/Th | Juried Art Shows
 Join us in the art studios to learn critical theory and practice of Italian art.
 Location at 25 Carmine Street, in the heart of Greenwich Village.

**CALL SCALA CENTRO NOW, SPACE IS LIMITED
 REGISTRATION BEGINS MAY 15**

JUNE PROGRAMS	JULY PROGRAMS
Week One: June 9-13	Week One: July 7-11
Week Two: June 16-20	Week Two: July 14-18
Week Three: June 23-27	Week Three: July 21-25
Juried ART SHOW: June 27, 28, 29	Juried ART SHOW: July 25, 26, 27
Art History Lecture Series	Art History Lecture Series

REQUEST APPLICATION AND FEE INFORMATION @
WWW.RENAISSANCEARTNYC.ORG
INFO@SCALABRINICENTERNYC.ORG | 646-678-4097



See Call for Nominations for NAEF Board of Trustees on page 5

Focus on Practice and Theory!

Practice Theory: Seeing the Power of Art Teacher Researchers

Melanie L. Buffington and Sara Wilson McKay, Editors

Teachers are powerful individuals who have the ability to effect change and meaningful educational reform. Seeing research at the heart of teaching can grow engaged educational practice and aid teachers in realizing their power.

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

\$59; NAEA Member \$49. See www.arteducators.org/research/publications for more information. Order at www.arteducators.org/store or call 800-299-8321.

PRACTICE THEORY Seeing the Power of Art Teacher Researchers

Editors:
 Melanie L. Buffington
 Sara Wilson McKay

Practice and Theory Special Issues!

Studies in Art Education (Summer 2014) and *Art Education* (September 2014) will be special issues focused on the integration of art education practice and theory.

LIFELONG LEARNING (LLL)

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

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

The goal of LLL is to make connections among a diverse group of art educators who are interested in promoting the study, research, and teaching of concepts and issues pertinent to the development of lifelong learning in the visual arts. During the past year, we have featured guest columnists sharing a range of programs and research that contribute to our understanding of lifelong learning experiences in art. Special thanks to the **John Michael Kohler Arts Center, Jessica Breske, Veronica Sahagun, Bonnie Bernau, and Susan Whiteland** for sharing their unique insights. We would also like to thank the NAEA members who contributed to Lifelong Learning sessions during the 2014 NAEA Convention in San Diego: **Melanie Davenport, Lisa Hochtritt, Joanna Hyatt, Lisa Kastello, Liz Langdon, Angela LaPorte, Pamela Harris Lawton, Liz Lloyd, Liz Rex, Veronica Sahagun, Wendy Stauch-Nelson, Jenny Urbanek, Susan Whiteland, and Christine Woywod**.

During the LLL Business Meeting at the NAEA Convention, our group decided to continue sharing our multifaceted experiences in lifelong learning through a similar approach during the next year. Future *NAEA News* columns will include information about lifelong learning and adults with special needs, the summer Creative Aging Conference in Washington, DC, and projects involving art education and lifelong learners as described by the members of our group. As a result of ideas emerging from the Business Meeting, we are also looking forward to potential panels demonstrating



a range of LLL activities at the next NAEA Convention, and a collaborative panel exploring intersections between LLL and other NAEA issues groups.

Stay Connected

Educators working in lifelong learning are engaged in a wide range of experiences that help broaden and envision the ways in which art can influence and shape learners of all ages. In an effort to continue to make these important connections, LLL has created several platforms for sharing ideas and resources and connecting with others:

LLL Listserv: Receive updates and information about happenings by joining at: www.arteducators.org/community/committees-issues-groups/lll

LLL Digication e-Portfolio: Do you have a project description, website, or article that you would like to share related to lifelong learning and art education? Please contribute to the NAEA Committee on Lifelong Learning's Digication e-portfolio. You can e-mail woywod@uwm.edu to



Far left: NAEA 2014 session "Creative Collaborations: Museum/College/School/Community Partnerships for Learners Across the Lifespan."

Left: NAEA 2014 session "Craft, Place, and Lifelong Learning: Cross-Cultural Perspectives of Art in Everyday Life."

add resources, articles, and events relevant to the mission of LLL. See descriptions of this year's LLL presentations and copies of past LLL *NAEA News* columns at: https://naea.digication.com/naea_committee_on_lifelong_learning

LLL Social Networking: Connect to other art educators interested in lifelong learning by joining us on Facebook at www.facebook.com/groups/157671851037595/?fref=ts or find the NAEA Committee on Lifelong Learning on LinkedIn.

Lifelong learning in art continues to receive growing attention as an important component of our goals as art educators and as a field. As educators, we respect lifelong learners of all ages and hope to remind our colleagues that learners, such as adults, have different learning styles and needs than younger adults, as do informal and nonformal participants. We encourage educators interested in lifelong learning to share your experiences and connect with others so that we may advance this important and unique facet of art education! ■

RETIRED ART EDUCATORS AFFILIATE (RAEA)

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

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

Salute to NAEA Student Chapter at Kendall College of Art & Design of Ferris State University, RAEA 2014 Outstanding Student Chapter Award Recipient

The **Kendall Art Education Student Association (KAESA)** officers and organizational committees work hard to achieve the goals of the chapter's mission statement: "To support pre-service teachers as they build community and develop character and professionalism through leadership, service and professional development."

Leadership

President Sara Buzzitta stated, "As advocates, the officers of KAESA composed a packet of program and MAEA [Michigan Art Education Association] information to present to our new students at orientation and Kendall's Opportunity Fair. The officers created a Facebook page so they may connect to the members on a daily basis." Sara reported that the page is very active and enables the officers to remind students of upcoming events and opportunities in the Grand Rapids area. The officers also maintain a website that provides information for KAESA members.

Service

Chapter members contribute their time and talents to several campus and community projects. Four events are described below.

- **Region 9 Art Exhibition.** Kendall art education students annually assist in adjudicating the Region 9 Art Exhibition. The adjudication is held annually on Kendall's campus. K-12 schools submit work from which adult educators select to be shown at the Grand Rapids Art Museum.
- **ArtPrize Education Days.** KAESA students work with the Grand Rapids Public Schools to teach them the value and meaning of art. Members worked together to build an installation piece called the "Shower of Gratitude." ArtPrize attendees wrote what they were thankful for and attached it to the hanging string archway.
- **Kids' Food Basket.** Since 2008, Kendall Student Chapter members have volunteered once a month in the kitchen to help pack fresh sack dinners that are sent to students in need every day.
- **Memory Project.** The Memory Project is an initiative where artists create portraits for children and teens around the world that have been orphaned or disadvantaged. KAESA hosted an exhibition and displayed the artwork from the project during the Grand Rapids Avenue of the Arts downtown event.



Kendall Art Education Student Association (KAESA)

Professional Development Participation in MAEA and NAEA. Chapter members are encouraged to attend and present at MAEA conferences and NAEA Conventions.

Professional Development Opportunities Locally and on Campus. The chapter partnered with the Grand Rapids Art Museum to provide a daylong experience for preservice teachers and their faculty sponsors from across the state of Michigan. At the local level, KAESA members have participated in Career Days, which are held on campus.

Representatives of the Kendall College of Art & Design Student Chapter gave a brief presentation at the Blending Our Voices session and the RAEA Luncheon at the 2014 NAEA Convention in San Diego.



Bob Curtis

Salute to Robert W. Curtis, RAEA Distinguished Service Award Recipient

The purpose of the Distinguish Service Award is to recognize individuals who have

served RAEA in a significant manner. Bob Curtis's involvement in RAEA and art education has provided substantive and sustained leadership, vitality, and clear thinking about issues that face and inform the profession. His personal knowledge of the Association from its time of storing materials in the Executive Director's garage to its current status, has positioned him as a very effective leader. Bob has served as president of NAEA and is a life trustee of the National Art Education Foundation.

Bob Curtis has made "notable contributions to the field of visual arts education through a lifetime of work" in his teaching, leadership, and commitment. He stays concerned about the future of visual arts education and contributes to its quality development and sustainability. He served as President of RAEA for 4 years and during that time developed policies, procedures, and processes that created a sound, viable organization. ■



WOW!! What a Great RAEA Silent Auction in San Diego

There are so many people to thank. Let me thank the NAEA and RAEA members who donated their artwork or sponsored an auction table—71 artworks were donated and all 7 tables were sponsored. The tables were dedicated in honor and memory of Liz Smith-Cox. She worked tirelessly to support Arts Education and further the goals of RAEA. I would also like to thank those who helped with the planning, setup, and takedown of the auction. Last, Thank You to all those wonderful folks who took the time to bid on the artwork. All of you made this year's RAEA Silent Auction the most successful in recent years, with over \$1,500 raised to support joint programming with the NAEA Student Chapter and RAEA Awards Program!

