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NEWS

Advancing Art Education

A Publication of the NATIONAL ART EDUCATION ASSOCIATION

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

Vol. 57, No. 1
February 2015
\$4.00

THIS IS YOUR NATIONAL PROFESSIONAL CONVENTION!

Register before Feb. 26 and get the Earlybird discount!



Almost there! The 2015 NAEA National Convention, *The Art of Design: Form, Function, and the Future of Visual Arts Education*, runs March 26-28. Many art educators have contributed to the ultimate professional development that awaits you in the beautiful, historic backdrop of New Orleans.

Our Louisiana-based local committee members have put together a sensational lineup of local events, tours, and Local Artist series for your total art education experience. Special tours of the city's history and unique culture include City of the Dead—St. Louis Cemetery #1; Creole New Orleans: 300 Years of Architecture and Design; When Cotton was King: The Garden District of New Orleans; and Art Speaks: Community Art and Social Justice in New Orleans—to name a few. Also on the schedule are onsite hands-on workshops as well as Preconference workshops, such as 31 Flavors of Pop Ups as Playful Insights into Design, Intro to Beading Circles With the Divine Protectors of Endangered Pleasures, and mask designing and float building at Mardi Gras World. What more can you ask for? Let us tell you!

(continued on p. 3)

DETAILS

WHEN
March 26-28, 2015 (Thursday – Saturday)

WHERE
Ernest N. Morial Convention Center
900 Convention Center Blvd.
New Orleans, LA 70130

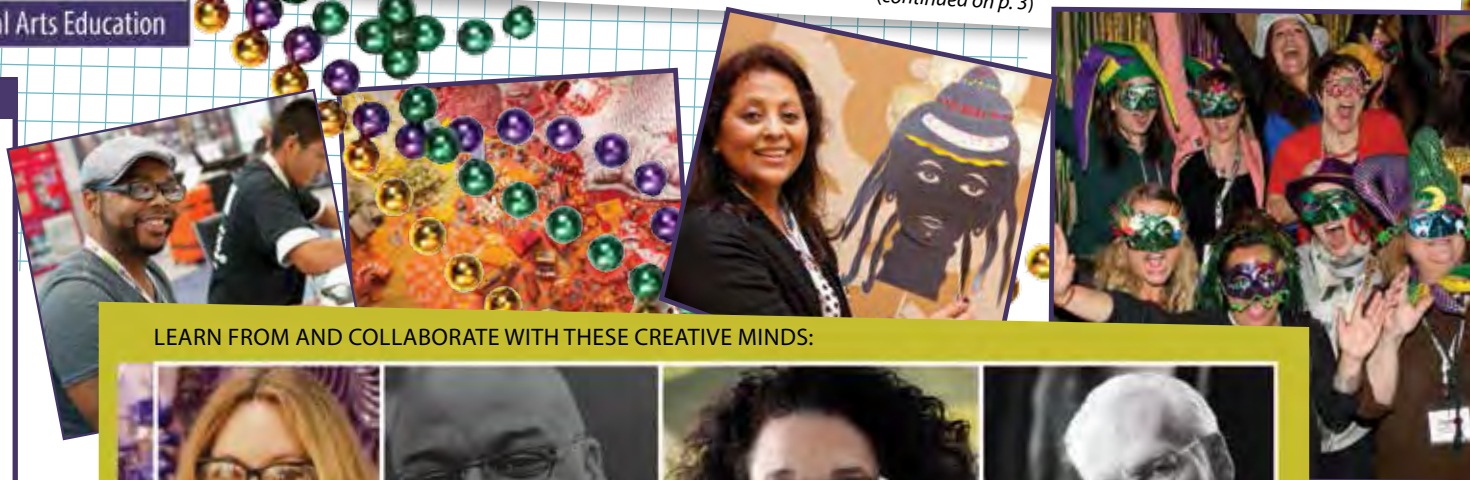
Hilton New Orleans Riverside Hotel
2 Poydras Street, New Orleans, LA 70140

COST
Members: \$150 now | \$180 after 2/26/15*
Non-Members: \$210 now | \$240 after 2/26/15

*See additional member pricing when you register.

REGISTER
Register online or download a registration form at www.arteducators.org | Call 800-299-8321

STAY
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TIM GUNN
Fashion Icon/Educator

NAEA Platform and Position Statements Provide a Framework for NAEA Beliefs

by Kathi R. Levin and Patrick Fahey



NAEA Platform and Position Statements.

As part of NAEA's governance and leadership structure, 28 NAEA Platform and Position Statements have been developed and adopted since NAEA began this work in 2008. The NAEA Platform and Position Statements are fundamental to articulating NAEA's collective beliefs on issues critical to the field and the profession of visual arts education. NAEA's development and adoption of its platform and position statements address goals within the NAEA Strategic Plan. This is a highly collaborative effort led by the NAEA Platform Working Group. Transparency and sharing information about NAEA governance is integral to this effort. How does a national association develop position statements? Who is involved in guiding the process, and what is the role of NAEA members in this effort? How are the NAEA Platform and Position Statements used by the Association and its members?

NAEA Platform

The NAEA Position Statements are organized within a framework called the **NAEA Platform**, which includes six Platform Categories: Students, Art Educators, Relationships, Curriculum, Instruction, and Assessment. A platform is defined as "a declaration of the principles on which a group of persons stands." National associations are well served by having consensus on statements about the core beliefs of their members and their profession. The platform goes beyond the mission that articulates the purpose

of the organization and the vision that presents a preferred future. While the strategic plan provides a series of goals, strategies, and priorities for the organization over a set period of time, the NAEA Platform and Position Statements identify shared beliefs about current issues of interest to significant numbers of NAEA members.

NAEA Position Statements

Position Statements are brief statements regarding specific issues. In order to be effective, they are clear and succinct statements created to enable the association and its members to respond both proactively and reactively to inquiries regarding its position as a professional association about a particular issue. The process for developing position statements includes opportunities for soliciting member input, while the review and adoption process ensures significant agreement among the organization's leaders.

(continued on p. 24)

Kathi R. Levin is an ongoing consultant with NAEA, and her work includes staffing the Platform Working Group, representing NAEA in national arts and education policy forums and NCCAS (National Coalition for Core Arts Standards); and Patrick Fahey is Vice President of the NAEA Pacific Region and Associate Professor of Art Education at Colorado State University, Fort Collins. He is the current chair of the NAEA Platform Working Group.

Naea

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NEWS

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

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

MESSAGE FROM THE PRESIDENT



The Design-Minded Teacher

Dennis Inhulsen

*"Look around," I used to say every day of my art teaching.**"Look around... See, everything is designed. Artists and designers help make our world better and more interesting."*

While there are differences between art and design, as an elementary art teacher, I used the terms synonymously. If I knew then what I know now, I would have been much more intentional about how I approached the two concepts; however, I would have still been a design-minded art teacher.

Of course, there are interesting, challenging, and energizing conversations about the two concepts. Is it art or design? As artists and designers we are predisposed to ask tough questions—sometimes questions without answers. It's been said that artists ask questions and designers answer them. Or is it the other way around?

As an art teacher, I believed it was my duty to help students understand their built and designed world. I would regularly invite local automotive and graphic designers to visit and share their work with my students. Once, a design-engineer mom donated full-sized computer illustrations of cars. My whole classroom was encircled by the drawings. "Look around," I would say, "Artists design things, and you can, too!"

Art teachers everywhere use design as a pathway for learning in the art classroom. Design strategies emerge in STEM and STEAM schools, the "maker" movement, project-based learning, robotics, theatre, technology, digital media arts, and every other content area that I can think of.

Many, if not most, of my lessons encompassed designing transportation systems, buildings, community spaces, neighborhoods, places for families, clothing, and much more. When architects solicited ideas from our community for new schools, I provided drawings from my elementary students. I invited interior designers, structural engineers, builders, landscape architects, and architects into my classroom. I wanted my students to experience what "real" designers accomplished. "They make our world better," I would say, "and you can, too!"

One winter, along with parent volunteers, we created a full-sized igloo constructed from hundreds of one-gallon milk jugs glued together. The structure could hold 12 students, was handicap accessible, used recycled materials, and aligned with the literary works of a visiting author from Alaska. It was "designed" in art class and connected to the lives of the entire student body and staff. We were building 21st Century Skills before the 21st century. We were also having lots of fun!

My approach is not unique. Art teachers everywhere use design as a pathway for learning in the art classroom. Design strategies emerge in STEM and STEAM schools, the "maker" movement, project-based learning, robotics, theatre, technology, digital

media arts, and every other content area that I can think of. Art teachers can and should provide expert support both within the art classroom and elsewhere. Design with art is our area of expertise—something to celebrate!

Design has never been more important to our society. We have never been more aware of our surroundings, material goods, and built spaces. Good design with high function and purpose influences our decisions, whether we are aware of it or not. *The New York Times* recently highlighted the Top Ten Design Stories of 2014. *Fast Company* magazine blends design with technology and business. And the list goes on.

We are design minded.

Inclusion of Design in the New Standards

The new National Voluntary Standards (nationalartsstandards.org) are inclusive of design. References within the Enduring Understandings, Essential Questions, and Performance Standards appear frequently. The standards support and encourage a design-minded approach to art leaning and experiencing. Here are a few examples:

Creating: Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design. (VA: Cr1.2.11a)

Presenting: Analyze and evaluate the reasons and ways an exhibition is presented. (VA Pr5. 1.1a)

Responding: Perceive and describe aesthetic characteristics of one's natural and constructed environments. (VA Re7.1.2a).

Connecting: Synthesize knowledge of social, cultural, historical and personal life with art-making approaches to create meaning works of art or design. (VA: Cn10.1.11a)

Support for Art Educators

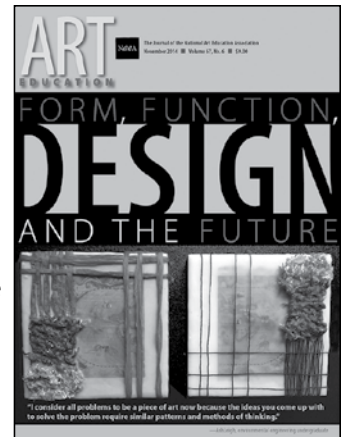
Opportunities abound within NAEA to expand our support for all art educators, including those of us who are design minded. We are building our inclusive capacity for all. This may challenge traditional belief systems for some and not for others; there is plenty of space for all approaches. Our greatest asset lies within our unique individual qualities.

As we prepare for our National Convention—The Art of Design: Form, Function, and the Future of Visual Arts Education new possibilities will present themselves for design and all art education approaches. With more than 1,000 diverse sessions and workshops to choose from, there will be new and exciting learning opportunities for everyone. I hope to see you there. ■

Dennis Inhulsen, President

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

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



Welcome...

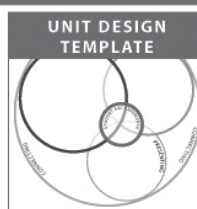
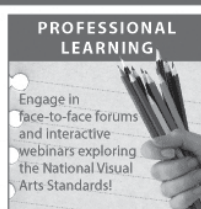
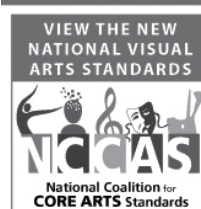
**to the February 2015
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April NAEA News
are due February 12.

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NATIONAL VISUAL ARTS STANDARDS



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www.arteducators.org/standards

MESSAGE FROM THE EXECUTIVE DIRECTOR

Cleansing the Palette



Deborah B. Reeve

The NAEA National Convention is our Association’s largest annual event—an event that has historically been a catalyst for sharing practices and experiences about teaching and learning, research and knowledge, advocacy and leadership in art education—an event that draws art educators from across the US and throughout the world.

While a *conference* provides a venue for conferring about a particular topic, a *convention* is a formal convening that provides multiple opportunities for discussion and action on particular matters of common interest, as well as opportunities for conferring about particular topics of interest. It is through this annual convening that NAEA Issues Groups, Editorial Boards, Distinguished Fellows, the Delegates Assembly, the Board of Directors, and the National Art Education Foundation engage in discussion and action that propels NAEA’s future. Every participant from every state and more than 35 countries is a “delegate” who brings his or her own important voice of experience and opinions to the NAEA National Convention.

And while there is consistency, every NAEA National Convention is also very different in its own way—not just because the theme is different, and not just because the general session speakers are different, or because the 1000+ workshops are different. No: Every NAEA Convention is different at its very core because the host city is different.

NAEA gatherings are intentionally place-based events that provide rich context for community gathering, exploration, and learning. The NAEA National Convention is designed to absorb the spirit, the aura, and the personality of the host city. While primary events are held at hotels and convention centers, by design, we reach far beyond the walls and stretch experiences throughout the city. There are walking tours and museum tours, as well as unexpected events in unexpected places that are unique to each city.

Planning for the upcoming 2015 National Convention came together as a synergistic exercise in theme development and site selection. In the public consciousness for several years now, design has moved into the mainstream of education. Apple built its business by selling great design that came with computing power. Target differentiated itself from other big-box stores by offering “affordable design” across multiple Target-branded product lines.

The 2015 NAEA National Convention will become a catalyst for exploring The Art of Design on March 26-28 in New Orleans. National Convention Program Co-Coordinator Susan Gabbard and Sarah Cress-Ackermann, along with the NAEA Design Issues Group members and other partners, have designed an experience that promises to wow you!

But it is actually place—specifically, New Orleans—that I want to highlight. Once a design-themed convention was identified, New Orleans quickly rose to the top of the list of possible host cities. What better city to represent the intersection of design and community? Many cities have their art- and design-designated neighborhoods—their SoHos and South Beaches and SoMas. But the entirety of New Orleans (NOLA) is known for its high-design character and artistic sensibilities: its French Quarter, its Preservation Hall Jazz Band, its Creole cuisine, its Tipatina’s, Tremé, zydeco music, and Mardi Gras. NOLA is a city steeped in a distinctively multicultural ethos and the design influences that arise from such a profound cultural identity.

*These events require purchased tickets.

Every participant from every state and more than 35 countries is a “delegate” who brings his or her own important voice of experience and opinions to the NAEA National Convention.

Since Hurricane Katrina devastated the city in 2005, New Orleans has become a living experiment in modern urban design from the ground up—particularly, how design connects with community. The new New Orleans is not about “cool” design or intermittent, event-based design. It is about deep, enduring, interpersonal design—authentic, passionate, and clearly linked to its past as well as its future.

When you come to New Orleans, you’ll have a chance to visit the house Edgar Degas lived in during 1872 and take a drawing class there. You can participate in a workshop that inspires dozens of Mardi Gras floats and make your own Mardi Gras mask. You can spend time at a hot-glass workshop located in a 1940s movie house*.... And so much more as you explore all that NOLA and the NAEA National Convention offers.

Back inside the convention site halls, you’ll have myriad opportunities to see how design and community come together throughout NAEA. From the UnConference, a communal experience in mindfulness and professional/personal fulfillment; to a general session with Tim Gunn of *Project Runway* fame, who’ll talk about the intersection of design and education; to the Design Learning Lab and Standards Curriculum Design Studio—you’ll discover new meaning, reignite your passion, and update your professional knowledge and understanding.

As anyone who has participated in an NAEA National Convention knows, with more than 5,000 art educators gathered in one place, the sense of community is vivid, striking, and ubiquitous. The NAEA National Convention is both a microcosm and macrocosm of our work together in creating a massive cross-cultural community that both inspires and holds you accountable for being your best as an art education professional—a professional community that supports your efforts while challenging you to stretch your limits and become ever-strong leaders and advocates.