Michael Ramsey, RAEA Silent Auction Chair

P.S. It's not too early to start on your donation for 2015; I have!

DESIGN ISSUES GROUP (DIG)

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

Congratulations to Robin Vande Zande!

The Design Issues Group is pleased to announce the 2014 Outstanding Design Educator Award winner, Robin Vande Zande, PhD. This award was presented at the NAEA Convention in San Diego, promoting the importance of teaching design in pK-12 education and contributing to the knowledge base and practices of design education pedagogy. This award was well deserved for the recipient, who served as DIG Chair for 7 years and has a long career of service to the field. Congratulations to Robin Vande Zande!



Election and New By-Laws for DIG

At the DIG Business Meeting in San Diego, the membership adopted and subsequently ratified a new Constitution and By-Laws, which included the election of a new Chair

and Chair-Elect. This organizational structure enables a smooth transition of responsibility and a triumvirate of leadership as we continue to advance the mission of DIG, which is to educate art teachers to understand Design Education. As the new Chair for DIG, I am pleased to work with Robin as Past Chair, and with our new Chair-Elect, Donna Murray-Tiedge, to advance the work and visionary goals of the group.

New Membership Process

The new DIG membership online is now complete; renewing members and those who would like to join can register and pay their \$10 dues on the NAEA website. If you're not a member already, please join this active group!

The National Design Education Project for 2014-2015

Includes four professional development conferences for art and design educators!

• Integration Through Design DESIGN-ED Second Annual Design Education Conference at the University of the Arts in Philadelphia on June 27-28, 2014

DIG is partnering with the DESIGN-ED organization to promote the teaching of design in K-12 schools. The **DESIGN-ED** (www.design-ed.org) coalition, a nonprofit advocacy group, works toward establishing policy for the inclusion of design in the education of K-12 students in United States schools. The two groups are working with a national writing team to create curricular guidelines and materials for educators at the international, national, state, and school district levels; contribute to the inclusion of design in the National Core Arts Standards; collect research

data to assess and support design education; and promote advocacy for the benefits of design and design thinking in education.

This year's DESIGN-ED conference theme, Integration Through Design, supports the core belief of the DESIGN-ED coalition that teaching design creates a bridge across all curricular areas, fostering 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 and Poster Sessions will present and share model integrated design lessons and programs. The opening day—Friday, June 27—will focus on “Today” with speakers and workshops that will share current innovative teaching practices in today's classrooms. On Saturday the focus will shift to “Tomorrow,” addressing what students will need to assure successful college and career readiness. If you are interested in attending please go to the DESIGN-ED website at www.design-ed.org.

• The NAEA 2015 Convention, New Orleans, March 26-28, theme is The Art of Design: Form, Function, and the Future of Visual Arts Education

DIG is very excited to have the opportunity to contribute to the planning and looking forward to being actively engaged. We hope that all DIG members have submitted proposals and are planning to attend. Thanks to the enthusiastic response of DIG members, many innovative ideas and suggestions have been generated including speakers, Super Sessions, special hands-on workshops, and many other new Convention features.

• DRS/DESIGN-ED/CUMULUS

K-Higher Education Design Research Conference, Chicago, June 25-27, 2015

DESIGN-ED is joining with DRS/Cumulus to sponsor the 2015 International Conference 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. The **Design Research Society** (DRS, www.designresearchsociety.org) 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 approximately 40 countries. The DRS is a founding member of the International Association of Societies of Design Research (www.iasdr.org).

• **CUMULUS** (www.cumulusassociation.org) 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. An agreement completed in 2013 supports the development of joint events and activities to further design education research between the two organizations.

Mark your calendars for these conferences. Please contact Robin Vande Zande at rvandeza@kent.edu if you have any ideas for any of these conferences.

Looking Ahead...

The First National Design Education Institute for Art Educators is being planned for summer 2015. More details will be shared in the near future! ■

UNITED STATES SOCIETY FOR EDUCATION THROUGH ART (USSEA)

<http://ussea.sdstate.org>

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

As this academic year winds to an end, I am very happy to recognize our three 2014 Ziegfeld Award recipients.

The international receipt is **Jo Chiung Hua Chen**, Chair-Professor/Dean, College of Design and Arts, DaYeh University. “Chen is an international scholar of the highest caliber and importance. She is interested in the significance of aesthetic understandings in art education; her research looks at the aesthetic understandings of young people through adult learners in art education and in other subject areas, and the tremendous role that aesthetics plays in literacy, citizenship, and schooling. Her interests bring together her depth in understanding how creative and aesthetic values and practices intersect with and inform issues of interest to teacher educators and curriculum developers, preK through college level” (Delacruz).

The national recipient is **Sheng Kuan Chung**, University of Houston. “Chung's work in the intersections of art education and new media, cultural studies, and global studies is now clearly established in the profession of art education, both at the post-secondary level and among K-12 art educators. His reach and impact is evidenced in his numerous publications in highly respected national and international scholarly, refereed journals, and in his presentations before regional, national, and international scholarly and professional associations” (Delacruz).

Both of these recipients were nominated by Elizabeth M. Delacruz. To nominate an outstanding scholar for the 2015 Ziegfeld



Left to right: Steve Willis, President of USSEA; Elizabeth Delacruz, nominator; Jo Chiung Hua Chen, international recipient; and Sheng Kuan Chung, national recipient.

Award, please send your nomination suggestions to the chair of the Ziegfeld Awards, Patricia Belleville, at pkbelleville@eiu.edu. The nomination process is not difficult but it can take some time so planning in advance is advised. There are many international and national art educators in our profession who have made outstanding contributions and deserve the recognition. Please nominate a deserving person.

Equally prestigious is the USSEA Service Award, which recognizes the breadth and depth of the many contributions **Barbara Caldwell**, Associate Professor of Art Education at Iowa State University, has made to our profession. She has devoted much time and energy to support artists, art organizations, and USSEA. We are all very thankful for her



Barbara Caldwell (left), USSEA Service Award recipient, and Patricia Belleville (right), chair of the Ziegfeld Awards.

contributions and her continuing service. She has served many roles in her professional life. In other USSEA news, Fatih Benzer continues to coordinate the exhibition opportunities for USSEA membership. We have an online presence with a juried gallery. Many of our members have made important professional connections that resulted in exhibition opportunities. To get information, contact Benzer at fbenzer@d.umn.edu.

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

The *Journal of Cultural Research in Art Education* (www.jcrae.org/index.html) edited by Elizabeth Garber (egarber@email.arizona.edu) seeks submissions for our online, open-access journal. Mara Kristin Pierce, editor of the USSEA Newsletter, seeks contributions from a very wide range of educators and artists. Send inquiries to Mara Kristin Pierce at artgrad1@email.arizona.edu.

To submit proposals to host a regional USSEA conference for the summer of 2015, contact Alice Wexler (wexlera@newpaltz.edu) for a proposal form. The USSEA regional conferences are historically smaller and more individualized, with an emphasis on local needs. In these conferences, there is time to have extended meals and conversations. Attendees report that they are relaxing, social, informative, and engaging.

Hope you have safe travels and an exciting and enriching summer. See you in New Orleans. ■



Are you following NAEA's Monthly Mentor?
Find current and archived columns at
www.arteducators.org

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

I am pleased to introduce to you our guest columnists for this month. The SNAE Issues Group is in good hands with young, energetic art educators such as these. Welcome Dan and Lauren!

Dan Humphrey teaches art at Indian Valley Middle School in Tuscarawas, Ohio, and volunteers at the Summit County Detention Center in Akron, Ohio.

It takes a strong personality and sense of determination to work with students with special needs—especially those who are at risk and/or incarcerated. While studying for my undergrad at Kent State University, I had the privilege of teaching at an area juvenile detention center. It was during this field experience that I fell in love with the particular population of students and knew that I needed to

continue to research and develop teaching practices for this (and any) classroom setting.

One of the best pieces of advice I can give to any teacher is to make sure you connect on a personal level with all of your students. In order to gain their trust and respect, and engage their imagination, the kids need to know you are not perfect and that you make mistakes. There are multiple ways to go about building this relationship with your students, but the easiest is probably through showing and discussing contemporary art and visual culture.

Students who are at risk and/or incarcerated have a million things running through their heads. They have seen things and dealt with issues that no child should ever have to witness. Therefore, we, as art teachers, need to be a creative outlet for the students. We need to offer them a safe space where they are able to discuss the concerns on their minds and

illustrate them in a positive manner. I am by no means saying this will be an easy task. Give them multiple chances, help them when they ask for it, leave them alone when they need to be by themselves, provide choices, and most importantly, realize that 99.9% of the time, they are not angry at you; they just chose to take it out on you. Lastly, have fun and enjoy your time! The students will never forget that!