On behalf of the NAEA Board of Directors, I invite you to join colleagues from across the US and throughout the world in New Orleans next month. Experience the NAEA community in all its richness and depth. Experience design in all its wonder and spark. Experience how the two come together in ways that only the 2015 NAEA National Convention can create.

I look forward to seeing you next month in NOLA! Come celebrate art education and be inspired! ■

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



NAEA ORGANIZATIONAL AWARENESS

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

- **Being an active member of your state and national art education community distinguishes you** as an educator who is committed to the highest standards of excellence and continued professional growth and scholarship. The voice of art educators is growing ever stronger! Welcome new members!
- **GET TO KNOW the NAEA Board of Directors**, the national leaders in your professional field. www.arteducators.org/board
- **SEE the many accomplishments** achieved by NAEA leaders, members, and staff working together toward the 2015–2018 NAEA Strategic Plan: prezi.com/f-lzzwf5xv3d/mission-forward
- **BE INSPIRED by student art!** Visit the NAHS Student Artwork Gallery featuring NAHS and NJAHS member artwork. Student work is also featured in the digital edition of *NAHS News* and on Pinterest at www.pinterest.com/arteducators
- **ESTABLISH a Chapter of the National Art Honor Society (NAHS) or National Junior Art Honor Society (NJAHS)** and bring greater recognition to your art program and your students! There are now 48,000+ art student members in 2,000 chapters across the nation! The National Association of Secondary School Principals has endorsed NAHS for the 2014-2015 program year. www.arteducators.org/nahs
- **VISIT the award-winning NAEA website**—over 2,157,997 site visits and 7,584,295 pageviews in 2014. www.arteducators.org
- **KEEP an eye out for NAEA’s new e-newsletter**, coming soon, to keep informed on legislative briefs and updates on federal activities that impact arts education.
- **WATCH the webcast of the public launch of the National Core Arts Standards.** The NCCAS was joined by Ben Folds at the formal launch of the new National Core Arts Standards on October 20 at the Microsoft New York Metro District Offices in Times Square. www.nationalartsstandards.org/content/launch
- **ORDER extra copies** of the popular National Visual Arts and National Media Arts Standards posters for your classroom or office, or for an art education colleague. www.arteducators.org/Posters_OrderForm_2014.pdf

2015 NAEA National Convention continued from page 1

New this year: Look for the Design Learning Lab and Curriculum Design Studio in the vendor exhibit hall. Members of the Design Issues Group and writing team members from the new Visual Arts Standards are ready to help you learn more about how to begin using the new standards and design thinking in your classroom. Keep your eyes open for impromptu experiences throughout the Convention as part of the Design Learning emphasis. Representing the field of design are **Tim Gunn**, **Roseanne Somerson**, and **D’Wayne Edwards**. Special visual artists on this year’s program are sculptor **Lisa Hoke** and painter **Margarete Bagshaw**, a third-generation Native American artist who will share her story of teaching her spirit to fly through the love and influence of her

mother, Helen Hardin, and grandmother, Pablita Velarde. Her grandmother opened the door for Native American women to have a career in the Arts and was the inspiration for the new Pablita Velarde Museum of Indian Women in the Arts in Santa Fe, New Mexico.

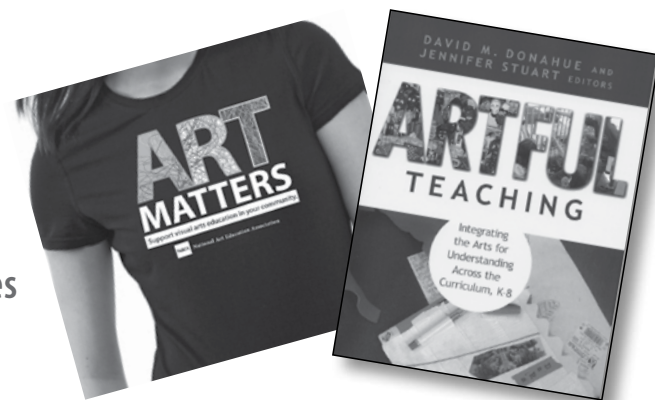
And yes, there is more, but you have to come and experience it yourself! It’s the experience of a lifetime that will rejuvenate your spirit, energize your creative juices, and give you every opportunity to hang out with people like you. Come and let the good times roll with NAEA in “The Big Easy,” NOLA 2015.

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





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

- **Register online now!**
The earlybird deadline is February 26, 2015. Register early & save big! **View the complete daily schedule and events online now.**
- **Book your accommodations** for the 2015 NAEA National Convention to be held March 26-28 in New Orleans, LA.
- **NEW! NAEA UnConference.** Step outside the fast pace of the epic NAEA National Convention and into a space dedicated to mindfulness for visual arts educators. Choose from sessions designed to bring a sense of presence to your classroom, leadership, personal life, and Convention experience. Explore kindness in the classroom, self-compassion for art educators, yoga, meditation, and more! Give yourself the gift of time at the UnConference. View the UnConference schedule online.
- **Convention Mobile App:** The mobile app will be released in February 2015 and features complete session schedules, maps, planning tools, speaker handouts, social media integration, and more!
- **Interested in exhibiting or advertising opportunities?**
Visit: www.arteducators.org/exhibits



RESOURCES!

www.arteducators.org/store

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

SOCIAL NETWORKING!

www.arteducators.org/socialnetworking

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



NEWS & EVENTS!

- **Implementing the New Visual Arts Standards Webinar Series**
Stay tuned for upcoming webinars on Implementing the New Visual Arts Standards
www.arteducators.org/national-standards
- **2015 Kicks off with** How Secondary Teachers are Implementing the Standards to Support a Comprehensive Art Experience.
- **NAEA SummerVision**
Join a professional learning community and spend four art-filled days in America's Heartland and/or the Nation's Capitol exploring Art, Architecture, Nature, and the Museum Itself As a Work of Art!
SummerVision CB (Crystal Bridges): June 22-25, 2015, Bentonville, Arkansas and/
SummerVision DC: July 21-24, 2015, Washington, DC.
www.arteducators.org/summervision



ADVOCACY!

www.arteducators.org/advocacy

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

COMMUNITY!

www.arteducators.org/community

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

- **State Associations**
What's going on in your state? Find out by visiting your state association's website.
- **Issues Groups**
Interested in a particular art education issue? Join an issues group!
- **Monthly Mentor Blog**
NAEA's "Monthly Mentor" blog is authored by different award-winning educators tackling new topics each month.
- **NAHS Link**
Check out the microsite dedicated to NAHS sponsors and their students—view Establish or Renew a Chapter, About, Sponsors, Students (including Student Artwork Galleries), Facts & Forms, and Resources.
www.arteducators.org/nahs
- **Classroom Galleries Powered by Artsonia**
Share and view lesson plan starters and student artwork, enter contests, and more. Pay for your NAEA annual membership dues with your Artsonia Fundraising Account. Check funds and more at **www.artsonia.com/naea/paywithfunds.asp**
- **Member Directory** and **NAHS Sponsor Directory**
www.arteducators.org/directory

RESEARCH & KNOWLEDGE!

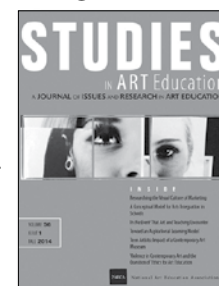
• National Core Arts Standards

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

• Studies in Art Education

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

Not a subscriber yet?
http://ow.ly/B3VFfe



• Implementing the new Visual Arts Standards Webinar Resources

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

• View the latest NAEA Advisory

3-D Printing Technology in the Art Classroom
www.arteducators.org/research/naea-advisory

• Research Commission Microsite

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



• NAEA Research Commission Interactive Café

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

- The NAEA Research Commission continues its series of free, online events for NAEA members. Events include week-long chats and blogs about important research topics and their application to art education inquiry in all settings.

Topics scheduled for 2015 include: What—or Who—Takes Place During Field Observations?; Feminist Mappings of Situated Knowledges; Visualization and Knowledge Sharing; and Visualizing Diversity. Visit the Café for more information.

http://naearesearchcommission.hoop.la



Research Commission: Networking Across Research Communities: Part Two

by Graeme Sullivan, NAEA Research Commission Chair

www.arteducators.org/research/commission

The previous NAEA News column described how the Research Commission was building a communication infrastructure around networks that are animated by **people, projects, and products**. I want to look more closely at the “products” that emerge from networked research communities.

The outcome of research results in tangible products. For instance: research articles, books, conference presentations, public reports, and the like are the more formal products of research. The decision making they inform and the actions they inspire are further evidence of how knowledge generated by the products of research can influence what we do in pursuing the goals of art education.

Books—either single-authored or edited anthologies—are layered, integrated systems of knowledge and experience brought together around a particular position, idea, or interpretation that’s given form by multiple authors. Reading an anthology and participating in a discussion with the authors is like visiting a curated group exhibition where tantalizing new views and provocative insights are encountered. The research anthologies published by NAEA make use of extended communities of research practitioners around hubs of topical content and each author is a universe of networked knowledge that we can tap into. Here are some examples.

The Handbook of Research and Policy in Art Education (Eisner & Day, 2004) remains one of the most definitive accounts of the importance of history, theory, practice, and policy. With 36 chapters written or cowritten by 44 authors and running 879 pages, this text is a well-traveled landscape that offers an essential journey for all art educators. Since its publication 11 years ago, the *Handbook* has helped give shape to a critical mass of researchers who

continue their intense scrutiny of the changing contexts influencing the field.

A brief look at some recently published NAEA anthologies that expand the conversations surrounding the practices of research helps appreciate the breadth and depth of these emerging networks of knowledge.

Teaching and Learning Emergent Research Methodologies in Art Education, edited by Candace Jesse Stout (2013), introduces 13 authors who present 10 chapters of thoughtful commentary about how to think about research, and approaches to teaching others how to do and use research. Readings in this volume detail innovative ways to conceptualize what research in art, education, and human experience might be, what it might mean, and what it might do. NAEA At-Large Commissioner James Haywood Rolling Jr. saw the text as a “continuing galvanization of an arts-based inquiry paradigm [that] has the potential to finally answer Eisner’s (1965) call, placing arts practices and art education practices together at the heart of contemporary educational enterprise, perhaps for the very first time.”

Practice Theory: Seeing the Power of Art Teacher Researchers, edited by Melanie Buffington and Sara Wilson McKay (2013), is a testament to the capacity of teachers to be change agents through the empowering impact of using their classroom as a learning site that is informed by research, both in theory and in practice. NAEA At-Large Research Commissioner Enid Zimmerman

Reading an anthology and participating in a discussion with the authors is like visiting a curated group exhibition where tantalizing new views and provocative insights are encountered.

captures the significance of the approach the authors take:

“*Practice Theory* is especially relevant for art teachers who wish to engage in research and have their voices heard and valued. Readers will be engaged in a research process themselves as side bars, comments related to the real world by the two editors, essays and research reports, and visuals and graphs demand they play a role in interpreting the text and arriving at understandings relevant to their own research practices.”

Inquiry in Action: Paradigms, Methodologies, and Perspectives in Art Education Research, edited by Kathy Marzilli Miraglia and Cathy Smilan (2014), is the most recent research anthology to be published by NAEA. With the many research methods covered (both theoretical and practical), *Inquiry in Action* offers rich research resources for studying issues facing the field of art education. A comment I made when this text was published warrants repeating:

“*Inquiry in Action* reaffirms NAEA’s long-standing commitment to promoting research as the means to connect theory

and practice. This timely text is a reminder that inquiry without action is endless, and action without inquiry is aimless. Art educators are well placed to adapt research as inquiry in action because of their embedded knowledge as practitioners, and their embodied experience as artmakers.”

Research Commission Open Sessions to be held at the 2015 NAEA Convention
Research Works-in-Progress: Questioning the Answers
Thursday, March 26, 11:00 AM – 12:20 PM
Convention Center/Meeting Room R07/ Second Level

In this session several art education researchers who are using a range of methods and in a variety of settings will present overviews of their research projects. Breakout groups about issues and ideas, and implications for practice will follow.

Research Forum on Data Visualization—The Continuing Conversation
Friday, March 27, 1:00 – 2:20 PM
Convention Center/Meeting Room R07/ Second Level

This session explores the contexts and methodologies of data visualization applied to research and practice.

NAEA Research Agenda: Advocacy and Action
Friday, March 27, 4:30 – 5:20 PM
Convention Center/Meeting Room R07/ Second Level

This session introduces the NAEA Research Agenda and the Commission’s research advocacy project as dual strategies in promoting a culture of research. ■



NAEA Distinguished Fellows in New Orleans: Welcoming New Fellows and Highlighting Sessions

by Rick Lasher

The NAEA Distinguished Fellows Class of 2015 has recently been nominated and elected by the body of Distinguished Fellows (DF) and ratified by the NAEA Board of Directors. They will be inducted at the National Convention second general session by the current DF’s chair, Rick Lasher, and introduced to the Fellows at the Business Meeting Reception, immediately following the General Session, by Membership Chair Read Diket.



Rick Lasher, NAEA Distinguished Fellows Chair

The NAEA Executive Board ratified the election of three new Fellows nominated and elected by the NAEA Distinguished Fellows. The nomination process recognizes NAEA members who have demonstrated a profile of accomplishment that extends across several criteria—

including exemplary art teaching, research, scholarship, leadership, and professional service to advance the mission of NAEA—who nominated by a DF member and presented for a vote to the body of DFs. Each nominee must receive a minimum of 50% of the votes cast in order for his or her name to be moved forward for ratification by the NAEA Board of Directors. This was the second year that the election was electronically conducted.

The Fellows are pleased to report the results of the election for the Class of 2015. Three of the four nominees received the necessary votes and were ratified to membership by the NAEA Board of Directors to the Class of 2015. They are:

■ **Sheri R. Klein** is an artist, educator, and author who has served in numerous teaching and leadership roles within K-16 art education. Her work bridges theory and practice and crosses discipline borders, and was recognized with the NAEA Women’s Caucus Kathy Connors Teaching Award and the Wisconsin Art Education Association Higher Education Award. With over 80 national and international conference presentations and 50 publications, her scholarship is widely read by those in the fields of art education, humor studies, holistic education and teacher education. Klein serves

as a board member for numerous art education journals and is Co-President of the NAEA Women’s Caucus.

■ **E. Louis Lankford** is the Des Lee Foundation Endowed Professor in Art Education at the University of Missouri-Saint Louis, where he provides professional development for art teachers and museum educators. His outreach has enabled thousands of St. Louis public school children to take field trips to metropolitan art museums and sculpture parks. He is active in the Missouri Art Education Association. Prior to his move to St. Louis, he served on the faculty of Art Education at The Ohio State University. Lankford earned his PhD at Florida State University and attended his first NAEA Convention in 1978. His contributions to the field include numerous journal articles, a high school textbook, and a handbook on aesthetics.

■ **Christine Marmé Thompson** supervises Saturday Art Classes for children and teaches graduate courses in children’s art and culture at Penn State. Her research focuses on childhood studies and art education. Her writing appears in journals in art education, early childhood education, and qualitative research, in handbooks and edited collections.

She is editor of two books, *The Visual Arts and Early Childhood Learning* (1995) and *The Arts in Childhood: Content, Context, and Curriculum* (2001) with Liora Bresler. She received the Viktor Lowenfeld Award from NAEA in 2013, and awards from the Women’s Caucus and Seminar for Research in Art Education.