Detention center puppets.

Lauren Stichter teaches art at the Pennsylvania School for the Deaf in Philadelphia.

When I knew that I wanted to work with children who are Deaf, I decided to complete a 3-year program in American Sign Language (ASL). Children who are Deaf are typical functioning students—they just can't hear; so learning ASL was all that I thought I needed. However, what I did not anticipate was that about 50% of my students would also have a variety of other special needs. Therefore, so much of what I learned about working with children who have special needs came from the physical and occupational therapists, as well as the behavioral specialists at my school. Reaching out to the resources I had available to me was by far one of the simplest and best moves I made as young educator. The art room doesn't come with a team; you have to make one for yourself.

Once I established my support team, I wanted a more universal curriculum design that allowed my lessons to be accessible to all of my students, rather than creating separate lessons for a select few. I did this first by developing lessons that focused less on the product of each project and more on the process. Having open-ended lesson outcomes creates a safe space for varied artworks, which are then celebrated for their differences. I also chose to keep the structure of how my classroom ran fairly tight, so that behavioral expectations and use of materials were clear. I've had to be



Cityscape.

creative with how I do this with my students. Everything is labeled in my room with both written and pictorial images. We have checklists and timelines for everything that we do, but most importantly, I've incorporated forms of play that include everyone in the learning process. This has greatly changed the culture of my classroom.

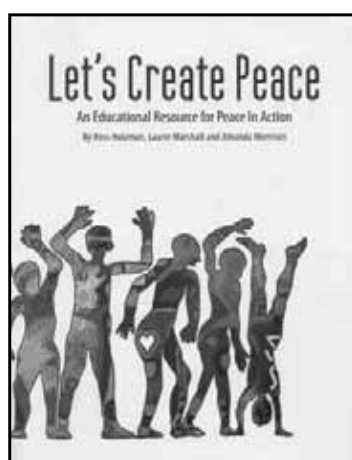
Advice that I would pass along to new educators is to make friends with the support staff in your school and reach out to local organizations that work with children who have special needs. A simple "Hey, can we grab a coffee sometime?" works wonders for the connections and support systems that we long for in the art room.

Please visit <http://specialneedsart.weebly.com> and join SNAE. ■

Member Publication News and Your NAEA Resources!

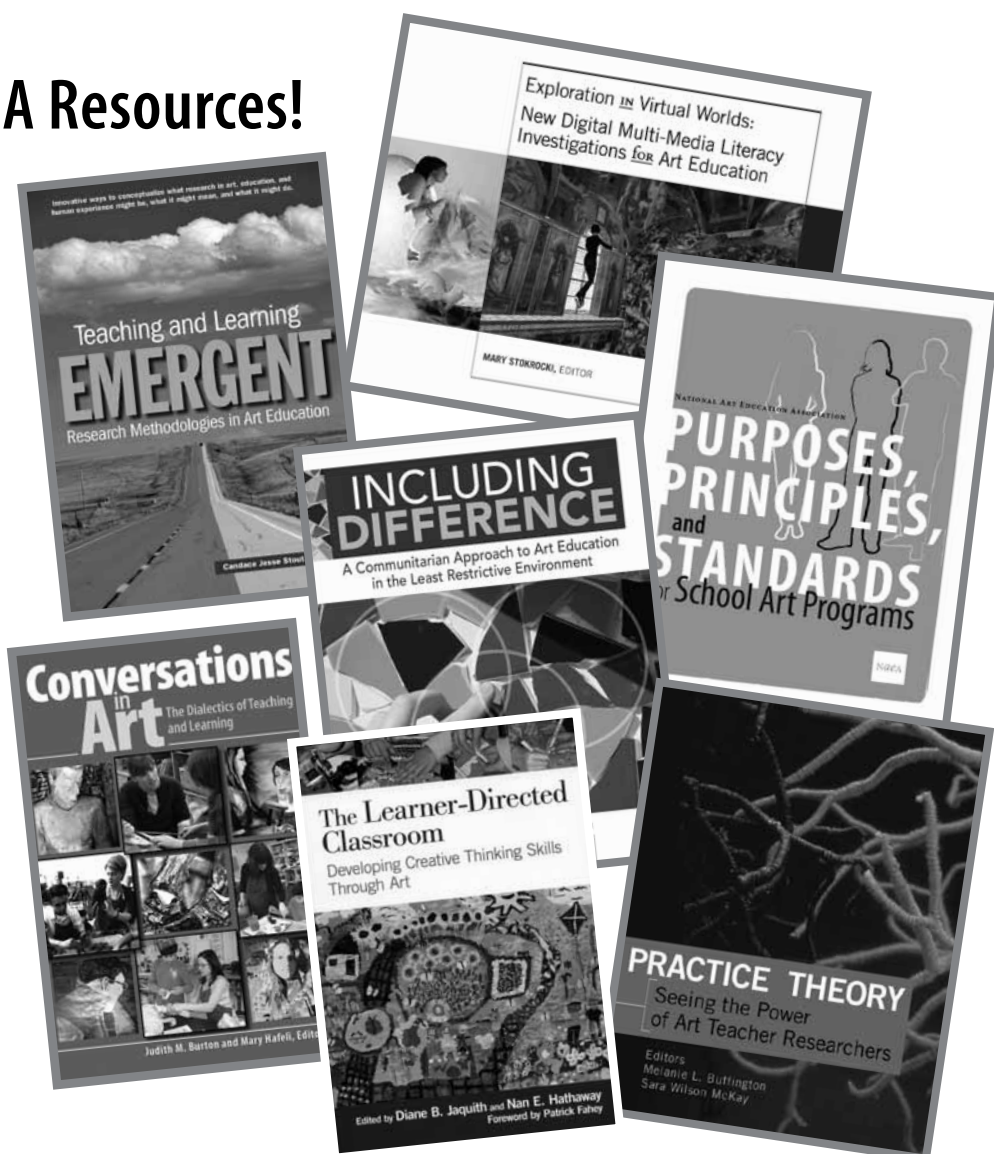


Susan Rodriguez has published *The Special Artist's Handbook* (second edition). This colorful, 160-page handbook is designed to provide engaging art activities for all students—including those with ADD/ADHD, autism, or Asperger's Syndrome—as well as those that are gifted or visually/hearing impaired. The book includes descriptions of disorders, art lesson plans, information on adaptive aids, tips for the classroom and museum, and Art Heroes in Art History—introductions to artists with disabilities. Includes more than 50 art projects, each with detailed instructions, images, and adaptations for various disabilities. For more information, please visit www.crystalproductions.com.



Laurie Marshall, Ross Holtzman, and Amanda Morrison—together with the Create Peace Project—have published *Let's Create Peace: An Educational Resource for Peace in Action*. The book contains beneficial tools, creative projects, and practical exercises for people of all ages—especially youth—to inspire meaningful change by taking action. Example projects and exercises include journaling, creating peace banners and peace flags, and exploring world peace history.

Let's Create Peace is designed for the cultivation of peace and the exploration of unique ways in which we can encourage, engage, and spread its message. The activities featured foster critical thinking and creative problem solving, improve communication, and promote collaboration. For more information and to order a copy, please visit: www.createpeaceproject.org



See www.arteducators.org/research/publications for more information. Order at www.arteducators.org/store or call 800-299-8321.

EARLY CHILDHOOD ART EDUCATORS (ECAE)

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

Happy Summer, ECAE Members!

This past March, at the 2014 NAEA Convention in San Diego, we had a tremendously productive Business Meeting. Thank you to the members who were able to attend during such a busy conference! For those members who were unable to attend, among other business, elections were held for the positions of President and Secretary. It is with distinct honor that I would like to thank Angela Eckhoff, not only for her service as President of ECAE for these past 2 years, but also for her dedication to and advocacy for young children and visual arts pedagogy in early childhood education! Thank you, Angela! I am endlessly encouraged by the excellence of this wonderful, thoughtful, and supportive community of professionals.

With that, I would like to take this opportunity to introduce myself as the incoming President of ECAE. My name is **Alison Coombs**. As an artist, art educator, learner, and researcher, I bask in those



messy processes of getting lost in artmaking and the resulting constructions of meaning that emerge and inform what matters to us in our artistic practices and in our everyday lives. I earned a BFA in Art Education from the University of Arizona and am currently working toward an MS in Art Education at the Pennsylvania State University. My research interests surround curriculum theory and pedagogy; pedagogical documentation as a research practice; historical and contemporary theories of child art and culture; constructions of childhood and children; early childhood and elementary art education; making learning and thinking visible through artmaking practices/processes; children as individual and group learners; processes of play as artmaking and artmaking as play; and implications of social, visual, and media culture on art education. I began my professional career as a K-12 art teacher teaching middle school art in Tucson, Arizona. I now have the immense privilege of working alongside children as an Atelierista at The Child Care Center at Hort Woods on the Penn State campus.

Additionally, **Shana Cinquemani** will be our



Secretary! Shana is a doctoral candidate in the Division of Art and Visual Culture Education at The University of Arizona. Shana received her BFA in Photography from Bard College, and her MA in Art and Visual Culture Education from the University of Arizona. Shana has worked as a museum educator, a preschool teaching assistant, as well as an elementary and middle school art teacher. Currently, she teaches undergraduate courses at the University of Arizona, specifically in contemporary theories of children's art and foundations of art education. Shana's current research is grounded in the conceptualization of children's art as meaningful sociocultural practice, theories of early childhood art education, connections between young children's art and play, as well as in exploring how power and authority manifest themselves (and can be challenged) within the art classroom. Thank you, Shana, for

your dedication to the field of early childhood art education, and for serving ECAE in the secretarial capacity!

We are both thrilled to serve as officers of ECAE and look forward to what's to come in these next 2 years.

For members interested in attending the Reconceptualizing Early Childhood Education (RECE) conference, it will be held November 1-5, 2014, at Kent State University in Kent, Ohio. The theme of the conference is Spaces of resistance: Histories and futures. You can find out more at www.receinternational.org. The 2015 NAEA National Convention in New Orleans, on March 26-28, 2015, will be the 15th anniversary celebration of the ECAE issues group! We hope that you will mark your calendars and consider joining us for this special occasion! For more information about the Convention, please visit www.arteducators.org/convention

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

SEMINAR FOR RESEARCH IN ART EDUCATION (SRAE)

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

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2014 National Convention Report: Remembrance and Research

The Seminar for Research in Art Education had a vibrant set of sessions at the National Art Education Convention in San Diego. The Elliot Eisner Dissertation Award presentation, sponsored jointly by SRAE and the journal *Visual Arts Research*, was particularly poignant. With the death of Elliot Eisner this year, the award lost its namesake, our organization lost its founder, the art educational field lost one of its leading scholars, and many of our group lost a dear friend and mentor. The awardee, Brooke Hofsess, shared her dissertation work with a large audience including Elliot's wife, Ellie. An exquisite, art-based research project, *Embodied Intensities: Artist-Teacher Renewal in the Swell and Afterglow of Aesthetic Experiential Play*, Hofsess' work embodies the kinds of qualitative understandings Elliott identified among the key lessons the Arts teach. For the President's Salon, we welcomed Lois Hetland and Jay P. Greene to discuss

how rigorous research methods on meaningful questions in the field can garner wide attention within and outside of the art education field. Greene discussed how taking a randomized assignment, large-scale experimental design allowed his team to find that a single trip to an art museum had an effect on students', particularly underserved students', critical thinking, historical empathy, and interest in attending museums. Hetland discussed the need for and value of meta-analyses to see whether, how, and to what extent findings hold across studies.

Past President Kim Powell hosted a mentoring session for narrative and descriptive forms of research—an informal session where participants working in qualitative research could discuss their research designs, practices, and problems in an organic way. President-Elect Christopher Schulte, Christine Thompson, Marissa McClure, and Sylvia Kind engaged in the Then & Now panel discussion on researching children's art and culture, in which

they addressed their rigorous and varied ways to deeply attend to children's experiences and work.

Christine Thompson hosted a session where doctoral candidates recommended by their advisors presented their dissertation work, which are then represented in the *Marilyn Zurmuehlen Working Papers in Art Education*.

SRAE held our first-ever Methods Meet-up session where people came to discuss their methodological approaches one-on-one and in a small group and had a lively, energizing discussion about different forms of research.

We began our business meeting session with a remembrance of Elliot Eisner, and then discussed research questions. Our usual practice is for individuals to pose a question about their work and how to approach it, and the rest then respond with their ideas and suggestions. It's pragmatic, fun, and valuable; anyone interested in research should feel welcome to join.

In addition to our standing sessions, our selected presentations represented a diverse range of perspectives and examinations on conducting research in art education, including: Laura March—Internet Memes as Visual Research; Candace Jesse Stout, Brian Kellett, Priya Rama, Ruth Smith—The Truth About Stories: Making a Commitment to Narrative Inquiry; Richard Siegesmund—Rancière? Really!!; Timothy Garth—Much Ado About Policy? The Past, Present, and Future of Art Education; Mary Stuart Hall—The Pedagogy of Installation Art: Integrating Social Issues and a Contemporary Art Practice; Karen Hutzler, Kate Collins, Melissa Crum, Ruth Smith—Contemplating Challenges and Possibilities of Participatory Action Research (PAR) in Art Education; Elsa Lenz Kothe, Marie-France Berard, Blake Smith—Thinking With the Flâneur: Affective and Sensorial Wanderings in Art Education Research; and Mary Elizabeth Meier, Christine Liao—Narrative Inquiry: Exploring, Questioning, and Performing Narrative Methods of Arts-Based Research. ■

This is **YOUR** chance to grow your professional community and gain MAJOR REWARDS!




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ART EDUCATION TECHNOLOGY (AET)

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

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

The 2014 NAEA National Convention in San Diego culminated a fruitful year for AET. Our digital Spark Gallery was a success and enjoyed by many. We sincerely appreciate Cris Guenter, the Program Coordinator, and Artsonia for the support of Spark Gallery.

We held our 3rd Annual AET Forum at the Convention, where several members shared a synopsis of their NAEA presentations. We want to thank David Gill for his leadership in the past 2 years as AET Chair. At our Business Meeting we elected the following officers for the 2014-2016 term. Chair—Christine Liao; Chair-Elect—Ryan Patton; Vice Chair of Technology—Krisha Moeller; Vice Chair of Best Practices—Debra Pylypiw; Treasurer/Membership—Ting-ting Wang; Secretary—Lilly Lu; NAEA Delegate—Guey-Meei Yang; Past Chair—Joanna Black. We look forward to serving AET and NAEA members during the next 2 years.



Craig Roland and Theresa McGee.

We presented our 2014 AET Outstanding Teaching Award to Theresa McGee and our Outstanding Community Service Award to Craig Roland. Both gave short talks at the AET Business Meeting. Theresa is our guest columnist for this issue.

iPad Possibilities

Guest Columnist: Theresa McGee. E-mail: tmcgee@d181.org; Twitter: @theresamcgee

As more textbooks go digital, school systems are beginning to introduce iPads. Many schools have discovered how these mobile devices enhance instruction and have replaced computers with iPads as a less expensive alternative. This is good news for art education, since these devices have many varied uses in the art curriculum.

Digital Art

When educators think of using iPads in classroom instruction, a common first question is, "What art apps are the best?" A good place to start exploring art-specific apps is this curated list: <http://list.ly/1/3ue>. The list includes painting apps such as Sketchbook and Procreate, movie-making apps such as Videolicious and DoInk Animation, along with Faces iMake and Amaziograph, which are useful for younger students.

Art-specific apps are great tools to help students create digital artwork, but the iPad can do so much more to support learning through traditional materials and methods. There are many ways the iPad can help your students better understand concepts, support the wide needs of students, and engage in critical thinking.

Digital Books

If you can create a Keynote or PowerPoint, then you can create an iBook using iBooks Author on a Mac. The drag-and-drop interface of iBooks Author lets you or your students create a book filled with multimedia. Teaching linear perspective? Clone yourself in a book on the iPad by including a video demo alongside written directions on how to draw in perspective. The students can work at their own pace following your directions while you circulate the room answering specific questions. Create a book that highlights student artwork and embed videos of students reflecting on their creative process. Share and promote these great student accomplishments by uploading the book online.

Augmented Reality (AR)

Similar to the way a mobile device scans a QR code and connects to a website, AR lets you see something not there in reality except when viewed through the mobile device. Bring a painting alive by connecting a still image to a video overlay, create an art show that connects video artist statements to their artwork, or



Augmented Reality (AR).

have a student create a video demo on an art technique that will display when a student explores a new material. Learn more about how to make AR a reality in your classroom. <http://bit.ly/14Ozsnw>

Present and Share Knowledge

The mobility of iPads makes them a great tool to document experiences outside the walls of your classroom. Ask your students to photograph or video document their environmental art installation or their experience at a local museum. Conversely, have your students research a local artist and pull together a Keynote for a class presentation, or even host an event for community members to learn about the local artist.

What's Next?