This year we are also able to report that we have a unique situation. Although it is custom to induct the retiring NAEA Immediate Past President as a DF, it will not be done this year because F. Robert Sabol is already member of the DF Class of 2009.

Past and Present History of The Distinguished Fellows*

In 1980, Kent Anderson, Charles Dorn, and Harlan Hoffa initiated what was referred to as the Past Presidents Council of NAEA. In March of that year, at the NAEA Convention in Atlanta, five Past Presidents convened to discuss the possibility of forming such a group under the auspices of NAEA. In March 1982, Harlan Hoffa (NAEA Past President) and John Mahlmann (NAEA Executive Director) met and discussed forming an NAEA DFs group. Hoffa wrote to Kent Anderson, then President of NAEA:

(continued on p. 8)

SOUTHEASTERN REGION

Explore: to examine every possibility, to travel in or through (an unfamiliar area) in order to learn about or familiarize oneself with it... to trust the journey.

*"There are many spokes on the wheel of life. First we're here to **explore** new possibilities"*
—Ray Charles

Happy 2015! It seems unreal that another year is upon us, and with that, another semester of learning for our students, as well as for ourselves. I always like to look at a New Year as a Renaissance or a rebirth of sorts. I find that it's such an exciting time of new beginnings. And with new beginnings comes the ability to **explore**, or examine new possibilities! With the art of exploring comes the important practice of reflecting, so I would first like to reflect on our wonderful Southeastern State Art Educators of the Year who were announced at their respective fall conferences. Congratulations to the following Art Stars:

AL—Nancy Raia; FL—Glenda Lubiner;
GA—Kirby Meng; KY—Lisa Jameson;
LA—Stacie Austin; MS—Mollie Rushing;
NC—Robert Quinn; SC—Carrie Power;
TN—Andrea Steele; VA—Lynn Hilton Conyers

I am so excited to honor these tremendous educators/leaders at our Southeastern Awards Presentation scheduled for Friday, March 27, 4:30 PM at the Hilton Convention Center/ Meeting Room R04 at the upcoming NAEA Convention!

This Convention is the perfect place to **explore** new teaching strategies, art techniques, and design concepts, and will provide the best professional networking you could ever ask for! Once you have registered for the Convention, be sure to put the Southeastern Awards Celebration on your list of things to do because this is a "pARTy" you won't want to miss as we EXPLORE and learn from the best in the Southeast. Please spread the word and invite art educators from your state to join



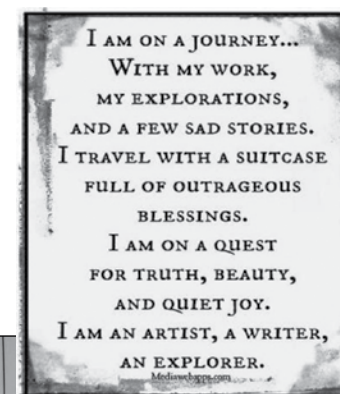
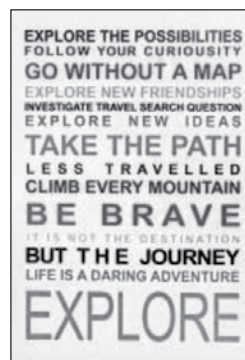
(Above) LAEA Committee. (Right) SCAEA Fall Conference.

us—we won't be able to "mask" our excitement (hint!) and need our regional art educators to be there in full force!

When I recently asked South Carolina Art Education Association President Catherine Campbell her thoughts on the word *Explore*, she responded with:

At the SCAEA Fall Conference, we EXPLORED various processes, techniques, and applications in arts education. This was a showcase of best practices and highlighted connections to Studio Production, Careers, Media Arts Standards, and Technology. South Carolina Visual and Performing Arts Educators are EXPLORING construction and implementation with SLO (Student Learning Objectives) that will be part of upcoming evaluations in our state. There is more to come on this, as we are still exploring through these initial stages.

A wonderful mode of EXPLORATION for our members is through our continued professional development utilizing our regional Mini Conferences scattered throughout the year. It is a great resource in which to create and EXPLORE various media and lessons. What a great hands-on experience for art educators in South Carolina to EXPLORE their own inner artist!



Louisiana Art Education Association President Denise Tullier-Holly writes:

When I consider the word *Explore*, one phrase comes to mind: "Look beyond your nose!" Yes, move away from your comfort zone and EXPLORE! For the artist/ art educator, that comfort zone may be a certain medium or perhaps a genre or prescribed curriculum. EXPLORATION can create a bristling effect that sparks questions, and from questions come new discoveries. This process is something we ask our students to do every day.

As the LAEA President and 2015 NAEA National Convention Local Committee Lead, I'd like to invite you to New Orleans for "The Art of Design." It will truly be an opportunity to EXPLORE and play! Whether it's Design Learning, Tim Gunn, or a second-line parade, you'll be sure to "pass a good time" in the Big Easy.

Thank you to Catherine and Denise for these wonderful comments, and again: Here's to seeing you all in NOLA next month as we EXPLORE the largest art education professional learning Convention in the world! I can't wait to see you all there! ■

*"Twenty years from now you will be more disappointed by the things you didn't do than by the ones that you did do. So throw off the bowlines, sail away from safe harbour, catch the trade winds in your sails. **Explore. Dream. Discover.**"*

—Mark Twain



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WESTERN REGION

Being an active member of an organization takes time and commitment. Taking the challenge of leading an organization takes vision and planning. When I began teaching, my principal made it a point to educate his young staff members about the importance of planning for the future. This includes setting personal and professional long-term goals. Creating a vision of where you want to go and what you need to get there allows you to articulate what you want to achieve. He also explained the importance of laying out a financial plan to achieve your ultimate goal. He took many opportunities to reiterate that planning for the future should begin at the beginning of your career. Beginning before you have too many assets is much easier, and starting small paves the way for financial success.

I clearly remember a meeting where everyone was asked, "How many of you in this room will die someday?" After some reassurance that hopefully that day was not today, everyone raised his or her hand. Then we were asked, "How many of you have a will?" Most people then lowered their hands and the discussion of planning for the future took on new significance. Why not start planning today?

He took many opportunities to reiterate that planning for the future should begin at the beginning of your career. Beginning before you have too many assets is much easier, and starting small paves the way for financial success.

This also holds true for our art organizations. It takes someone with vision, planning, and a commitment to the long-term success of our

organizations, but we must also look to the future and how to create a strong fiscal policy for our organization, as well. First we need to access the mission of our group and be sure the fiscal policies align with our goals. The success of the organization will rely on how effectively we can plan for what is to come.

What do we want? That may include a "permanent home" for our association. A "permanent home" may or not be the ownership of a physical structure, but it may be the ability to house our association in a central location. Do we see our organization as a legislative force? What will we need to achieve this goal? Is the goal to actively engage in research? Is recruitment of future art educators important? There are many things we must explore and consider. Some of these goals may focus on short-term gains, while others may require long-term actions.

Because of the nature of our organizations, change is a constant. New officers move into positions very quickly. It is easy to lose track of direction. Issues come up, and focus can be shifted to address an immediate need. When an organization is pulled off track, a Strategic Plan can be employed to bring the group back to it guiding principles. As organizational leadership changes, it is vital to be certain that the vision of the organization stays on course.

NAEA is an outstanding model for this kind of planning. Creating a Strategic Plan and revisiting that plan on a regular basis allows members to see a road map for their association. Collecting input from stockholders allows everyone to have a say in what they

want for their future and to hold others accountable for staying on course. Does your state organization have a Strategic Plan? If they do, has it been revisited lately? Does that plan include provisions for achieving those goals? Does your association have a financial plan that aligns with those goals?

At first look, financial stability looks very daunting. What will you need for tomorrow? How much is enough? What kinds of things do you want to do? Where do you want to live? What responsibilities will you have? All these questions deserve long, serious thought. It is the same with organizations. We don't know what our situation will be, but we do know that visual art is important for all students. Successful artists are innovative, persistent, and hold great passion. How will our organization best serve its future members? How will we support the exploration of art? What partnerships do we need in order to flourish? We want all students to have access to a quality art education. What kinds of resources will we need?

Setting up a "Building Fund," or developing scholarships for those entering the field, may well be the foundation for growth.

Providing members with a vehicle to give back to the organization they have focused so much energy on can lead to substantial gifts and/or programs for future members. Creating a trust or another program for giving may be all someone needs to create a lasting legacy through his or her favorite organization.

The National Art Education Foundation (NAEF) is a model for this type of structure. Through

NAEF, long-term goals can be achieved and sustained giving can add to the resources available for future programs. For the past several years, NAEF has held a special event at the Convention where participants hear from an outstanding contributor to the field of art education. By buying a ticket to the event, you are contributing to NAEF and the future success of NAEA.

Throughout this journey, it is easy to be pulled off track. Unforeseen events often overwhelm us and at some point it may feel like we must abandon our plans. That is precisely when it is imperative that we stick to our plans and focus. The time of crisis is not the time to change course. It is the time to adjust for the short term; but in all likelihood, our personal and professional situations will ebb and flow.

Plant the seed now. Don't wait until tomorrow.... Tomorrow will be here soon, and our organization must be ready. ■



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EASTERN REGION

In November 2014, the NAEA Board of Directors met in New Orleans at the Hilton New Orleans Riverside. It was very surreal for me to be sitting at a table with the amazing VPs, Division Directors, Executive Director Deborah Reeve, and our Presidents: Past, Present, and Elect. I marveled as we listened to Dennis Inhulsen talk about the creation of the Common Core Arts Standards, Strategic Planning, creating and nurturing future leadership for NAEA, and how NAEA can support the state affiliates in nurturing their future leadership. I could not believe the ways that NAEA is communicating to its members through workshops, webinars, and electronic modes that are nothing short of science fiction. NAEA Board Members are so vibrant; they and the extraordinary NAEA staff make so many of our dreams a reality.

During most of my teaching career, I worked at the Rhode Island School for the Deaf, K-12. The art education field had little or no interest in special education, so my professional development was a combination of museum lectures on art history and the exciting research that was being done at our school in linguistics, literacy, and integrated and spiral curriculum. The January issue of *Art Education* focuses on Creative Literacies, which puts a smile on my face. The great handicap of children who are deaf is literacy—verbal and visual. In the past, much of art education was focused on developing the talent of future artists. Literacy is now a topic on the table as we art educators realize the power of our discipline to support our students' learning of language and other subjects. But most important is

making art part of everyone's life. As important as developing artists is developing a literate society that values beauty and good design. Communities with a history of strong art education know that art must be part of a good education. We are teaching not only our future Picassos, but also the person who decides on a Web designer for her company or the school committee chair that has to balance a tight budget without cutting art.

In 1995, the International Congress on Education of the Deaf was held in Israel. The keynote speaker was a Dominican monk from Jordan. He was excited about new research in the field of Deaf Education, but admonished people to come to this Congress with "Academic Humility." Throughout the world, there was vibrant research and new best practices—but those from wealthy nations had the advantage of resources that might blind us to some very significant research and practice that happens in poorer countries. A large grant will yield, at the least, a formative report and presentation; but a woman from a small, one-room schoolhouse in an impoverished rural community may have discovered techniques and realities that no one else has



NAEA Board Members at the Board Meeting in New Orleans, November 2014.

yet imagined. His message was to listen to all and to learn.

In the 1980s, a lecture at the Museum of Fine Arts, Boston on the anatomy Leonardo's drawings had an amazing speaker (yes, I forgot the name). He pointed out that the articulation in Leonardo's drawings did not connect the various systems—though they were extraordinary observations. He then showed a drawing done a generation *after* Leonardo, in which a lesser-known artist recorded the connection of systems that Leonardo had missed! How could this happen? His explanation was that Galileo's theories of systems revolving around each other created a new paradigm of thinking, perceiving, and seeing. Not only was the earth no longer flat, but also the relationship to other objects was far more complicated. We process things with the systems and structures our brains have created and with the sociocultural bias of our times.

At the 2015 NAEA National Convention, discover the wonderful research and best

practices that people are doing and the new paradigms that Design Education challenges us to consider. Take the advice of the Jordan monk and listen to new things with "Academic Humility." If you can't join us in New Orleans this year, then keep an eye on the NAEA website and publications for the many ways that NAEA can serve you!

June Krinsky Rudder, our VP-Elect, will join me at the Eastern Region Leadership Meeting on Friday, March 27, 1:00 – 1:50 PM, Convention Center/Meeting Room R03/Second Level. This meeting is for all Eastern Region members, presidents, officers, and anyone interested in leadership in art education. Topics include the new NAEA Strategic Plan and plans for the 2015 Team East Meeting in Maine, June 26-28. Send me items you'd like on the agenda. In the same room at 4:30 – 5:50 PM on Friday is the Eastern Region Awards Presentation, where we recognize and celebrate Art Educators of the Year from each state/province in the Eastern Region and present the Eastern Region Art Educator of the Year Award.

Hope you can join us! ■



Peter Geisser

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PACIFIC REGION

Ready: Make your mask! Set: Grab your beads! Go: 2015 NAEA National Convention in New Orleans! This is the largest professional development opportunity provided by NAEA. At this year's Convention, we will be honoring state art educators from around the Pacific Region and conducting our annual business meeting. All Pacific Region Convention attendees are encouraged to attend! Dates and times are:

Pacific Region Business Meeting, Friday, March 27, 1:00 – 1:50 PM, Convention Center/Meeting Room R05/Second Level. A business and planning meeting for all Pacific Region presidents, officers, and anyone interested in leadership in art education. Topics include planning for the summer regional leadership meeting, awards, and other events happening in the Pacific Region.

Pacific Region Awards Presentation, Friday, March 27, 4:30 – 5:50 PM, Convention Center/Meeting Room R05/Second Level. Join us as we recognize and celebrate Art Educators of the Year from each state/province in the Pacific Region and present the Pacific Region Art Educator of the Year Award. All members from the Pacific Region are encouraged to attend.

While professional development for teachers is not something new, it has taken on new meaning—and form—in the last several years. New educator effectiveness legislation in many states sets a greater focus and priority on educators (including art educators) to develop, track, and document their own professional practice and development. Professional learning communities and platforms are being developed and introduced to educators and provide an excellent opportunity to collaborate and learn from other art educators, who often teach in isolation. NAEA's use of webinars and virtual conferencing are two important examples of meeting this growing need.

Professional development can involve many components for growth. At its most basic, professional development might involve the art educator in reflecting on—and continued learning around—content knowledge, pedagogy, leadership, and advocacy. While



(Above) Wyoming Art Education Association Board. (Right) Arizona Art Education Association Presidents: Past, Present, and Future.

the first two attributes are easily recognized, leadership and advocacy are two aspects of our professional lives not often considered when reflecting on our effectiveness as art educators. In my own state, all educators are being asked to consider leadership and advocacy as part of their yearly evaluation. In fact, one of the six Colorado Teacher Quality Standards is Standard V: Teacher demonstrates leadership. The importance of leadership and advocacy is certainly not lost on art educators. It seems that "leading the way and advocating for art"—at least in our schools and local communities—is something that is natural to most art educators. But perhaps it is time to be more measured and systematic about how leadership and advocacy impact our professional development.

In reflecting on your own growth and development as an art educator, consider how you plan and communicate your goals with colleagues, administrators, and friends.

- Discuss short and long term career goals and professional interests.
- Discuss the educator effectiveness assessment and structure in your state with colleagues and supervisors.
- Share experiences on managing time and people (students and colleagues), handling stress, and balancing workload effectively.



(Above) California Art Education Association: Nirvan Mullick (Fall Conference keynote speaker and filmmaker of *Caine's Arcade*), Nancy Andrzejczak, and Monique Poldberg. (Right) Pacific Region VP getting ready for New Orleans!

- Discuss expectations and strategies around teaching standards.
- Talk about important ways to advance your professional career:
 - give talks, show creative works, etc., to increase professional interactions
 - serve on grant panels, as a juror for a show, board member for an arts/professional organization
 - attend professional meetings and workshops
 - volunteer for leadership roles in the department, school, community or professional society
 - get involved in collaboration

Finally, take responsibility for your professional development. Be creative and original in your blueprint for success!

At the fall/winter NAEA Board Meeting, discussions revolved around the fiscal health of the organization, plans for growth and diversification of membership, and continued development and opportunities for member services. Our income and resources are impressive. NAEA continues to balance fiscal responsibility with measured investments to keep the organization healthy and robust. Specific plans for approaches to attract and retain diverse members were discussed and will be included in the next Strategic Plan. This vital topic will

also be a significant agenda item at regional summer meetings. NAEA's expanded webinar series around the standards and its first-ever virtual conference have been received with enthusiastic endorsement. Feedback from participants has been very positive, especially around access and content. New and expanded opportunities will be offered in the future.

Youth Art Month plans are in full swing in many of the Pacific Region state associations. Look for documentation of state YAM efforts at the NAEA Convention. **Next stop:** New Orleans... All aboard! ■



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SUPERVISION AND ADMINISTRATION DIVISION

Happy New Year! I wish the best for you and your families in 2015!

We are all getting ready for our National Convention in New Orleans (The Art of Design: Form, Function, and the Future of Visual Arts Education), March 26-28. The NAEA Supervision/Administration Awards Luncheon will be on Thursday, March 26, from 12:00 – 1:50 PM. This is a great chance to honor each other and spend time discussing our successes and challenges. Our NAEA Supervision Administration sessions take place on Friday, March 27, with an Issues Forum from 11:00 – 11:50 AM and Conversations with Colleagues from 4:30 – 5:50 PM on Thursday. We hope to see many of you there to share and network. I want to give everyone an exciting follow-up to a previous item featured in this column, sent from Lisa Stuart of Maryland. Lisa recently accepted the position of Visual Art Supervisor for Prince George's County Public Schools. Congratulations and thanks for the update on the Task Force you served on.

On September 16, 2014, Maryland Governor Martin O'Malley's Leadership Council voted unanimously to accept the recommendations from his task force on arts education. These ten recommendations are based on the principles of equity and quality of arts education. The Governor, winner of both state and national awards in leadership in the Arts, has expressed his strong support of students having access to the Arts in their PK-12 education by stating, "The Arts give

our children the skills and diverse knowledge they need to become the leaders and innovators of tomorrow."

Recommendation A: Revise the Code of Maryland Regulations (COMAR) to provide specific direction to local school systems in the consistent implementation of comprehensive fine arts programs in dance, music, theatre, and visual arts for all children at all grade levels.

Recommendation B: Establish a comprehensive, statewide data system that collects elementary, middle, and high school data on fine arts instruction.

Recommendation C: Establish a minimum-per-pupil funding allocation required for and dedicated to comprehensive fine arts programs in dance, music, theatre, and the visual arts for all schools and for startup funding for new programs in those disciplines.

Recommendation D: Revise the Maryland State Standards for Fine Arts Education.

Recommendation E: Develop and/or align school system curriculum documents with the revised State Standards in Fine Arts.

Recommendation F: Provide central office leadership and support at the curriculum and instruction level so the fine arts have Maryland certified staff assigned supervisory responsibilities.

Recommendation G: Staff all fine arts classes with Maryland fine arts teachers who

have the depth of knowledge and skills necessary to teach the courses to which they have been assigned.

Recommendation H: Ensure that instructional time in all arts disciplines is not replaced or removed to facilitate additional time in another subject area.

Recommendation I: Provide learning opportunities and resources for fine arts teachers to continue the development of skills needed to deliver a comprehensive fine arts program, for non-arts teachers to integrate the Arts into their disciplines, and for leaders in school systems and in higher education to enhance their knowledge of effective arts education.

Recommendation J: Strengthen the quality of fine arts teacher preparation programs.

The NAEA Board met last November in New Orleans. What an amazing place! The convention planning team and NAEA staff have planned another fantastic and worthwhile professional development experience. With keynote presentations from Tim Gunn, D'Wayne Edwards, Rosanne Somerson, Jack Lew, Lisa Hoke, Margarete Bagshaw, and more, the 3-day Convention will be full of design and innovation! Don't forget to check out the NAEA UnConference, where you can choose from sessions designed to bring a sense of presence to your classroom, leadership, personal life, and Convention experience. Can't wait to see you there! ■



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Distinguished Fellows continued from page 5

Many professional groups recognize members who have distinguished themselves in one way or another by designating them as Fellows. There is no vehicle for such recognition in Art Education and the profession has been worthy of the continuing special recognition that designation as a Fellow would afford.

The establishment of the DFs group finally became official during the presidency of Ed Feldman (1981-1983). The 16 NAEA Past Presidents made up the first class of DFs. The following year, other members of NAEA were considered for membership. The NAEA Fellows was established with duties and responsibilities, criteria, and selection processes and administration. The first Class of Fellows was in 1983, when 16 NAEA members were inducted.

To date there have been 204 NAEA members elected and inducted as DFs. Presently, there are about 90 NAEA DFs. The title is conferred on NAEA members who have made distinguished contributions to the mission of the Association. *Enid Zimmerman, Immediate Past Chair from the original in the NAEA Archives, recently updated this History.*

The DFs membership plays an important active role in every National Convention. Following are several highlights.

Mentoring Sessions

David Burton, Ask a Fellow coordinator, reports that at the San Diego NAEA Convention, we initiated our DFs Mentoring Sessions. About five teachers/researchers at each of three sessions had questions for us and sought our advice and expertise. The sessions were very successful because we had 2 hours to really explore the questions and give thoughtful feedback. There were three or four DF responders at each session. The questions/issues spanned a wide variety of topics—but as you can imagine, the Fellows have been in the field for many decades, so they are likely

to have information or referrals on a great many topics, even if they are not experts on a particular topic.

We will again have three Mentoring Sessions in New Orleans. The times and dates are listed below. The sessions mean a lot to a new researcher entering the field or embarking on a new research project! Your lifetime in art education brings so much knowledge and expertise to the table. DFs David Burton, Karen Keifer-Boyd, Pam Taylor, Paul Bolin, Bernard Young, Mary Ann Stankiewicz, Mary Stokrocki, D. Jack Davis, Debbie Smith-Shank, Christine Ballengee Morris, Bob Sabol, Read Diket, Cynthia Colbert, and Laurie Hicks are scheduled to participate. The dates and times are:

Thursday, March 26, 4:00 – 5:50 PM
Friday, March 27, 1:00 – 2:50 PM
Saturday, March 28, 12:00 – 1:00 PM

Four Distinguished Fellows will present this year's Fellows Forums. They are:
Mardi Gras Indians: Masking Traditions of New Orleans

Doug Blandy
Art educator, scholar, and traditional artist Cherice Harrison-Nelson advocates for preservation of Mardi Gras Indians, a unique, dynamic New Orleans tradition. A curator of the Mardi Gras Indian Hall of Fame and education director for the Mardi Gras Indian Guardians of the Flame, she works with young people in public schools and out-of-school settings to teach the history and cultural context of Mardi Gras Indians.

Centers for Creativity and Innovation
George Szekely
"The Center for Creativity and Innovation" reads the banner at the art room entrance. A film describes 21st-century art rooms with new methodologies to art teaching. Banners soar over art room doors in support of a growing nation of innovators. Art teachers in this

The [mentoring] sessions mean a lot to a new researcher entering the field or embarking on a new research project!

project helped to shape model sites known as Centers for Creativity and Innovation. The presentation will describe 21st-century art rooms, where art teachers step up to design centers with new methodologies.

The Future Visual of Art Education
Deborah Smith-Shank

The future of the visual arts in art education public schools has rarely been so at risk as it is now. With new and complex assessment of students, teachers, and schools, many teachers are making the decision to retire early, and students in the visual arts are making choices to forego licensure/certification in favor of working in the community arts. This forum will be an open exchange of ideas about the future of K-12 art education and the most effective practices for university preservice art education programs.

Glue
John Howell White
Glue: Participants will explore the use of GLUE as a metaphor to discuss the complexities of attachment and connectivity in 21st Century Visual and Design Arts.

NAEA Research Commission Initiative
The NAEA Research Commission has extended thanks for the Fellows' cooperation and support of their initiatives this year. The goal for the Commission is to create a durable structure that will facilitate development of a research responsive membership. Communicating with the Fellows through Enid Zimmerman who is the Fellows' Research Commission Liaison, is central to the success of this objective.

Distinguished Fellows Research Liaison Convention Program

Enid Zimmerman, reports that the following sessions will take place in New Orleans:

Thursday, March 26, 11:00 AM – 12:20 PM
Research Works-in-Progress: Questioning the Answers
Graeme Sullivan, Mary Hafeli, John Howell White

Friday, March 27, 1:00 PM – 2:20 PM
Research Forum on Data Visualization
The Continuing Conversation presented by the Research Commission's Data Visualization Working Group. This session will explore the contexts and methodologies of data visualization applied to research and practice. Presenters will lea demonstrations to engage interested audience members in a sample of data visualization methods and approaches. *Graeme Sullivan, Chris Grodoski, Enid Zimmerman*

Friday, March 27, 4:30 – 5:20 PM
Research and Knowledge Best Practice Lecture
Research Agenda" Advocacy and Action This session will introduce the NAEA Research Agenda and the Commission's research advocacy project as dual strategies in promoting a culture of research, and describe how art education Networks of knowledge gained from research strengthen communities *Graeme Sullivan*

Elected DF Leadership: Rick Lasher, Chair; Read Diket, Membership Chair; Bonnie Rushlow, Secretary; Enid Zimmerman, Immediate Past Chair

HIGHER EDUCATION DIVISION

Guest columnist **Jeffrey Broome** is our Division's Southeastern Region Director. His column expands timely conversations about the role of art education in sustaining a peaceful society. From gun violence to racial inequality, social justice issues frame debate and inspire activism around the country.

A Response to School Violence

Guest Columnist: Jeffrey L. Broome, Assistant Professor of Art Education, Florida State University, 1033 William Johnston Building, Tallahassee, FL 32306-1232. Tel: 706-255-7269. E-mail: jbroome@fsu.edu

I was working late just after midnight on Thursday, November 20, when I heard a familiar ping in my e-mail inbox. I glanced down to see an urgent message from my employing university, warning of a dangerous situation on campus. Although I was working from home, I clicked open the e-mail to read a message warning the campus community to take shelter, away from doors and windows. I soon learned that there had been a shooting inside the entrance of the main campus library, and that our university had just become one of the latest schools to be added to a troubling and increasingly growing list of public venues to experience such a tragedy. Details emerged: Two students were wounded and a third is currently facing partial paralysis. The lone fatality was the gunman, a 2005 alumnus under a state of psychological distress, who had only recently returned to the area after many years living out of state.

The moments surrounding the shooting were chaotic even for those of us not on campus; we made efforts to check on the safety of the students we knew, we worried about students that we didn't know, we fielded phone calls and messages from our loved ones, and we searched for answers when there were none

to be found. As time passed and university business eventually returned to normal, I began to wonder, as many other scholars before me have, what role art educators could play in laying the foundations for a safer and more caring society. Coincidentally, I had been thinking about this topic for some time (Broome, 2014), and the recent shooting has given me further cause for reflection.

In reaction to these frequent events of school violence—along with constant reports of bullying, outbursts of vitriol, and the emphasis placed on individual competition in schools and society—I find myself drawn evermore to humanistic models of curriculum and instruction that call for greater attention to social and emotional learning (Aloni, 2011; McNeil, 2009) in balance with more traditional academic concerns. As many of us in the Higher Education Division are providers of preservice teacher preparation, we have the opportunity to encourage the use of humanistic practices in future art teachers, as well as to model similar strategies in our own instruction. Specifically, I am in favor of increased curricular attention to fostering respectful relationships with others through the use of humanistically framed thematic units, collaborative group experiences, and the adoption of caring teaching personas.

While many other scholars have called for the use of thematic instruction in art, I am specifically interested in the selection of themes and artwork that introduce humanistic ideas related to empathy, diversity, morality, compassion, and other opportunities for social and emotional engagement. As teachers introduce these topics, students should first be allowed to express their opinions through discussion and then in their own artwork, allowing for projects that might look very different from one another and possessing

I call for teachers of all levels, including higher education, to model and embrace caring attitudes with their students.

viewpoints to encourage further discussion. I also encourage art educators to more frequently incorporate collaborative group activities into their instruction. Such experiences may provide students with greater opportunities to practice respectful sharing, compromise, and teamwork, and also to consider alternative viewpoints and solutions to problems. These collaborative experiences can be facilitated through the creation of group environmental projects, murals, installations, mosaics, multimedia performances, or even group discussions on social and aesthetic issues. Lastly, I call for teachers of all levels, including higher education, to model and embrace caring attitudes with their students. Whether through visual journaling, choice-based approaches, or the incorporation of open-ended assignments, art teachers have frequent opportunities to get to know their students' concerns, and then nurture the development of these ideas in subsequent assignments.

Although I am advocating for a renewed emphasis on humanistic approaches, I want to be clear that I am not eschewing all other types of curriculum, as I believe many approaches (particularly socially reconstructive ones) have much to offer art education in a blended comprehensive fashion. Furthermore, I am not so overly idealistic as to think that humanistic approaches will cure all of society's ills; however, I encourage those with similar

concerns to consider the options that I've outlined here and elsewhere (Broome, 2014). Taking action of one kind or another seems imperative; sitting quietly on the sidelines will certainly accomplish nothing, as occurrences of bullying, public outbursts of vitriol, and tragic events similar to the one on my campus continue to pass before our eyes. ■

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- Broome, J. (2014). The case for humanistic curriculum: A discussion of curriculum theory applied to art education [Commentary]. *The Journal of Art for Life*, 5(1), 1-16.
- McNeil, J. D. (2009). *Contemporary curriculum: In thought and action* (7th ed.). Hoboken, NJ: John Wiley and Sons.



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SECONDARY DIVISION

Last November, we had a Board Meeting onsite in New Orleans and were able to visit many of the venues for next month's NAEA National Convention. Many Board Members and I ate at a restaurant in the Lafayette Square Historic District, which was one of the first to open its doors following Hurricane Katrina. I believe that the owners must have possessed an irrepressible sense of optimism that people would come back, and that it would be better than ever.

As we gather next month in New Orleans, I can't help but think of theme of "renewal" because of the unique setting of our Convention, and "renewal" as individuals who confront daily challenges within our classrooms and within our communities. Like many of you, I've faced many challenges as a teacher: sometimes, it would seem, on a daily basis. But I've found reinvigoration and renewal in my professional associations and frequent contact with members of our Association. These have chiefly come through attendance at our National Conventions. I have identified two ways in which attending NAEA Conventions has contributed to the revival of the idealism that was with me the first day I entered the classroom: (1) Confidence in learning new things, and (2) Exposure to relevant and new ideas that cause me to rethink my pedagogy and curriculum.

Attending NAEA Conventions helps build teachers up and provides us with confidence in our ability to learn new things.