Keep your eyes and ears open for a new technology called iBeacon. This technology uses the Bluetooth from a mobile device to trigger a response when you come in close proximity to the "beacon" device. So, as a student moves to a location in your room, a message or task will appear, creating an engaging learning experience. This technology is only in the early stages of development, but expect within the year that educational apps will appear on the scene, making it easy for a teacher to customize a learning experience. ■

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

www.wix.com/khsieh/naea-lgbtq

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

The Need for Speed: From Here to Equality

Many of us are familiar with Rev. Dr. Martin Luther King Jr.'s quotation, "The arc of the moral universe is long, but it bends toward justice." In regard to the movement for marriage equality, this arc is bending faster and faster toward justice and greater acceptance for LGBTQ people. We are on a parabolic curve approaching the goal, and the faster we move closer, the more progress we make. Things are improving exponentially in many (but not all) ways and places. People inside and outside of the LGBTQ community may feel both excited and a bit disoriented by the seeming suddenness of shifting legal and cultural norms. For other long-term LGBTQ activists and advocates, this change has taken years and tears and loves and lives; it cannot come too soon.

The rapidity of legal, policy-based, and cultural change became very immediate for me in working with Robert Hust, Esq. to prepare a presentation for the 2014 NAEA Convention in San Diego about LGBTQ legal issues—in employment and relationships—for art educators.

The movement for marriage equality began in earnest in the US in the 1970s, coalescing over 20 years ago when Hawaiian couples suing for the right to marry succeeded in court but triggered a legislative response denying their victory and limiting marriage to male/female couples. It took a decade before Massachusetts legalized same-sex marriage in 2003. It was another decade before the 2013 landmark U.S.

Supreme Court case *U.S. v. Windsor* voided the *Defense of Marriage Act*, ending the denial of federal recognition and benefits to same-sex married couples.

In the interim between Massachusetts marriage equality and the *Windsor* victory, there was a lot of legal action. Many cities and county clerk offices initiated their own issuing of same-sex marriage licenses, often resulting in orders to cease or laws passed to prevent continuing the practice. But sometimes these actions resulted in effective legal challenges, and eventually even voter referenda in favor of marriage equality.

As of the writing of this column, 16 states, the District of Columbia, and 8 tribal jurisdictions in the US have legalized same-sex marriage. Five states currently have stayed legal ruling on challenges to state laws denying marriage equality.

While these strides toward marriage equality are significant, they do not themselves guarantee LGBTQ people equal rights and treatment in employment. The Employment Non-Discrimination Act (or ENDA), first introduced in Congress in 1994, would prohibit discrimination based on sexual orientation and gender identity. The Act continues to be defeated by primarily Republican opposition insisting such discrimination is nonexistent and such requirements unfairly prevent religious organizations from basing hiring/firing decisions on ostensibly moral grounds.

In many ways, the federal government is establishing such protections through policy-based measures—ceasing unfair enforcement of dubious laws and policies that discriminate against LGBTQ people. In many others, private employers are leading the way toward LGBTQ equality and protection. Most major corporations recognize the advantage of being able to hire and retain the best employees, regardless of sexual or gender identity. Over 60% of Fortune 500 companies explicitly offer same-sex partner/spouse benefits, and increasingly corporate culture and policies reflect an awareness of, attention to, and support for same-sex spouses.

For many LGBTQ people, same-sex benefits and nondiscrimination depend largely, still, on whether your employer is governmental (federal or state), a private employer, or a religious institution. Additionally, even in states that refuse to recognize or allow same-sex marriage, state institutions and private employers can ignore these and grant benefits regardless. Religious employers remain largely exempt from any requirements around same-sex benefits; while such institutions might be required to provide equal benefits to *all* employees, they also retain almost complete discretion over firing based on official religious doctrine or organizational policies.

Given the current state-by-state patchwork of laws and practices, LGBTQ couples need to be particularly careful to understand the legal requirements and exclusions of their state of residence. In particular, LGBTQ couples must

often complete and maintain a set of legal documents establishing and protecting their relationship, particularly related to estate planning, inheritance law, durable power of attorney (for health care and financial decisions), and contracts for parenting rights and responsibilities (if applicable).

Often, folks facing employment discrimination based on sexual orientation remain unprotected. Increasingly, though, attorneys are finding creative ways to argue that discrimination based on sexual orientation is rooted in a person's failure to adhere to gender norms, and should be protected accordingly, to some degree of success.

Finding information or learning about LGBTQ rights can be difficult—complicated by current uncertainty and a rapidly changing legal landscape. Many online resources and several specific organizations specialize in these issues, including Lambda Legal Defense Fund and Americans for Civil Liberties (ACLU). Additionally, most larger colleges and universities with law schools have organizations or faculty members focused on LGBTQ legal issues who may be able to offer advice, representation, or additional information and direction.

Like almost everything, for some people the progress toward equality is happening too fast. Still, legal recognition and protection for LGBTQ individuals and couples are subject to wide variation. For many, though, equality can't arrive soon enough. We see it cresting on the wave our elders set in motion, surging toward shore. ■

COMMUNITY ARTS CAUCUS (CAC) and the CAUCUS ON SOCIAL THEORY AND ART EDUCATION (CSTAE)

Ross Schlemmer, Past President of CAC; Columnist for CSTAE. E-mail: rhschlemmer@gmail.com

Considering Social Theory in Practice—as in Community Arts

Being a board member of both CSTAE and CAC has put me in the unique position of contributing two articles to this issue of the *NAEA News*. So I decided to combine the two—and build upon an earlier article I wrote explaining the significance of social theory in Art Education from the more pragmatic perspective of applying it to Community Arts.

My attitudes and perceptions about art and education changed as I became engaged in Community Arts and Service-Learning; they provided a focus on my emerging understanding of the intertwining aesthetic and social implications of arts practices. I believe there is a natural affinity between social theory and Community Arts, as the sense of community connects the philosophies of art and education to the larger sphere of social justice. In a practical sense, it involves creating a thoughtful pedagogical response to more open and fluid conceptions of both art and education—one that represents the multiple directions in which our roles as artists and teachers continue to evolve.

Curriculum development and instruction in art have been particularly slow to change.

The models adopted in Art Education are often the least likely to transform social and political conditions, as they are typically defined by the process of exclusion. Precisely because there is preexisting and institutionalized cultural reasoning surrounding Art Education, I find myself incorporating critical social theory as a means to question the social and institutional discourses that confine it. Approaching Art Education from a community perspective forces me to critically challenge the discourses that limit the possibilities. Significantly, this allows for more fluid articulations as the context and circumstances require.

Consideration of diverse contexts allows for equally diverse articulations of the multiple roles that can be inhabited by both the artist and the teacher. What has emerged is a framework for careful reconsideration of the practices of the artist and the teacher—one that articulates a sense of art as pedagogy. Such reconsideration can translate into tactical strategies that can be implemented both inside and outside of the classroom to substantively address the needs of today's and tomorrow's students. A contemporary curriculum built upon these expanded perspectives would continually emphasize student-centered learning, and push for truly integrated and interdisciplinary models of learning.

Gablik (2004) suggested that the community artist has resisted the aesthetic demands of the marketplace and used his or her skills in the service of the community, arguing, "any artist in contemporary society who sets out to create values must engage actively with

the outside world" (p. 63). In this sense, art becomes "a means of human liberation, a tool in the struggles against injustice, a way to transform the world" (Van Laar & Diepeveen, 1998, p. 60). This emphasis on social relevance often conflicts with the values and perceptions associated with other, more-traditional roles. Significantly, these artists seek to "create new visual languages in order to reject particular social and aesthetic conventions" (Van Laar & Diepeveen, 1998, p. 61). The role of the artist as activist, or social critic, embodies the ability "to develop the critical capacity to challenge and to transform existing social and political forms, rather than simply adapt to them" (Giroux, as cited in Hickman, 2005, p. 104).

Approaching art and education from a critical perspective allows me to understand human behavior and motivation, and uncover the hidden assumptions and ideologies that shape attitudes and perceptions.

Artistic and classroom practices are thus challenged by the discourses of contemporary art and theory that are predicated upon changing roles for both the artist and the teacher. Consequently, "learning experiences should be created for students so that they experience arts education not only as the creating of art, but also as an inclusive experience creating collaboration between people" (Aprill & Schroeder-Yu, 2006, p. 163). Part of my responsibility as a teacher is to provide spaces in which students might learn how their perspectives position them in the larger world. For example, contemporary art and critical teaching practices share an interactive set of principles and practices that are valuable to the teacher. Such a philosophy shares a new visual language through gestures that both form and inform. They embrace an active vocabulary that is designed to engage, to interact, to exchange, to connect, to communicate, to interrogate, to resist, to question, to provoke, to instigate, to enable, to negotiate, to participate, to collaborate, to reciprocate... to transform.