All learners, including teachers, can become discouraged and even frustrated in the face of new approaches to teaching. But my experience has been that I come away with a greater

belief in my capacity to learn how to become better in my teaching.

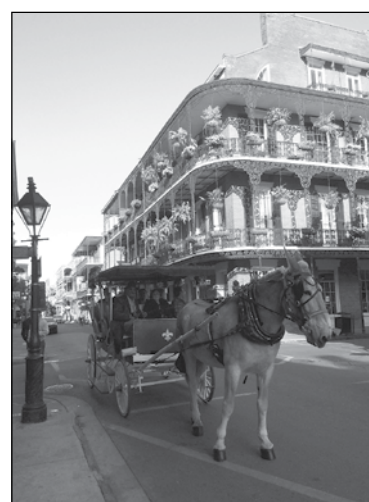
By attending the Convention, I get my bearings and come away with a greater sense of what is relevant within our profession. The city, state, and regional landscapes of education can become frustrating and often confusing. Our Conventions provides access to research on a variety of subjects, which in turn provide important support for the work that we strive to do in our more local settings. The recent National Art Core Standards are an excellent example.

Attending Conventions makes me think about my curriculum and continually readjusts my trajectory as a teacher. I've learned that it's okay to acknowledge my mistakes; I strive to lean into the discomfort of not knowing and to embrace problem solving. I have to remember what a past NAEA keynote speaker, Leonard Shlain, shared about artists being the antennas of society: Artists and their work precede the direction of society. In a similar manner, NAEA has served as the antenna for the art education community, in which each member has the ability to be a vibrant contributor.

I spoke with my students today about how hard it is to let go of relying on old approaches, things we can already do, and to plow forward into new uncertain territory. I understand how



Left to right: Jacqueline Terrassa, Elizabeth Harris Willet, James Rees, Debi West, and Flávia Bastos at the Board Meeting in New Orleans, November 2014.



challenging it is to move from the comfortable and the safe ways of doing things to trying new approaches to art. I shared with them some of my observations, the rewards and risks of trying new approaches, both as an artist and as a teacher.

To stay sharp and to remain happy in the classroom has required me to engage in ongoing professional renewal. Attending our Conventions has been a large part of this personal plan. I'm able to find the support of colleagues who also are engaged in continual reflections on their teaching, embrace challenges, and welcome growth.

The City of New Orleans is undergoing renewal and I experienced the city's famous joie de vivre once again. I am confident that next month's Convention will infuse us all with the joy of teaching. ■



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MIDDLE LEVEL DIVISION

As I was preparing to write this article, I glanced at the kitchen table and noticed the book my 11-year-old had set down, *Three Times Lucky* by Sheila Turnage. Now, I haven't yet read that great piece of 6th-grade literature, but that is exactly how I feel about the upcoming NAEA Convention in New Orleans. Having attended the one in NOLA before, and visiting for the NAEA Board of Directors meeting last fall, I am so excited to go back again for that special time when we—as art educators from throughout the United States and beyond—get together, share ideas, engage in dialogue, and reflect on how to better our craft. I can't wait!

The Board of Directors meeting in November was a long weekend that started with time to meet and connect on Friday evening. On Saturday, we met all day at the New Orleans Museum of Art (NOMA). The content of the meeting was as stimulating as the site, with highlights including teambuilding, Strategic Planning visioning, Past President Bob Sabol's report on the NAEA Delegation trip, and an NCCAS update from President Dennis Inhulsen. On Saturday evening, we enjoyed dinner in the vibrant and colorful city. Sunday morning, we finished our weekend meetings with the Board of Directors sharing wonderful information about all the work being done by our NAEA staff and receiving updates on the amazing speakers, sessions, and events

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

that we can expect at the upcoming Convention.

During my first trip to NOLA, I did not wander too far from the NAEA Convention events. This time I was able to explore the wonders of New Orleans, adding to the fantastic learning experience I received. The Sydney and Walda Besthoff Sculpture Garden located at the NOMA, Café Du Monde and Café Beignet, the French Market, and several art galleries: New Orleans surely has much to offer.

However, what I will be doing most in New Orleans is experiencing the best professional learning possible. NAEA does professional learning right. NAEA gets people together, understands that professional learning matters, and always provides you with take-aways for your work. This is why the Convention is such an important event. The Convention, themed The Art of Design: Form, Function, and the Future of Visual Arts Education, takes place March 26-28 at the New Orleans Convention Center and Hilton New Orleans Riverside. The registration cost for members is \$150 before February 26, and \$180 after that date. Register and look at the most up-to-date information on the NAEA website (www.arteducators.org). Registration gives you access to over 1,000 sessions. As an attendee, you will be able to enhance your experience by purchasing tickets for special workshops and tours. Highlights of this exceptional learning experience include several Preconvention workshops on Thursday, March 26; Exhibitor Showcase workshops; amazing tours and off-site workshops; and a large variety of hands-on workshops. NAEA specifi-



cally gears sessions to my interests as a middle level educator. Middle Level Showcases, Conversations with Colleagues, Medleys, and Round Tables are extremely valuable to me.

Middle Level Highlights sponsored by your Middle Level Leadership Team include:

Thursday, March 26

12:30 – 1:50 PM: Middle Level Division Awards: Celebrating and Connecting

4:30 – 5:50 PM: Middle Level Conversations with Colleagues

Friday, March 27

9:00 – 9:50 AM: Middle Level Medley One (w/four different speakers)

11:00 – 11:50 AM: Mentorship from the Middle Level

12:00 – 12:50 PM: Middle Level Medley Two (w/four different speakers)

Saturday, March 28

11:00 – 11:50 AM: Collaboration session w/ NAEA Secondary Level Engage Students through Dynamic NAHS & NJHAS Programs

Though NAEA supports your commitment to your profession and the power of visual arts education to fulfill human potential and promote global understanding, they realize that your administrators may not have the same understanding. Therefore, NAEA is happy to offer two documents to encourage administrators to support your participation in this timely professional learning opportunity: a Letter of Encouragement from NAEA Executive Director Deborah Reeve and Make Your Case (see www.arteducators.org). It's important to show how your participation in the NAEA National Convention relates directly to the objectives within your school learning community and contributes to your professional development. Good luck!

As you can tell, I am excited about this learning adventure to New Orleans, and I truly am "Three Times Lucky" to be returning again. However, when I return as a better art educator than when I left, I have no doubt that my students will really be the lucky ones, benefitting from my educational opportunity. I hope your students are as lucky. ■



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PRESERVICE DIVISION

Greetings from the NAEA Preservice Division!

I hope everyone's 2015 is off to a wonderful, energized, and fulfilling start! It is with great excitement that I share the things we are in the midst of.

National Convention Information/Calls for Action/Reminders

It is hard to believe the National Convention is just around the corner. We are getting so excited to see you in New Orleans for some amazing collaborations, artmaking, lesson sharing, strategizing, and planning!

One exciting thing that is happening at the Convention this year is our first-ever Preservice Division Business Meeting. The Business Meeting can be found in the program under the heading Conversations with Colleagues. Please keep your eyes open for this and make all attempts to attend, to learn what our division is working on and toward. This meeting's intention is to introduce and establish connections among established Student Chapters, advisors, and Preservice members who are interested in starting a Student Chapter at their own university. As a newly formed division, we would like to discuss what our overarching goals are and, most importantly, have you—our members—share feedback, suggestions, and concerns about where our division is and where you would like to see it go. If you have any suggestions for topics you would like to see discussed at this meeting, please e-mail them to me now so I can put them on our outlined agenda.

The Convention is a time for creating memories that will last you a lifetime and to build lesson plan ideas that will last you throughout your teaching years.

At the National Convention, we always have a Preservice Division welcome table that is meant to assist Preservice members with information, questions, or concerns. We have giveaways and pamphlets available to let you know what we have planned for the Convention. We are always looking for volunteers to sit at this table to assist current members, as well as those who are interested in becoming a member. Please contact me if you are interested in volunteering an hour of your time to assist us with this.

The Convention is a time for creating memories that will last you a lifetime and to build lesson plan ideas that will last you throughout your teaching years. I hope everyone is geared up for a fun and exciting convention in New Orleans! We are working hard to plan our best Student Chapter Reception to date. So pack your bags and be ready to celebrate your love of art education—but leave space to bring home all the memories and newly formed friendships!

Student Chapter State Leaders

The exciting opportunity to apply to be a Student State Leader rolled out through e-mail to our Preservice Division members on January 1. The deadline to submit an application is Monday, January 26. If you did not receive the e-mail and you are interested in this amazing opportunity to show your leadership potential and become more involved in NAEA, please contact me for an application. Selected leaders will be notified by Monday, February 9, and we would love to induct all that were selected at the NAEA National Convention in March. This is a wonderful opportunity to work together to map out your specific roles in the Preservice Division.

NAEA Student Chapter Handbook

Amanda Barbee, your Preservice Division Director-Elect, has completed a Student Chapter Handbook that will help our division streamline our efforts, establish normalcy, and—above all—provide information to our amazing Student Chapters to succeed! The Handbook serves as a collection of various NAEA procedural protocols, applications, and other necessary forms. This how-to book also supplies various insights from Student Chapters across the country, offering feedback and advice for new and growing organizations. The Student Chapter Handbook was completed in late December and is currently undergoing editing by NAEA's Professional Materials Committee. We'll keep you posted on when and where to get your copy!

Communication

I would like to urge you to become a member of our Facebook page, if you haven't already: NAEA Preservice Division. This is where we post news updates, deadlines, and information. We also communicate these things heavily through e-mail. If you do not receive our e-mail notifications and would like to, please notify me.

Student Chapter Registration

Lastly, please remember that you must annually re-register your Student Chapters. There was a change last year enabling Student Chapters to register or re-register at any time. If you forgot to re-register and need more information, or if you are a newly formed Student Chapter and need to register for the first time, feel free to contact me with any questions. ■



Carla Majczan

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ELEMENTARY DIVISION

As I was born and raised in Louisiana, I am definitely looking forward to returning and sharing its unique art, culture, food, and music with our members at the 2015 NAEA National Convention in New Orleans, March 26-28.

At the Convention, the Elementary Division is offering the following presentations. (All are included in your registration costs and require no tickets.) We'll be presenting Conversations with Colleagues and four carousels, and will showcase the 2014 Elementary Art Educator of the Year, Melissa Hronkin. Carousels are round-robin presentations where participants rotate around the room between four exemplary art teachers, getting the benefits of four presentations in one.

Elementary Division Awards

Thursday, March 26, 12:30 – 1:50 PM, Convention Center/Meeting Room R04/Second Level

Join us as we honor the NAEA National and Regional Elementary Art Educators of the Year. All are welcome to the awards ceremony (there is no luncheon this year), where you will meet and hear from each of the award winners and have a chance to win some fantastic door prizes.

NAEA Elementary Division Online

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

Facebook: www.facebook.com/NAEAElementaryDivision

Listserv: www.arteducators.org/news/listserv

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

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

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



(L-R) Melissa Hronkin and Bob Reeker, 2014 and 2013 NAEA Elementary Art Educators of the Year; Louis Armstrong will greet you at the airport in New Orleans (sculpture); You'll see this riverboat right outside our hotel in New Orleans; The NAEA Board at the New Orleans Museum of Art.

Elementary Carousel of Learning: Advocacy
Friday, March 27, 8:00 – 8:50 AM, Convention Center/Meeting Room 216/Second Level

Four proficient elementary art educators will give short presentations and discussions on advocacy for the art program. Through the carousel format, learn how they use many varied and effective approaches to bring positive attention, acclaim, appreciation, and support to their art programs and schools.

Elementary Carousel of Learning: Teacher Art Blogs
Friday, March 27, 11:00 – 11:50 AM, Convention Center/Meeting Room 216/Second Level
Four talented elementary art educators will share their successful art blogs for their art rooms. Learn how they bring positive attention and acclaim to their art programs and schools through their blogs. Learn what having an art blog will do for your art program and suggestions on how to start.

Elementary Carousel of Learning: Technology
Friday, March 27, 1:00 – 1:50 PM, Convention Center/Meeting Room 216/Second Level
Four accomplished elementary art educators will share their successful approaches to using technology in the art room.

2014 National Elementary Art Educator of the Year Showcase
Friday, March 27, 2:00 – 2:50 PM, Convention Center/Meeting Room R02/Second Level
2014 National Elementary Art Educator of the Year Melissa Hronkin will share her exemplary art program in this presentation. You don't want to miss what this award winning art teacher has to share.

Conversations with Colleagues
Thursday, March 26, 4:30 – 5:50 PM, Convention Center/Meeting Room R04/Second Level
Connect with other elementary art educators, including the Elementary Division Leadership Team. Enjoy a convention overview, an update on the Next Generation National Visual Arts Standards, door prizes, and more.

Also plan to attend the amazing (and as above, included with your registration) general sessions:
General Session: Tim Gunn, Thursday, March 26, 9:00 – 9:50 AM. The star of Emmy-Award winning work television shows *Project Runway*, *Under the Gunn*, and *Tim Gunn's Guide to Style* will share his long experience as a teacher and his deep passion for education.
General Session: NAEA President Dennis Inhulsen, Friday, March 27, 3:00 – 4:20 PM.

General Session: Lisa Hoke, Saturday, March 28, 3:00 – 4:20 PM. Hoke's large-scale installations include all kinds of found materials—most recently, cast off colored packaging. Her session will focus on the process of moving an idea from its inception to a monumental site-specific artwork.
Can't make it to New Orleans? We'll be posting on the NAEA Elementary Division Facebook page throughout the Convention. You can also download the free NAEA 2015 app to get access to handouts and other materials related to conference presentations. ■



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MUSEUM EDUCATION DIVISION

Over the last several years, the Museum Education Division has been playing a leading role in advancing research through deliberate planning and strategic partnerships. For this issue's column, I invited Jennifer Wild Czajkowski to write about NAEA's efforts to build a culture of research among the full membership. We are lucky to have such an experienced and thoughtful representative to the NAEA's Professional Learning through Research (PLR) working group.
This is also my final column as I close my 4 years serving on the leadership team of our Division. During this time, we collectively built on the amazing work of my predecessors and together cemented two groundbreaking initiatives: a Peer-to-Peer program, where we can learn and talk with each other monthly through Google+ Hangouts, and a Research Initiative. Assuming funding, this initiative will result in the first major study on the impact of single-visit school programs on K-12 students and will lay the ground for future impact studies.
It has been a privilege to serve as a leader of our Division. The work has been challenging—at times overwhelming—and at every stage I have learned so much from you and from other colleagues across NAEA. I have often said that I am a relay runner. Our next runner, Emily Holtrop, will take us even further as the leader of our Division. Thank you for this wonderful opportunity.