Community Arts includes critical analysis and presents students with alternative models of expression and representation, rather than reinforcing the notion that Art Education is an uncontested terrain. Such a critical form of pedagogy crosses disciplines with little regard for previously established boundaries. While such a call for a more cohesive blend of art as pedagogy is not new; in practice, it often remains stuck in a mode of thinking

that separates analysis from production, and thought from action. Subsequently, through Community Arts, there seems to be a tremendous opportunity to blend critical artistic and pedagogical practices. For example, in a community setting, I find myself in the position of having to surrender my authority by recognizing the wealth of knowledge and experiences students and community members have to offer as well as "show students that they matter, and that we respect their richness and encourage their creativity and gifts" (Whitehead, 2012, p. 40). This forces me to reconsider my role as a teacher through a decidedly more constructivist point-of-view. It requires recognition that learning is not confined by an agenda of teachable skills. When working and teaching within a community, posing questions becomes more important than providing answers. In this context, my role as a teacher is to guide students who are actively engaged in discovery, have become active participants in their own learning, and who have become empowered to make meaning of their own experiences.

In a community setting, the role of the artist and of the teacher becomes to emphasize art's ability to be both an object and an act.

These experiences are no longer based from the sole perspective of the artist, but rather are designed to give students and members of the community the power to use their own voices through expression and storytelling. Community Arts provoke a deeper understanding of the purposes of art, and how they can be utilized as an effective tool to catalyze social change. This is based on the perspective that, "What we do is less important than the fact that we share and interact in respectful and supportive ways, and always keep an open mind to new experiences, ready to adjust in ways that will be most supportive of the individuals with whom we are working" (Kelin, 2008, p. 106). In other words, it is important to respect the characteristics of a place in order to have a place in it.

Community Art's purpose is to identify and investigate generative themes within a community, to celebrate and commemorate life experiences of a community, to interact positively within the community, and to create a sense of community. Pragmatically, this can be achieved by utilizing art to engage youth, to develop an active citizenry, and to promote the connections between art and life through interactions in public space. What we can hope to achieve is to empower students to analyze how artmaking practices shape their own sensibilities and those of the communities in which they live. Art Education, in this context, raises philosophical issues and questions; and it attains value, purpose, and meaning from the personal, social, and cultural dimensions of life.

Through a critical and social perspective, Art Education allows for new ways of seeing, expressing, and representing oneself through artistic production, critical reflection, and social dialog. We must continue to expand the field to imagine alternative ways of being through a qualitatively different universe of discourse and action, and no longer take for granted that existing social structures are fundamentally unchangeable. If we remain impervious to other possibilities, we become trapped in a very limited world. To do so requires stepping out of the cultural context of the classroom and into the expansive sphere of social life to disrupt and challenge the dominant and normative practices that continue to limit the practices of the artist and the teacher.

Recognizing the effects of social influences upon curriculum and instruction, I also have the responsibility of critically examining the cultural practices that shape them.

Approaching art and education from a critical perspective allows me to understand human behavior and motivation, and uncover the hidden assumptions and ideologies that shape attitudes and perceptions. Such a perspective embraces a plurality of ideas while raising a critical consciousness. It recognizes that there are many areas of understanding that comprise the human conversation, while respecting the idea that many voices may lie in opposition to one another. Art and education, I believe, are uniquely suited for this encounter—not from a position of power or authority, but rather by creating multiple perspectives and reference points from which to make meaning of our experiences. ■

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Note: This column addresses both the CAC and CSTAE issues groups. They will resume separate columns in October *NAEA News*.

ATTENTION STATE/PROVINCE ASSOCIATION PRESIDENTS!

NAEA State/Province Awards

October 1, 2014, is the deadline for the submission of your State/Province's official selection for the recipient of the 2015 State/Province Art Educator Award to the NAEA National Office. Download the form at www.arteducators.org/awards.

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



2015 Awards Program

CALL FOR NOMINATIONS: See Details at www.arteducators.org

NAEA Awards Nomination Deadline

Award nominations for most 2015 NAEA Awards are due **October 1, 2014**. The NAEA Awards Program Booklet is available for download at www.arteducators.org/awards

For additional information, contact Kathy Duse, Executive Services and Convention/Programs Manager: awards@arteducators.org, 703-889-1281.

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

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

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

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

2014 Convention Highlights

Sessions: The WC had over 30 sessions on topics such as middle school students' explorations of gender through video and animation, boys making art, breaking stereotypes, mothering, female ways of knowing, and women artists embracing technology. The range of topics speaks to the vitality and range of our members' interests and commitment to exploring gender in their teaching and research. Thanks to all our WC members/presenters and WC Board Members who helped to plan this year's Convention.

WC Breakfast Artist Talk: Dianna Cohen, artist and activist, spoke at the 2014 Women's Caucus Breakfast about her environmental activism and large-scale works that use the recycled plastic bag as the primary medium. With strong references to recycling, her work directly addresses plastic pollution in the ocean, and worldwide plastic consumption. Her work raises awareness about the extent to which plastic has been consumed and its impact on the global environment. Her work with young people to explore ways to refuse plastic consumption and see plastic as an art medium was inspiring. As the juror for the 2014 WC exhibit, the artist accepted

14 works by 10 WC artist/members. Hear her interview at www.bitesize.tv.com/#!/hollywood-goes-green/&episodeld=4269

Thanks to Elizabeth Garber for organizing the breakfast, exhibit, and the exhibit catalog.

2014 Awards: Congratulations to WC Award Recipients! *June King McFee Award*—Karen Keifer-Boyd; *Maryl Fletcher de Jong Award*—Cynthia Bickley-Green; *Carrie Nordland Pre-K-12 Feminist Pedagogy Award*—Stephanie Wirt; and *Mary Rouse Award*—Lisa Kay.

Lobby Session: This year the Annual Lobby Session, an informal 1-hour open forum, was held in the lobby of the Hilton on March 29, 2014, and led by Karen Keifer-Boyd. This year's lobby session continued the tradition of WC members gathering at the Convention using the hotel lobby as a forum for discussion, action taking, or "lobby activism." The theme was "Speak Truth to Power." The academic gown and the artist apron served as visual symbols and metaphors to guide participants in their responses to the theme.

Blog: The WC blog has focused on WC-generated projects that extend our mission and advocacy beyond the Convention and our classrooms. To see recent projects, visit: <http://naeawcvoices.wordpress.com>

Mentors: Our list of WC members as mentors is growing. If you are seeking a mentor, or wish to be a mentor, please go to: <http://naeawc.net/mentors.html> or contact Jane Cera, WC Coordinator of Professional Development, at jacera@iusb.edu. The mentors listed have

agreed to assist members with advice and support in their professional work.

Board: Congratulations to Linda Hoepfner-Poling, who has been elected President-Elect (2014-2016). Congratulations to Lisa Kay, who will join the Board as Research Coordinator, working with Marissa McClure to foster our research mission. Congratulations to Courtne Wolfgang, who will join the Board as Outreach Coordinator, working with Olga Ivashkevich. A big Thank You to Heather Fountain, who leaves her Board position as Membership Coordinator after 8 years of service; Christine Woywod, for her service as Outreach Coordinator; and Elizabeth Delacruz and Joanna Rees, for their service as Co-Presidents and who will transition into their roles as Past Presidents.

Other Announcements

2015 Award Nominations: The WC seeks nominations for outstanding individuals for the 2015 Women's Caucus annual Kathy Connors, Carrie Nordlund, Mary Rouse, June King McFee, and Maryl Fletcher de Jong Awards. Any NAEA member whose work meets our award criteria is eligible for these awards. To nominate an individual to be given an award at the next NAEA Convention, and for award criteria and descriptions, along with award chairs' names and e-mail addresses, please visit our WC awards webpage at <http://naeawc.net/awards.html>.

Nominations are due to the chairs of our respective award committees by **November 15, 2014**.

2015 Convention Theme and Proposals: The 2015 Convention Theme is The Art of Design: Form, Function, and the Future of Visual Arts Education. We look forward to session proposals that can extend our understanding of how feminist pedagogy and practices intersect with design.

Exhibition Catalog: The beautiful 2014 Women's Caucus Art Exhibition Catalog, *Fusion*, is now available to order online from www.magcloud.com/browse/issue/721623?r=472652. Thanks to Tom McCarthy, University of Arizona, for a beautiful catalog design.

Expanding Research Resources: The WC is committed to supporting women art educators in their scholarship. We are expanding our list of resources and links all the time. Please bookmark the WC research page for your reference: <http://naeawc.net/research.html>

Joining & Membership Renewals: Join WC or renew your membership online by logging in with your NAEA login/password. Detailed instructions can be found at <http://naeawc.net/membership.html>, or call NAEA toll-free at 800-299-8321 to pay WC annual membership dues via credit card at the same time as renewing your NAEA membership. ■

WC Online Presence

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

Twitter: www.twitter.com/naeawc

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

Facebook: www.facebook.com/groups/177480239379

Don't Miss the Women's Caucus CALL FOR EXHIBITION ARTWORKS on page 17!

PUBLIC POLICY AND ARTS ADMINISTRATION (PPAA)

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

How Can Art Education Use Economic Theories to Persuade and Influence Policy Decision-Makers?

One of the most valuable issues in art education is the process of finding connections and making strategies about the relations between policy and art education. When general education policies are changed in response to economic pressure, using the language of policy and economics may be an effective way to provide the data and evidence about art education's beneficial effects. Considering art education economically helps explain art education's effectiveness and how it impacts individual and national wealth.

A fundamental norm of economics based on consumption and production is that the best or most successful means of economic activity is that which produces maximum benefits and wealth. Effectiveness in education can be approached in various ways: these maximum outputs have been pursued in comparison to their input (inputs on education can include taxes, funding, times, and resources); higher scores or positions on standardized tests in order to win global, national, or state-level competitions; and producing individuals whose skills are related to social and market

needs through education based on a factory model.

Art education has also confronted economic pressures with standardized testing, privatization, effectiveness, outcome-based curricula, and accountability. Because of this, art education needs to consider its economic aspects. Considering how art education functions to maximize effectiveness, relates individual and national wealth, and could be explained through economic lenses makes it possible and helpful to argue for governmental support of art education beyond its educational scope.

Neo-Economics for Art Education

In traditional economics, economic activity indicates activities that produce and distribute wealth. The traditional economic definition of wealth can be found in Adam Smith's work: he holds that wealth is represented by money, gold, or silver, and that it also consists of labor, assets, and production (Smith, 1776/1976).

Neo-economics widens the definition of wealth to include the behavior-economy, the origin of wealth, game theory, and psychology. Beinhooker (2007) explains that wealth means "needs, desires, and preferences" in terms of time, space, and humanity. An extended notion of wealth focuses on the process of making value. Recently, wealth has

been defined through the process of value creation. More valuable things can have a higher prestige. Valuable things, in addition to money, gold, or silver, now include biological entropy and self-satisfaction. Self-satisfaction, self-esteem, and preferences are psychological approaches that establish new criteria for wealth. Happiness, pleasure, and the environment are additional criteria for wealth that had been excluded from earlier definitions.

In a neo-economic system, art education can produce wealth. Desirable material that makes individuals happy is a key element of neo-economics. According to this approach, art education can be a form of capital that creates value. Artistic experiences include the formation of knowledge, value, trust, faith, and belief. Art lessons and collaboration between art class in schools, communities, museums, and arts organizations can build "values" to produce individuals who have neo-economic wealth and who can play an important role in neo-economic decision-making. Further, art education provides opportunities that allow students to experience diverse manifestations of value and satisfaction. Art education can be conducted so that the educational goal is an individual's happiness (Noddings, 2003). Educational pursuits allow students to cultivate their own happiness and satisfaction. As a part of an integrated education, art education also supports the development of individual happiness and satisfaction by allowing students to express themselves and to observe and enjoy nature and the environment, as well as by experiencing other forms of art and culture.

An economic understanding of art education faces the problem of how to express the effects of art education in terms of monetary value. Although neo-economics and cultural capital approaches theoretically explain art education as resources for producing economic benefits, considering how art education transfers into monetary terms is important for seeing the effectiveness of art education and comparing its effects with other policies.

Public Policy and Arts Administration

As indicated above, art education can be understood by various approaches. In addition to art education pedagogy, economics (both traditional and neo-economics), cultural capital, and policy provide tools for understanding it. As an issue group of NAEA, the PPAA tries to expand perception of art education. We draw attention to and cultivate dialogue about cultural policy, advocacy, education policy, policy issues, and research regarding art and art education. Anyone interested in obtaining a free membership to the PPAA may contact Kyungeun Lim at kylim@indiana.edu. ■

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

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

In my second year as CSAE Chair, I am pleased to introduce leaders of other NAEA Issues Groups as guest columnists. I have invited them to engage in a critical dialogue on how spirituality intersects with other important issues. While these individuals cannot possibly represent the diverse perspectives of their own Issues Groups, let alone all of NAEA, they do provide compelling perspectives. Our first guest columnist, whose work I'm sure you'll enjoy, is Steve Willis: President of USSEA, Professor, CSAE member, and talented artist.

Guest Columnist: Steve Willis, Professor and Coordinator of Art Education and Foundation Studies, Missouri State University; President of The United States Society For Education through Art (USSEA). stevewillis@missouristate.edu

There is proximity between the mission of the United States Society for Education through Art (USSEA) to recognize otherness and support all peoples, and the type of images I create. Creating images is a complicated adventure. We spend considerable time mastering media and technique, visual organization, and content presentation. This can be difficult when representing a seen reality, but for me it becomes even more complicated when representing the unseen. I approach the place where energy interacts between the seen and not-seen. I don't attempt to paint the grass in the field nor the wind that makes waves ripple. I paint the energy of the ripple—it's the in-between place that compels me to attempt to capture the moment. My images predominately come from spiritual interactions during Ceremonies. In this,

My artwork addresses spiritual portals and sacred spaces based on personal experiences within Native American and non-Native Spiritual Ceremonies. The images capture the complexity of spiritual knowledge in a simple and direct manner. The colors, shapes, and symbols are significant and are used in the artwork to develop a visual vocabulary between people. The four



Figure 1. *Ootah Red figure at Barrier*, oil, 18" x 24".

colors: blue, red, black, and white represent the Four Directions and the corresponding Gateway Guardians. Additionally, the close relationship of red and blue, and black and white are very important: blue represents divinity, red represents prayer, black represents emotion, and white represents intellect. When the four directions converge there is a spiritual conversation between divinity and humanity. (stevewillis.org)

However, many paintings contain symbols and stylized human forms—each representing nuances, whispers, and energies. The symbols are intrinsic to the Ceremonies. The red figure is all: It is the essence and energy of humanity. In the Ceremonies I have experienced, it is not uncommon for the spiritual leader to move between the physical and the spiritual. In *Ootah Red figure at Barrier* (Figure 1), a spiritual intercessor (red figure on left) is standing in two realities simultaneously. Symbolically, this is a prayerful figure. The white represents intelligence and the black/grey represents emotion. The blue area is the place of divinity. Each carries a knowing that is not limited to



Figure 2. *Sundance at Rosebud 1*, oil, 30" x 40".

the eyes, but developed through all senses, physical and nonphysical.

The images are simple but the occurrence is dimensionally dense, full of energy interacting from different realities. I paint these images to create a deeper understanding of the experience for me. It is through the reflective, meditative act of painting that clarity comes.

As I have experienced Ceremonies from Sweat Lodges to Sundances, my images have changed to reflect the moment, the experiential dynamics of encountering things unknown, invisible to the physical eyes. *Sundance at Rosebud 1* (Figure 2) attempts to compress my many experiences as a Sundancer. It is dense with cultural symbols and spiritual interactions that are invisible to most. I do not believe these experiences can be understood through words, either written or spoken.

Most recently, I have been involved with The Hocq'reila Star Dance. In this Ceremony, my journey of understanding started anew; each ceremony and occurrence has its own personality. After 8 years, I am beginning to peek



Figure 3. *TRUTH*, oil, 36" x 48".

through the veil of deception and discover many things previously unknown and invisible to me. Like the Sundance, the Hocq'reila ceremony acknowledges four directions. In *TRUTH* (Figure 3), there is representation of two Guardians: West and East. The blue above represents Divinity and the red below represents prayer—talking and listening. The Tree of Life is represented in the center, as it is the center of the Ceremony.

These words are simple and inadequate. The dynamics between the Divine and secular are complicated,

dimensional, and mercurial. I do not attempt to explain these experiences, but share with those who are interested. Hocq'reila is loosely explained as Forgiveness, Balance, Harmony, and Love. I leave you with that.

Member News

Congratulations to David Gall, longtime CSAE member, on being elected to the CSAE Board as Southeast Regional Representative! I will congratulate newly appointed Board members in the next column. ■

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See color images at: stevewillis.org/hocq'reila-images.html

COMMITTEE ON MULTIETHNIC CONCERNS (COMC)

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

Greetings! First and foremost, I would like to wholeheartedly thank the COMC members for trusting me to take on the role as leader of this amazing, honorable issues group for the next 2 years. I sincerely thank Past Chairs Zerric Clinton and Debra Ambush for their mentorship; I hope to continue the work they started in making COMC the very best, effective, and visible group it can be. I have established short-term and long-term goals for COMC and will continue to work toward them throughout my tenure as Chair and even as Past Chair. One of the most important goals that I have is to increase COMC membership. This goal will yield incredible results because it will put COMC in a position to offer more incentive to members, such as possible small scholarships for educators to travel to the annual National Convention. I hope that we all can work as a community to help COMC maintain its historical and contemporary relevance in the art education field.