Research is for Everyone
Guest Columnist: Jennifer Wild Czajkowski
NAEA has wisely made research in visual art education a strategic priority. A robust culture of inquiry and research is essential to rigorous, effective practice. While I'm not a research expert, I've seen from my position at the Detroit Institute of Arts (DIA) how embracing research, evaluation, and visitor studies transformed a museum with an elitist reputation into an institution where participation continues to increase and studies show that most everyone feels welcome. The DIA began that transformation more than 15 years ago, by studying existing research on museum visitors, establishing an internal evaluation department, and contracting top-notch researchers and evaluators as partners along the way. The DIA continues those practices, working on its culture of inquiry and evaluation, and recognizing the value of applied research in an ongoing art dialog with its community. These practices helped win the museum public funding at a time of economic downturn. Later, when the City of Detroit entered bankruptcy and the city-owned art collection was at risk, public support for the museum was so strong it helped save the institution from dissolution. So it is with enthusiasm that I serve as the Division's representative on NAEA's Professional Learning through Research (PLR) working group.
PLR exists under the auspices of the NAEA Research Commission. Its mission is to "provide opportunities for continued professional

growth in support of conducting, using, and sharing research that promotes teaching for learning in the arts." In a nutshell: We exist to help NAEA members build communities of professional growth focused on research. And we've been busy. PLR started the year by developing a session for the upcoming New Orleans Convention called Research is for Everyone. PLR members representing NAEA's various divisions will welcome and engage participants in a lively dialog about research strategies, practical advice, and skill development. It's an excellent opportunity to meet colleagues from K-12 schools, universities, and museums who may be interested in collaborating with you on a research project, and can answer your questions or join you in exploring an idea. Whether you are new to research or an experienced practitioner, please join the session and help build a culture of research in art education.
Realizing that we have to better understand the research interests, needs, and skill levels within the NAEA membership to progress in our mission, PLR also developed an organization-wide survey. Melanie Buffington, Justin Sutters, Shyla Rao, Lorinda Rice, and Amy Pfeiler-Wunder submitted survey drafts to the broader PLR membership for review and comment, and then forwarded the completed survey to the Research Commission for implementation. Results will show us how members define research, how often members participate in research, whether they access and use research findings from the field, and where they need support. The results will be analyzed

organization-wide and by division. PLR will use the results to establish priorities, areas of focus, and a longer-term plan of work.
While PLR works through the survey results, there are other ways to find support for your research interests within NAEA. A subgroup of PLR is working to enhance the Learning section of the Research Commission's website (www.arteducators.org/research/commission/professional-learning), so check in over the next few months. This is where you can also access the Research Commission's Interactive Café, an online forum for exchange of ideas, collaboration, and learning related to research in art education (www.naearesearchcommission.hoop.la). ■



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NAEA Delegation: Destination Finland!

By NAEA Past President F. Robert Sabol



A delegation of NAEA members traveled to **Helsinki, Finland**, this past November as part of the **NAEA International Research in Art Education Program**. Members in the delegation represented each of the NAEA membership divisions and 13 states.

The delegation was led by **Robert Sabol**, Past President of NAEA. Other members of the delegation included **Linda Anderson, Tami Ballard, Susan Castleman, MaryJo Clark, Beth Delforge, Susan Ellingson, Deborah Kippley, Talitha Kiwiet, Claudia Palermo, Samantha Petry, Janice Rabideaux, Delane Vanada, Sandra Wood, Diana Woodruff, and Valerie Xanos**. The delegation visited seven schools while in Finland, including elementary, middle, and secondary schools, as well as colleges and universities, community arts education facilities, and art museums and galleries in and near Helsinki.

The delegation began its visit at **The Finnish Board of Education**, where they were greeted by members of the Finnish government, including **Leo Pahkin**, Finnish Counselor of Education, and **Mikko Hartikainen**, Counselor for Arts Education. The delegation heard in-depth explanations of the history of Finnish education and the emergence of the current Finnish national model for education. Finland's education system is consistently ranked at or near the top of highest-performing nations around the world on various measures of academic performance. Public education in Finland from preschool through higher education is free. Education in the Arts is highly valued in Finland and plays a major role in the education of all students. Finland has national curriculum standards (www.oph.fi) and national visual arts standards (www.oph.fi/download/47673_core_curricula_basic_education_4.pdf). Finland's national core curriculum is being revised and the new core curriculum will be introduced in August 2016.

All Finnish students are required to take arts courses at all levels of instruction, and all teachers in Finland must hold master's degrees in order to teach. Assessment of learning is conducted in Finland, but little emphasis is placed on test results and test preparation. The Finnish education system is student-centered and students have significant input about the focus and goals of their education.

The NAEA International Research in Art Education Program began 4 years ago to enable art educators from the United States to travel abroad to meet other art educators and to learn from each other about art education programming in their respective countries. Previous delegations have visited **Cuba, India, and Myanmar**. Delegation members are required to gather information about art education and the culture of host countries. Upon returning to their schools and communities, they are asked to share what they learned by creating instructional units or lesson plans, exhibitions, conference presentations, publications, or any other means of sharing what they learned about the art, culture, or practices of art educators in countries they visit. Members of the delegation will present a session about how they have shared their educational experiences from the trip to Finland during the NAEA National Convention in New Orleans this March. If you are interested in learning more about this program or about participating in future trips, please plan to attend the session. ■



HANDS-ON PROFESSIONAL LEARNING IN OUTSTANDING MUSEUMS!

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Nominate by July 1!

NaEA

CALL FOR NOMINATIONS for NAEA Board of Directors

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

Vice Presidents—Eastern Region, Pacific Region, Southeastern Region, Western Region

Vice Presidents serve 4 years—2 years as Vice Presidents-Elect and 2 years as Vice Presidents. Members nominated for these major leadership positions must reside in the region, be active members of NAEA, and have served in Delegates Assembly.

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

From “The Artistry of Leadership: NAEA to Create a Leadership Development Program, Preparing Members to Excel as Leaders,” NAEA News, 56(2), p. 5.

The Nomination Committee invites NAEA members to submit qualified names for consideration. The following comprise a complete nomination packet that must be received postmarked by **July 1, 2015**, in order to be considered for nomination:

- **Completed Nomination Vita and Consent to Serve forms** (these can be found at <http://www.arteducators.org/membership>)
- **A letter of support written by the Nominator**

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

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

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LIFELONG LEARNING (LLL)

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

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

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

Printmaking Docents: An Intergenerational Service-Learning Experience

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

Service-learning experiences are opportunities for students to put into practice what they learn in the classroom while meeting a community need. Because service-learning can benefit students of all ages and be appropriate in a variety of educational contexts, the pedagogy of service-learning is a valuable



University art education students conduct a printmaking experience with nursing home residents.

teaching model with application for intergenerational interaction. Recently, several future art educators from my secondary methods course utilized a service-learning experience to apply what they knew about being a museum docent and art teacher for the benefit of nursing home residents.

The art education students were charged with the task of investigating Evan Lindquist's prints in order to share the information with older adults during an art talk and printmaking workshop. The university students discovered that Lindquist is Arkansas' first artist laureate, an emeritus professor of art, and that the prints in the exhibition were created during the past 10 years since Lindquist's retirement.

The students planned to vicariously bring the art show to the older adults, who were restricted to institutional living at Craighead County Nursing Home. Armed with an informal lecture, several show catalogs, and

printmaking supplies, my students and I gathered in the nursing home lobby and were escorted to the garden room where about 10 residents warmly greeted us. The future art educators took turns describing points of interest about each of Lindquist's works to the assembled group. They also explained the process of engraving and told about Lindquist's resiliency as a practicing artist undaunted by age. The show's title was *Legacy*. The big idea of what one leaves as a legacy also contributed to the conversation.

Following the discussion, university students invited anyone interested in creating their own print to stay in the room. The university students encouraged residents to draw an idea of their own choosing and to transfer it to a foam sheet for printing. Expressions of delight erupted as the resident artists pulled their first prints. At the end of the workshop, both the students and nursing home residents expressed that the experience had been successful for learning about art and that they enjoyed the intergenerational interaction.

Reflections by the future art educators testified that the experience had prompted personal research on printmaking. One student said:

Before the service-learning activity at Craighead, I had very little knowledge regarding engraving. I understood the basic concepts and the steps necessary to create a print. In preparation for the lesson, I wanted to know more complicated subjects regarding engraving, such as directionality of the lines. I found a video online where Lindquist had shown the step-by-step creation of his print. (S. Wright, personal communication, September 20, 2014)

Other students wrote about their attitude in working with nursing home residents during the artmaking activity and how the service-learning may impact their future intergenerational experiences. The students made the following observations:

Helping residents understand in their own way was very rewarding. (H. Tate, personal communication, September 20, 2014)

I learned that even older adults enjoy learning about art and getting a chance to experiment with the magic of printmaking.

I enjoyed getting to work with the older adults, as it was good practice in working with a large variety of audiences. (K. Hardy, personal communication, September 20, 2014)

I loved working with the people at the nursing home. I believe that some of the elders became more curious and more engaged in the learning process. They even participated in the activity, which was so much fun to do with them. (J. Blake, personal communication, September 20, 2014)

Before this experience I did not think this was going to go very well. I thought that we [university students] might bore them, since they couldn't see the artwork for themselves. However, afterwards I could tell that we could have been talking about anything. They seemed to enjoy our knowledge and our enthusiasm. (C. Rodgers, personal communication, September 20, 2014)

The service-learning experience for my students provided an opportunity for them to practice for their future career in teaching, as well as share the joy of art with older adults. The activity is one I hope to replicate in future semesters because it advocates artistic literacy and lifelong learning. ■

RETIRED ART EDUCATORS AFFILIATE (RAEA)

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

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

National Convention in New Orleans

I hope you are making plans to attend the NAEA National Convention in New Orleans, March 26-28, themed The Art of Design: Form, Function, and the Future of Visual Arts Education. "The National Convention will investigate the comprehensive role of design in our modern world and its implications for visual arts education."

The **RAEA Awards Luncheon and Annual Business Meeting** will be held back-to-back on March 27, 12:00 – 12:50 PM, at the Hilton. RAEA will elect a new President-Elect this year, as Linda Willis Fisher becomes President after the Convention. **Blending Our Voices** (the annual joint session of RAEA and NAEA Student Chapter) will be March 28, 9:00 AM, in the Convention Center; and **Artistic, Professional, Personal: RAEA Members Speak UP!**—hosted by Bob Curtis and featuring Harvey Goldstein, MacArthur Goodwin, and Emily "Boo" Ruch—will be March 26, 2:00 PM. See the January RAEA e-Bulletin for a complete list of presentations and workshops by retired art educators.

2015 Silent Auction

The **RAEA Silent Auction** will be held during the **Artisan's Gallery**, March 26, 7:00 PM, at the Hilton. The auction is a wonderful opportunity to purchase original works of art! Michael says: "It's not too early to start creating your donations for the 2015 RAEA Silent Auction in New Orleans. A wide selection of generously donated artworks made last years

Silent Auction a wonderful success. Let's keep up the good work!"

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

Any questions may be directed to Michael Ramsey at his new e-mail address, mgramsey01@comcast.net. Thanks in advance for your generosity!

National Art Education Foundation

If you haven't purchased your ticket to hear **Toni Sikes**, Co-Founder and CEO of CODAworx (www.codaworx.com), you will be "left out in the bayou." Toni will be the guest speaker at the **4th Annual NAEF Fundraising Benefit Event**, March 28, 10:30 – 11:50 AM, in the Convention Center. Toni will share her ideas about the intersections of design, art, and community engagement. "The Foundation was established as an independent, sister organization to the National Art Education Association (NAEA) to provide support for a variety of art education programs. Foundation grants are made only to NAEA members, including student and retired members, state/province associations, and recognized affiliates."

New RAEA President and NAEA News Columnist

This is my last column as President of RAEA. I will pass leadership to Linda Willis Fisher,

the current President-Elect, who will assume duties as RAEA President following the Convention. Linda is Professor Emeritus of Illinois State University (ISU), where she taught graduate and undergraduate art education for 23 years. She was the advisor for the ISU Student Chapter of NAEA for 12 years and the advisor for the NAEA Student Chapter Presidential Team for 5 years.

Linda has been active in the Illinois Art Education Association since 1988, serving in various capacities including Region Director, Student Advisor, and Submissions Editor for the MOSAIC newsletter. She has served on several annual conference-planning committees. Linda has given numerous presentations at state and national conferences. She was awarded the NAEA 2005 Student Chapter Sponsor Award of Excellence and the NAEA 2008 Higher Education Art Educator of the Year Award. She was named the 2007 Illinois

Higher Education Art Educator of the Year and the 2001 Illinois Art Educator of the Year.

Her recent involvement with RAEA has been monitoring the Outstanding Student Chapter Award process and co-conducting the Blending Our Voices session with a representative from the Preservice Division. Linda is a ceramic artist creating hand-built porcelain forms, some of which she has donated to the RAEA Silent Auction.

RAEA To-Do Suggestions

- **Send Dean Johns or Bob Curtis the contact information for your state representative.** Bob and I will continue to co-edit the RAEA e-Bulletin.
- Exhibit in in the RAEA Members E-Gallery. When submitting work, please include: Your Name and State, Title of the work, Medium and Size, and a short Descriptive Comment.
- Submit an article for publication in the RAEA e-Bulletin.
- Inform the editors about subjects you would like to see addressed.
- Participate in making RAEA a vital Issues Group. Create new opportunities for yourself and those around you.... You Are RAEA!

See you in New Orleans!!! ■



UNITED STATES SOCIETY FOR EDUCATION THROUGH ART (USSEA)

http://ussea.sdstate.org

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

As the events of Ferguson, Missouri unfolded, I paid particular attention because of my proximity of only few hours' drive and, more importantly, the layers of circumstances and situations that were revealed recently but have been ever-present historically. I paid attention to how this was a catalyst for many conversations in a multitude of locations small and large, such as the angry protests in New York City, Los Angeles, and London. Clearly, this local situation echoed with many peoples.

I grew up in the Space Race and was indoctrinated to believe that the United States of America is the best country, with all the amazing benefits of citizenry. Now, as an older citizen, I ponder the veracity of that belief. Being in one of the top economically developed nations, I worry about how my neighbors live day-to-day. I worry about the many people living homeless; the amount of citizens with no support for physical or mental medical conditions; those with visible and invisible disabilities; and the many who cannot feed, house, or clothe their children. I worry about the elderly.

As educators, we must be involved with our students, their families, and our communities. We are no longer permitted to just maintain a position inside the classroom and school, but are required to look in the streets, thrift stores, homeless shelters, nursing homes, and food pantries. These are not segregated by beliefs, culture, language, sexual orientation, region, race, ethnicity, or spirituality, but by socioeconomic situations. As the division of class grows, we must pay attention to how poverty impacts all aspects of our citizenry. We must engage our students at every level to investigate and excavate the situations that are in our communities—

and then teach our students how to find a personal way, through the visual language, to discuss these inequities and abuses, to develop respect for others, and to celebrate our successes. We can no longer afford to teach the visual language to passive, disconnected, and disenfranchised youth. We must engage them and teach them to work hard to improve all our circumstances. We must teach them how to search for equity and demand justice.

Ram Dass (1985) stated that the only thing a teacher can do is create an environment conducive to learning. So, perhaps it is time to create a learning space that moves beyond guidelines, standards, and governmental mandates, but uses them to get to a more poignant image, one full of meaning. It is time for the Arts to teach humanity and civility and not be relegated to the dictates of school boards or district administrations. We must teach our students to pay attention, to have a critical inquiry, to be personally empowered. We can and should do this through our discipline. The Arts are powerful social tools and our students are hungry for a mechanism to have a voice; let's teach them that. As Hagaman (1990) reminds us, teachers teach what they were taught. I believe it is the same for our students: Students teach what they are taught. Garber (2006) compels us toward taking part and away from complacency. She reminds us that:

Teaching public art as part of social justice education means keeping collaboration, community, participatory democracy, and the goal of a socially just society at the forefront. Students choose the issues and develop the ideas, with teachers as mentors who ask questions that help students dig beneath the surface of an

issue. Students and teachers work collaboratively with their communities to develop themes and designs for the art.

Activist Cornell West (2011) refers to “challenging monolithic and homogenous views of history in the name of diverse, multiple, and heterogeneous perspectives; rejecting abstract, general and universal pronouncements in light of concrete, specific and particular realities; and acknowledging historical specificity and plurality.”

As art educators, we do have the ability, authority, and responsibility to make changes in our microcommunity teaching spaces and promote those critical inquiries moving into the larger communities. USSEA commits to actively lead and support multicultural and cross cultural initiatives that foster teamwork, collaboration, and communication among diverse constituencies in order to achieve greater understanding of the social and cultural aspects of the Arts and visual culture in education. (<http://ussea.net>) ■

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Call for Articles for the NAEA Advisory

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

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

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

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

See more at: <http://www.arteducators.org/research/naea-advisory>



See complete schedule of daily sessions now!

Online at www.arteducators.org/conv15/sessions. View complete listings of daily, concurrent sessions under Thursday, Friday, and Saturday—in PDF or Word format.

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



Abbazia di Spineto by Liz Smith-Cox

2015 SILENT AUCTION

sponsored by RAEA

CALL FOR ENTRIES

NAEA NEW ORLEANS 2015

All NAEA members are invited to donate a piece of their own original artwork for the Silent Auction sponsored by RAEA. All proceeds support joint programming with the NAEA Student Chapter and the RAEA Awards Program.

CATEGORIES FOR ARTWORK INCLUDE

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

For information and donation form

CONTACT - Michael Ramsey

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CALL FOR PAPERS

Artizein: Art and Teaching Journal

Sponsoring/host Institution: Southern Illinois University Carbondale

Deadline or End Date: 4/1/ 2015

Descriptions of the Opportunity:

Artizein: Art and Teaching Journal is a new open access, peer-reviewed publication interested in cultivating an expanded discussion of art and teaching practices. For the inaugural issue, the journal is seeking unpublished works that offer insight into art and teaching as a socially engaged practice.

Welcomed topics could include examples of contemporary or historical exemplars; overlooked instructional methods that challenge us to reconsider ideas of curriculum; or critiques that can lead us beyond a focus on standards-based instruction to wonder, curiosity and awareness of creative capacity. The writing could be connected to other arts, to literacy, to art therapy, to volunteerism, and/or a commitment to service learning, as examples. *Artizein* is not only looking for the inclusion of scholarly academic articles, but also short pieces that might include reviews of books or art, interviews with artists or teachers, photography, video, poetry, short stories, and personal essays related to our theme.

Specific guidelines can be found on our webpage:

<http://opensiuc.lib.siu.edu/atj/>

Submissions that do not meet our current theme of socially engaged practices will be considered for future issues. Please contact one of the editors for additional information:

Peter London: plondon@umassd.edu

Sally Gradle: gradle@siu.edu

Barbara Bickel: bickel@siu.edu

ART EDUCATION TECHNOLOGY (AET)

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

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

AET will hold its first Smackdown session at the coming NAEA National Convention in New Orleans. During the session, 15 presenters will each have 3 minutes to share their ideas and projects that feature working with new technologies. In the AET Special Forum, several members will present a summary of their NAEA presentation, so you won't miss any good ideas. We will announce our annual AET awards at our business meeting, where you can meet the recipients and network with colleagues. Please join us in these AET sessions. Everyone is welcome!

AET Special Forum: Thursday, March 26, 11:00 – 11:50 AM, Convention Center/Room 224

Art Education Technology Smackdown: Thursday, March 26, 4:00 – 4:50 PM, Convention Center/Room 223

AET Business Meeting: Saturday, March 28, 1:00 – 2:50 PM, Convention Center/Room 226

Creating Chinese Landscape Painting Collage With Technology

Guest Columnist: Kevin Hsieh, Associate Professor, Georgia State University

How do you teach Chinese landscape painting lesson to students who have a limited knowledge of Chinese aesthetic and Eastern art perspective? What are some possible strategies for teaching K-12 students how to create Chinese landscape painting with technology?

Chinese art historians consider the Northern Song Dynasty (960-1127) the golden age of traditional Chinese landscape painting. Chinese landscape paintings were never intended to represent actual geographic locations or sceneries, which is different from Western landscape paintings. Instead, Chinese landscape paintings were products that interwove the artist's personal, sociocultural

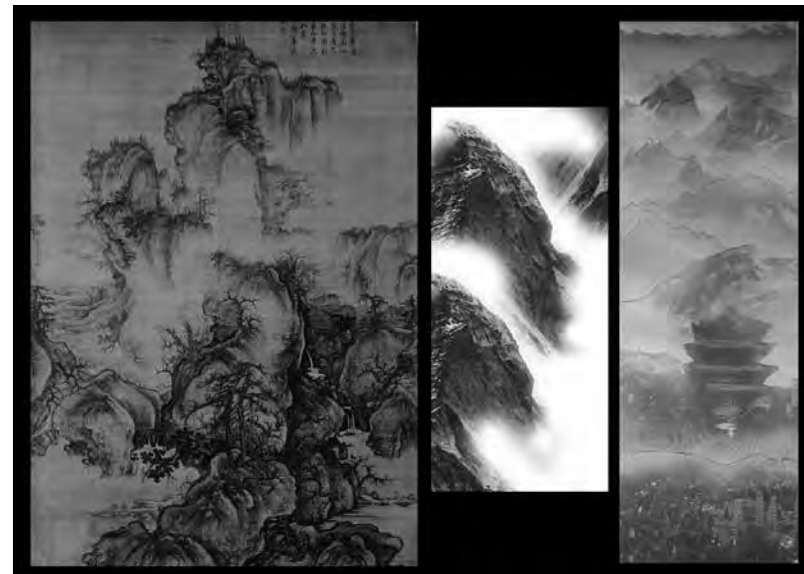


Figure 1.
Left: Guo-Xi, *Early Spring*, 1072. Ink on silk, 62¼" x 42½". National Palace Museum, Taipei, Taiwan.
Center: Use the **Spray Can tool in Photoshop to create mist, fog, and clouds.**
Right: Teacher sample by author, 2014. Collage and spray, 7" x 21".

(Hsieh, 2009), religious, spiritual (Chung, 2012), and political contexts (Thorp & Vinograd, 2001). Hence, Chinese landscape paintings have a rich context in nature that can be used to teach students about visual art through imagination, visual narratives, contextualizing symbols, and meaning making. For instance, Northern Song imperial court painter Guo-Xi (ca. 1020-1090) drew a tall, central mountain with heavy, dark ink to represent the powerful Northern Song Empire and the emperor in his hanging scroll painting *Early Spring* (Figure 1, above). All the landscape elements—including trees, rocks, architecture, and humans—are presented with a master-guest order. Specifically, when we look at the rocks and trees in the foreground of the painting, a tall tree flanked with other two shorter trees represent the emperor in the center with his government officials to either side, confirming the political structure. This sort of bureau-

cratic order was essential for court painters during the Northern Song Dynasty. Through careful composition and imagination, Chinese landscape painters arranged mountains, trees, rocks, and other landscape elements from different angles in a painting. So, how did a Chinese landscape painter compose mountains from different angles without making viewers feel strange regarding the perspectives? For instance, when we look at *Early Spring* (Figure 1, left) closely, how can we see the top and the sides of the mountain at the same time? How can we see the waterfall from the front while seeing the other waterfall from the side? How can we see inconsistent perspectives in one painting? What techniques did Chinese landscape painters use to make different perspectives merge together without interfering with each other? The answer is by utilizing the application of mist, fog, or clouds. With this technique, a possible lesson

integrating the concept of foreground, middle ground, and background could be taught to middle or high school art classrooms for creating a Chinese landscape collage painting with technology. Some simple steps for doing this are described below.

1. Ask students to collect and save 12-15 black-and-white digital images of landscape elements from three perspectives (foreground, middle ground, and background).
2. Use apps (workstations or tablets) to delete the unwanted background from the selected images. This step is similar to the concept of cutting out images.
3. Import these 12-15 digital images into apps as individual layers, such as in Photoshop, and save the digital project.
4. Arrange images to compose a vertical landscape painting (ratio of 1:3 is suggested for the width and length) with the order of background, middle ground, to foreground, and save the file.
5. Apply the technique of creating mist, fog, or clouds by using white spray (Figure 1, center) between each image (layer).

Note: For a project without using technology, younger students can use sponges with white paint or water-based and chemicals-free spray to create the mist, fog, and clouds between mountains (Figure 1). ■

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SEMINAR FOR RESEARCH IN ART EDUCATION (SRAE)

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

Kimberly Sheridan, *SRAE Chair*, George Mason University, MS6D2 West Building, 4400 University Drive, Fairfax, VA 22030. E-mail: ksherida@gmu.edu

As we approach the National Convention in New Orleans, I want to highlight in particular the opportunities SRAE has for doctoral students, faculty, and researchers.

Doctoral Students

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

Higher Education Faculty and Researchers in Other Organizations

The current core of SRAE leadership is faculty who conducts research and teaches research methods to graduate students. We engage with the practical aspects of research methods, philosophical aspects of methodologies, and the pedagogical aspects of teaching research methods to graduate students. Please join us

at our annual business meeting as we discuss and plan ways to support each other in this endeavor, and lend your voice to any (or all!) of our sessions. We have among us members with expertise in a very diverse range of methods and perspectives on methodology. Past sessions have generated lively discussions, informal networking, and pragmatic problem-solving.

Standing 2015 SRAE Sessions

Thursday

Then and Now is hosted by SRAE's President-Elect and features an established and an emerging academic voice on a topic of interest to the field, leading discussion on how research on the topic has evolved over time. This year, President-Elect Christopher Schulte hosts:

Researching Children's Art and the Child-Adult Relationship: Then and Now (2:00 – 2:50 PM)

Christopher Schulte, Christine Thompson, Alison Coombs

This panel features the work of three art educators whose research programs demonstrate a working orientation to children's art and the complexities of the child-adult relationship. Of particular interest is the extent to which the child-adult relationship has impacted and continues to affect knowledge about children's art and the methods of inquiry that are used to study it. Implications are made for research, theory and practice.

Elliot Eisner Doctoral Research in Art Education Award Lecture (4:00 – 4:50)

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

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

Friday

Seminar for Research in Art Education Business Meeting (2:00 – 2:50)

SRAE promotes an informal, yet focused, exchange of ideas about research and inquiry in the field of art education. Attend our annual business meeting to learn more and join our organization's efforts. Presentation by the 2014 Elliot Eisner Doctoral Research in Art Education award winner. The award, sponsored by SRAE and *Visual Arts Research*, recognizes the value of doctoral research in art education and fosters continued support of doctoral research in art education.

Saturday

SRAE President's Salon: Learning in the Making (11:00 – 11:50 AM)

Kimberly Sheridan, Associate Professor of Educational Psychology and Art Education, George Mason University (<http://cehd.gmu.edu/people/faculty/ksherida>); Founding Faculty Chair of Art & Design Education, Vermont College of the Fine Arts (<http://vcfa.edu/art-design-education/faculty/kimberly>).

sheridan). In this session, I will lead a discussion on my National Science Foundation funded study on learning and design thinking in makerspaces, informal learning environments where makers combine arts, engineering, traditional crafts, and digital media in innovative ways.

SRAE Graduate Research Session Marilyn Zurmuehlen Working Papers in Art Education (date/time TBD)

Christine Thompson

Features the cutting-edge work of top doctoral students in our field who have been nominated by their dissertation advisers to present their research at the National Art Education Association.

Other SRAE Sponsored Sessions

Each year we host a handful of additional sessions—look for the SRAE tag to find sessions that explore aspects of art education research. We're excited about the research presentations, interactive discussions, and meetings sponsored by SRAE this year. We invite everyone interested in discussions of research methods, methodologies, and the findings of new research to attend and participate. Researchers unite! ■

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: murraytd@uwosh.edu; **Robin Vande Zande**, *DIG Past Chair*. E-mail: rvandeza@kent.edu

2015 NAEA National Convention

DIG has a very prominent role in the NAEA Convention for 2015, bringing to life the focus of the theme, The Art of Design: Form, Function, and the Future of Visual Arts Education.

DIG Membership

If you are not a current member of DIG, there is still time to join before the Convention. Be a part of this dynamic leadership group, whose **primary goal is to promote the teaching of design in PreK-12 art education programs**. New and renewing members are now able to register and pay their \$10 dues on the NAEA website.

Design Education Events at the NAEA Convention

Opening General Session: Tim Gunn.

Fashion consultant and star of *Project Runway* Tim Gunn will collaborate for a dynamite session with Caroline Payson, Director of Education, Cooper-Hewitt National Design Museum.

Special Workshop: Under the Gunn - Design in the Classroom Modeling Design Thinking. Breakout workshop to explore the design process and creative problem solving by working in small groups. Tim Gunn, Caroline Payson, and other design educators will facilitate the workshop and critique solutions.

Super Session: Art Education by Design: It's Everywhere! Friday, March 27, 1:00 – 1:50 PM, Convention Center/Meeting Room 206/Second Level. Have you ever said: "Students, look around, art is everywhere"? As art educators, we frequently use that phrase when in fact we may actually be referring to examples of design! How are they the same and how are they different? This session brings to life how design thinking is fundamental to all art education and why it belongs in your art curriculum and classroom. This session will share exciting and useful results and resources of two major research grant projects supported by the National Art Education Foundation (NAEF).



Art teachers learn by doing in experiential workshops on Design Thinking.

DIG Experiential Workshop: Design Thinking in Action.

Friday, March 27, 2:00 – 2:50 PM, Convention Center/Meeting Room 216/Second Level. Work with NAEF "Lead Design Teachers" in our community of learners to experience using the design framework, rubric and student template to design a creative solution to a real design challenge! Take away standards-based lessons, our collaboratively designed framework, rubric, student work template, and assessment tools to use in your own classroom!

Design Issues Group Business Meeting and Networking Reception.

Friday, March 27, 4:30 – 5:50 PM, Convention Center/Meeting Room 212/Second Level. DIG invites all interested NAEA members to its annual business meeting and networking reception and the announcement and details of SummerStudio: Design Thinking, the first National Design Education Institute for Art Educators. Come and bring your friends!

Super Session: When Art Meets Design:

What DIG Discovered. Saturday, March 28, 1:00 – 1:50 PM, Convention Center/Meeting Room 206/Second Level. DIG members will share the wealth within our own NAEA membership! Through a series of lessons presented in Pecha Kucha style, experience exciting examples of student engagement and achievement when design is integrated into a visual arts curriculum.

DIG Experiential Workshop: Design Thinking in Action.

Saturday, March 28, 2:00 – 2:50 PM, Convention Center/Meeting Room 216/Second Level. DIG members will facilitate hands-on design sessions in small groups to develop lesson ideas and prototypes from a lesson prompt. Session led by Doris Wells-Papanek and Donna Murray-Tiedge.

Super Session: Jack

Lew. Saturday, March 28, 11:00 – 11:50 AM.

Internationally acclaimed graphic designer, expert on game design, and educator.

Check out many other DIG sessions and leave with great ideas, lesson plans, and resources for teaching Design Thinking for creative problem solving, critical thinking, collaboration, and communication in art and across the curriculum.

Highlight of the 2015 NAEA National Convention

Design Live Learning Lab: Design Studio.

A hands-on opportunity for art educators to observe, experience, and learn to teach creative Design Thinking for problem solving and Standards' based, 21st Century Skills. Sponsored by the Association of Independent Colleges of Art and Design (AICAD), NAEA, and the Design Issues Group (DIG) and with support from corporations and exhibitors who promote design and Design Thinking in the classroom.