Highlights

This past Convention in San Diego was a memorable one in which COMC delivered a much-deserved tribute to the late J. Eugene Grigsby Jr., founder of COMC. A panel of scholars, which included Bernard Young, MacArthur Goodwin, William (Bill) Harris, Grace Hampton, and Debra Ambush, gathered to celebrate and share the life and triumphs of

J. Eugene Grigsby Jr. Each panelist detailed reflections and narratives describing Grigsby Jr.'s work ethic, dedication, and perseverance. We were even lucky enough to have his son, J. Eugene Grigsby III, in our presence for the tribute. He offered memories of his father and gave a sincere Thank You to the Convention attendees to honor his father. We will always be heavily indebted to J. Eugene Grigsby Jr. for his tireless work to uplift and inspire people of color in the field of art education.

Debra Ambush was awarded the 2014 J. Eugene Grigsby Award. Ambush is an admirable classroom teacher, university-level educator, curriculum developer, tireless participant and innovator in Advanced Placement education, scholar, and leader. Consistent with the spirit and intent of the J. Eugene Grigsby Award, Ambush's contributions have continuously focused on cultural and ethnic diversity and competency, educational equity, and educational excellence through art education. Ambush's acceptance of the Award included a presentation titled, "Enacting the Rhizomatic Root of a Transformative Aesthetic: Toward a Theory of Cultural Inner Vision." Congratulations, Debra Ambush.

The 2014 Grace Hampton Lecture Series invited speaker, **Dave Herman Jr.**, gave a presentation titled, "Art and the Public: Well Beyond the Rhetorics of Effect." Herman Jr. is a photographer, art educator, and co-founder/

creative director of Preservation LINK, Inc., a nonprofit education organization that uses visual arts and media arts as a means of engagement and youth development. Congratulations, Dave Herman Jr.

Award Nominations Needed

J. Eugene Grigsby Award. NAEA's website describes: "The J. Eugene Grigsby Jr. COMC award honors individuals who have made distinguished contributions to the field of art education in advancing and promoting education, investigation, and celebration of cultural and ethnic heritage within our global community. The record of achievement may reflect remarkable scholarly writing, research, professional leadership, teaching, and/or community service that advances the ideals of culturally responsive pedagogy in teaching and learning communities. Further, this award highlights the legacy of J. Eugene Grigsby Jr. in bringing to light accomplishments historically and contemporarily by people of color in fully advancing NAEA policy and practice." To nominate an art education scholar whose work fits the above description and is worthy of this award, please e-mail your query about this honor to COMC Co-Chair, daveherman@sbcglobal.net.

Grace Hampton Lecture Series. In 2012, this lecture series was established by COMC as a tribute to Grace Hampton's courageous

leadership and involvement in the fields of Art and Art Education. The Series was designed to provide a platform for scholars to address significant issues and research that focus on the lives, culture, art, teaching, and learning of all minorities in the United States and worldwide. Additionally, the Grace Hampton Lecture Series desires to promote and support the advancement of diverse voices in NAEA. The invited speakers who are chosen are done so with this goal in mind. COMC is dedicated to highlighting scholars, artists, and educators who work effortlessly to bring criticality to art education and bring culture to the forefront of the discourse. To nominate an art education scholar, teacher, or artist whose work fits the above description and is worthy of this award, please e-mail your query about this honor to COMC Co-Chair, daveherman@sbcglobal.net.

COMC Membership

Becoming a member of COMC is easy! Unlike in the past, where you had to submit a form via snail mail to the organization leader, the task is now done all online. When you renew your NAEA membership, choose to become a part of COMC at the same time. Current members: Please don't forget to renew! Thanks so much for your support. We look forward to making COMC stronger and better. ■

NATIONAL ASSOCIATION OF STATE DIRECTORS OF ART EDUCATION (NASDAE)

<http://nasdae.ning.com>

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NASDAE Information and Membership

Vicki Breen chaired the annual NASDAE/SEADAE meeting during the 2014 NAEA National Convention in San Diego. NAEA Research Commissioner Ralph Caouette and State Education Agency Directors of Arts Education (SEADAE) members shared current arts and arts education information.

Ralph Caouette spoke with SEADAE/NASDAE members about the NAEA initiative to update national Art Education research from multiple points of view and considerations. The NAEA Research Agenda is being conducted with an emphasis on teaching and learning in visual arts classrooms, art museums, and community programs—which are strengthened by knowledge gained through research. As the hub of a global research knowledge network and a respected leader in educational research, NAEA has created the Commission with a research agenda* in the visual arts for PK-16. Some topics or issues to be explored are:

- **Professional learning.** NAEA members have a need for greater understanding of research methodologies and the application of these methodologies for their own teaching and research.
- That **properties of content, student, educator, and setting** be established as constants in an agenda used to improve art education theory, practice, advocacy, and policy. Factors used in the research agenda would be: Student/Learning, Art Educator/Teaching, Content/Disciplines of Art and Art Education, and the Educational Context/Setting in which art learning takes place.
- **Research Topics and Research Questions** are aligned with four content research factors, which are: Assessment/Evaluation,

Social Justice, Emerging Technology, and Demographic Data.

- **Methodologies and methods of research** to be used in particular inquiries; the Research Commission recognizes the need for studies that examine the nature of research and knowledge in the field through critical examination of evolving methodological orientations and practices, i.e., a shift of interest in research methodologies and methods from quantitative ones based on scientific inquiry to more qualitative ones focusing on unique social settings. Currently, there are advantages in using both inductive (qualitative) and deductive (quantitative) methods in the same inquiry (mixed methods). There are emerging a variety of newer and innovative methodologies such as arts-based, ethnology, phenomenological, program evaluation, participatory media, policy review, critical theory, semiotics, post-modern and post-structuralism, trend analysis, and educational criticism.
- **Policy Initiatives are continually impacted by educational research, theory, and policy.** Current national reform in educator preparation in many states includes a Teacher Performance Assessment (edTPA) as a certification requirement. National Core Arts Standards, Common Core, and/or State and Local Standards, Value Added Models, Student Growth and Learning Objectives, Teacher Evaluation Systems created as a result of Race to the Top, and others are widespread educational initiatives impacting educational policy and classrooms nationally. The ramifications of educational policies add another dimension to investigation and research in art education.



State Education Agency Directors of Art Education, SEADAE representatives in San Diego. Photo by Argy Nestor, Maine.

SEADAE members updated Ralph on the progress of state longitudinal data collection of Arts Education spearheaded by SEADAE and Bob Morrison of Quadrant Arts Research. This information is providing a baseline of arts education data throughout the country. It started several years ago with 20 states' involvement. Within the next year, SEADAE expects to add as many as 20 more states' data to this research. Ralph Caouette will share this information with NAEA Research Commission. Several SEADAE members attended the NAEF event featuring James Catterall's presentation, "Mastering the Chaos of Creativity," and an issues panel event that collected current needs and information on research from across the country.

SEADAE will conduct a National Arts Assessment Institute in conjunction with Young Audiences Arts for Learning at the National Youth Conference Center in Chevy

Chase, Maryland, July 28-30, 2014, followed by a Professional Development meeting for SEADAE members on July 31.

The Institute and SEADAE meeting that follows will afford opportunities for SEADAE members to study best practice in Arts Assessment, share models from their own states, learn from nationally recognized arts assessment models, and meet face-to-face for regional networking and sharing to envision ways to support the work of individual members in their states. For further information, e-mail Cory Wilkerson at coryw2.0@gmail.com.

NAEA will hold its 2014 National Leadership Conference in Santa Fe, New Mexico, July 24-27. ■

*The 2014 NAEA Research Agenda was developed by the Research Commission and adopted by the NAEA Board of Directors, with funding support provided by the National Art Education Foundation.

CAUCUS ON SOCIAL THEORY AND ART EDUCATION (CSTAE)

<http://cstae.org>

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

Please note: This column was omitted from the print version of April NAEA News.

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 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 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 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** showcasing ways art educators' work embraces the spirit of inquiry and innovation and talking 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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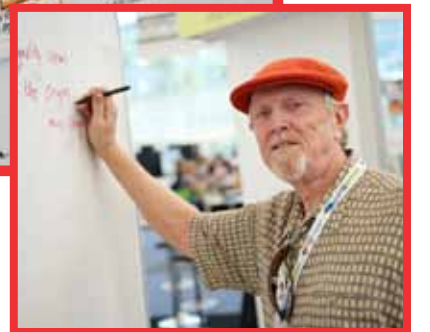
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This was my first conference and I was blown away at the excitement of all the teachers coming together with a common goal. I loved it.

—2014 Convention Attendee