Presented 10:00 AM – 3:00 PM each day in the Exhibition Hall, this simulated design classroom will be ongoing and highly visible providing art educators exposure to best practices in design education that align with and support the National Art Standards. Why is this important? Research shows that the majority of art educators have little knowledge of design and Design Thinking and how to teach it. The Design Live Learning Lab can

offer a hands-on opportunity for art educators to observe, experience, and learn to teach Design Thinking and creative problem solving through multiple design careers.

What benefits will art educators gain from the Live Learning Lab?

- Observe and experience applications of design in art education;
- Access lesson plans, assessment tools, and effective resources aligned with Art Standards;
- Understand Design Thinking for creative problem solving in art education and life-long learning;
- Cultivate an international network of art and design educators, colleges, museums, organizations and corporations that promote design in education;
- "Ask an Expert" design educators will be available for Q & A;
- "Exhibits, Lessons and Resources" will be displayed and distributed from this central location.

Join us for the 4th Annual NAEF Fundraising Benefit Event, Design and Art: Perfect Partners to Change the World.

Saturday, March 28, 10:30 – 11:50 AM, Convention Center. Design Thought Leader Toni Sikes will share her ideas about the intersections of design, art, and community engagement. This is a ticketed event, open to all NAEA Convention attendees. Light Refreshments served. Tickets are \$50 (\$40 tax deductible). All proceeds will support the National Art Education Foundation.

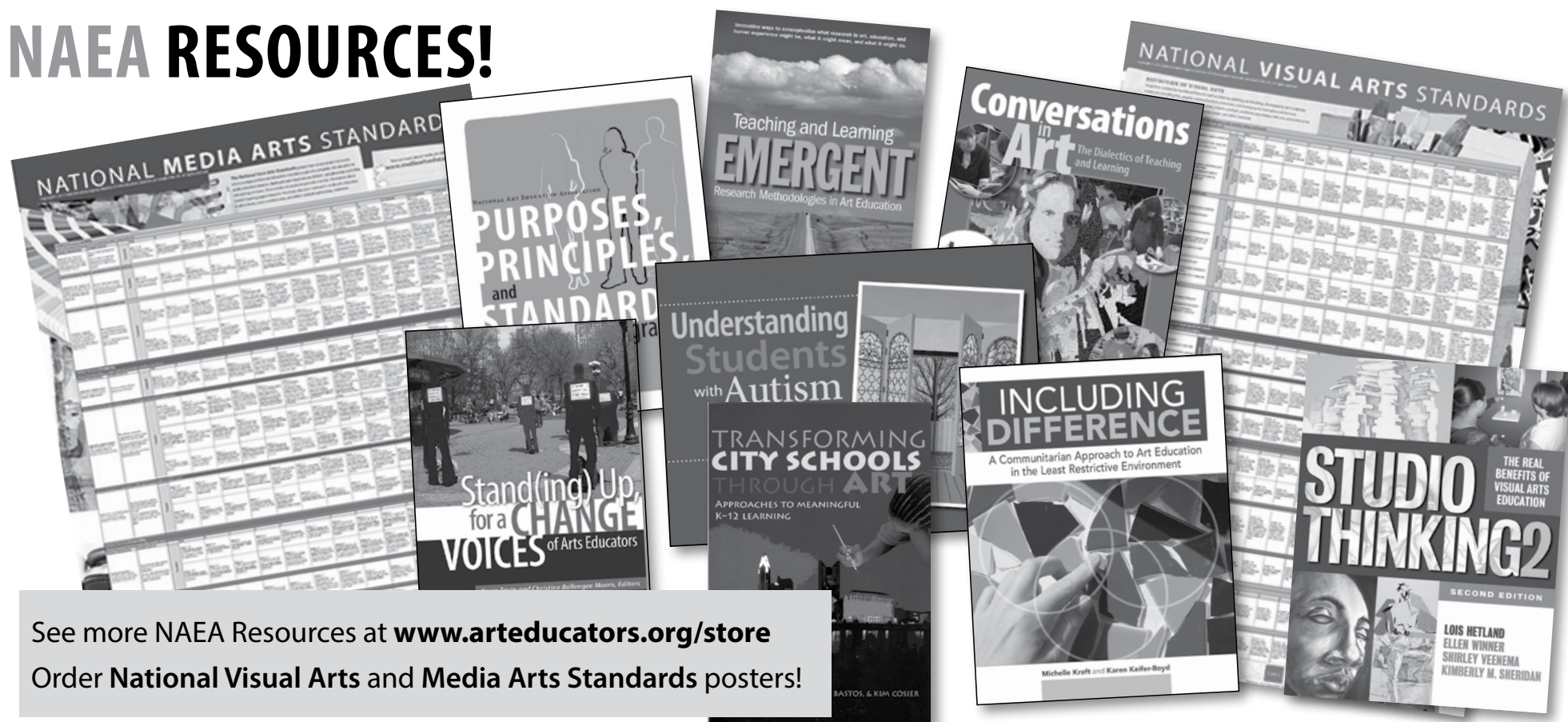
Other Announcements

NAEA Summer Studio: Design Thinking. July 13-17, 2015, Nelson-Atkins Museum of Art, Kansas City, MO. Watch for the exciting details and registration for the first National NAEA Design Institute.

K-Higher Education Design Research Conference. June 28-30, 2015, Chicago.

DRS/DESIGN-ED/CUMULUS are joining together to sponsor the 2015 International Conference hosted by the School of the Art Institute in Chicago. Mark your calendars for this conference. More details to follow. ■

NAEA RESOURCES!



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

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

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

Guest Columnist: Peter Geisser, UMass Dartmouth College of Visual and Performing Arts, Lecturer; Retired Art Teacher K-12, RI School for the Deaf; Past President, RIAEA, SNAE; NAEA Eastern Region VP. E-mail: petergeisser@cox.net

What impact does art and spirituality have on teaching art to students with special needs; does it have any relationship? When CSAE was being voted on in 2008, I remember that many people had difficulty separating spirituality from religion. The realities of culture and religion and the spiritual nature of art have often been part of my 35+ years of studying art with Deaf students. There is an elephant in the room of American education that on one hand seeks a more inclusive, respectful, diverse, and multicultural society, and on the other hand is terrified of the topic of religion, as it might offend or be seen as teaching religion. The fact remains that to understand a culture, one needs to understand people's beliefs; this often—if not always—begins with religious belief. On this note, most schools have no problem with the study of ancient Egypt, Osiris, and Anubis. They are, after all, the “mythological gods” of the ancients. I like to point out to my students that their own beliefs may be based on a religion, but another person's beliefs are classified as myth. Shouldn't we respect the beliefs of others even if they differ from ours?

With Deaf students, their family beliefs were often the topic of conversation when looking at art—especially since much of art history was a manifestation of religion and culture. But there is a far deeper dimension to

this: the nature of spirituality and how this is often at the core of artmaking and objects of art.

Louis was a 6-year-old who was learning about the ancient Greeks. He was a vibrant little guy from Italian ancestry. When making a drawing of the Acropolis in Athens, he made at least a dozen little temples on the top of the “mountain.” The drawing was wonderful and the teacher hung it in the room. A day later I went to his classroom to show some visitors examples of our integrated curriculum. On the drawing, Louis had put a little cross on the top of each ancient Greek temple. When I asked him what was happening in this drawing, he took great pride to tell the visitors: “Me, Italian. One God. Ancient Greeks believe many, Many, MANY gods!” Louis used the cross as an icon for “god.” Some of the visitors were shocked that we used the word *religion* in this public school. But it was pointed out to them that, for a 6-year-old, this was a wonderful example of approximate formation. The key to all of this was that people have differing beliefs.

Many years later, our school took on a project at the local hospital, where we made 6-inch square tiles for the Children's Diagnostic Center. Our Deaf students went out to various special needs programs and worked with children with multiple disabilities. At the end of the year, we had a ceremony to put the last tile on the wall. “Michael” was asked to help a mother whose son had passed away that year to put this child's tile on the wall. Michael was a senior with many learning difficulties. After the ceremony was over and everyone was



Hasbro Children's Hospital, Providence, RI: Hand tile.

enjoying juice and cookies, he came up to me and asked: “Peter, did you see?” Michael had helped the boy who passed away to make this tile, which consisted of a handprint and some textures that Michael had put on the tile along with the boy's name:

“Mother put tile on the wall, everyone clapped. But before, I make with the boy, his hand. You know, touch the clay. Then today, mother put tile on wall. People sad and happy. But when finished I saw. Mother went back to tile. She put her hand on tile. You know, her hand on boy's hand... she touch. Boy touch before, mother touch now. It like Egypt because people want to live forever. Boy touch, still!”

The profundity of the human spirit could not have spoken more loudly. This was not a magnificent painting, nor a marble pietà. It was a humble handprint from some ancient

cave, or Egyptian tomb, which Michael saw had a human spirit that lives on. After we have taught color, line, form, and all the other things that make an art curriculum, we should not forget the essence of it all: the human spirit. ■

Signing Off and Thanks

It has been a privilege to serve CSAE the past several years, particularly these last 2 as Chair. This opportunity has increased my faith in humanity and our field in remarkable ways. I've used this column to welcome guests: first CSAE members, and then leaders of other NAEA Issues Groups. This past year, Steve Willis, Mindi Rhodes, and Peter Geisser have each in their own way charged CSAE with the task of continuing to embrace diversity. It is a task that I believe we already do well, but one in which we can always grow. To this end, I look forward to continuing with you in our spiritual journey, and I thank you.

—John Derby

Join & Visit CSAE Online

Join: Contact Pattie Chambers:

pattiechambers@gmail.com

Home page: www.csae-naea.org

Facebook: www.facebook.com/CaucusfortheSpiritualinArtEducation

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

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

World Culture, Local Culture, and Art Education

What Are World Culture and Local Culture Theories?

The term “globalization” refers to the dynamic interactions of economics and culture that occur across the globe and that exceed national boundaries. Scholars have identified the economic forms of globalization as free trade, neo-liberalism, economies of scale, global companies, and the world market (Kelly, 2009). Culturally speaking, globalization has brought changes through cross-, inter-, and multi-culturalization, as well as cultural hybridization (Gibson, 2010; Oikonomidoy, 2011).

The economic and cultural shifts of globalization have impacted education, which can be explained through world system theory and local culture theory. According to Tobin, Hsueh, and Karasawa (2009), world system theories work in the context of national education practices:

Educational borrowing and lending see the world as an increasingly globalized system and chart a growing convergence, over time, in nations' educational ideas and practices (p. 3).

Other research, by Prizmony-Levy (2011), describes a mechanism that explains how the world culture system functions in education policy:

The world culture... [and] the nation-state are formulated and legitimated in a network of international organizations and transnational actors—world society. These scripts are promoted and transmitted to nation-states through various mechanisms (e.g., intergovernmental conferences, international standards, and epistemic communities), and over time nation-states adopt and

These goals give us—as art educators—a chance to think about the universal flow in art education, the meanings of universal goals, strategies for implementation, local conflicts, and local goals within the context of world culture system and local culture theories.

follow them. Consequently, nation-state bureaucracies and/ or their policies become similar and tend to converge... [T]he variation in global institutionalization and changes in global scripts are also associated with cross-national differences in policy adoption rates. (p. 603)

In contrast, local culture theory argues that globalization needs to be understood within local contexts. Changes and impacts from globalization can be adopted or rejected through the process of local-level discussion. Tobin et al. (2009) continue to explain:

Other theorists, in contrast, see the global flow of educational ideas as rising and ebbing over time with shifting political contexts, as policy makers in some eras use the foreign cachet of educational ideas from abroad to justify domestic policy reforms: at other times strip imported ideas of their aura of foreignness to make them more domestically palatable: and at still other times reject and expel foreign ideas as dangerous and unwelcome. (p. 3-4)

Prizmony-Levy's (2011) study also addresses local culture theory, claiming that global “policy, guidelines, and scripts have little substance until local actors put them into practice and give them actual meaning and structure” (p. 603). Local actors and shared norms—such as teachers, policy makers, and social movements—are key elements of

educational policy implementation. World flow can influence national or local education, but its interpretations are different in each local cultural context and in individual actors.

World Culture System, Local Culture Theory, and Art Education

This issue of world culture and local culture theories begins with a consideration of the universal goals of art education from the United Nations Educational, Scientific and Cultural Organization (UNESCO). UNESCO announced goals for development of art education in 2010, including three main goals:

- **Goal 1:** Ensure that arts education is accessible as a fundamental and sustainable component of a high quality renewal of education.
- **Goal 2:** Assure that arts education activities and programs are of a high quality in conception and delivery.
- **Goal 3:** Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world. (UNESCO, 2010)

These goals give us—as art educators—a chance to think about the universal flow in art education, the meanings of universal goals, strategies for implementation, local conflicts, and local goals within the context of world culture system and local culture theories.

Public Policy and Arts Administration

As an NAEA Issues Group, the PPAA aims to expand thinking about art education. Our perspective toward art education includes aspects of cultural policy, advocacy, education policy, and policy issues, as well as art educational pedagogy.

We will have a business meeting and an open-discussion session at the 2015 NAEA National Convention in New Orleans. Please join any of our sessions. If you are interested in getting a free membership or have questions, please contact Kyungeun Lim at kylim@indiana.edu. We can't wait to see you soon! ■

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- Kelly, A. (2009). Globalisation and education: A review of conflicting perspectives and their effect on policy and professional practice in the UK. *Globalisation, Societies & Education*, 7(1), 51-68.
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- Prizmony-Levy, O. (2011). Bridging the global and local in understanding curricula scripts: The case of environmental education. *Comparative Education Review*, 55(4), 600-633.
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WOMEN’S CAUCUS (WC)

<http://naeawc.net>

Sheri Klein, *WC Co-President*. Coordinator of Art Education, Kansas City Art Institute. E-mail: kleinsheri353@gmail.com
Jennifer Motter, *WC Co-President*. New Media Art Program Developer and Art Teacher, Forest Hills Middle School. E-mail: jennifer.motter@gmail.com

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

Of the 2.1 million Americans identified as artists, designers make up the largest segment—representing 39% of the artist/creative category, or nearly 830,000 workers. In the recent SNAP survey (2013) of 92,113 arts alumni, the two largest occupations noted were arts education and design. (See <http://snaap.indiana.edu/snaapshot/#work>.)

This year’s design theme puts a much-needed focus on design education and the role of women in design. Historically, women have worked in many areas of design such as fashion design and interior design, as well as in male-dominated areas such as automotive design, industrial design, and furniture design. There still remains a paucity of women who are represented in these and other areas of design such as Web design, animation, and game design and programming (Mindiola, 2010).

A recent controversy concerning Mattel’s 2010 Barbie doll “I Can Be A Computer Engineer” suggests that we have more work to do regarding how women designers are perceived as professionals and how they are represented in visual culture and the media. Blogger Pamela Ribon deconstructed the book that accompanies this Barbie doll and revealed quite a disempowering narrative. As visual culture images remain strong influences on young people, how can this kind of incident become a teaching moment with students about gender, equity, and design?

In keeping with the Convention theme of The Art of Design, we are exploring a social media project using the WC blog, the WC Facebook group, and the WC NAEA Lobby Session, titled (re)design Gender Codes and led by **Karen Keifer-Boyd**. We invite participants to respond to the questions on the WC blog prior to the Convention and to participate in the NAEA Lobby Session scheduled for Thursday, March 26. Your posted images, resources, and reflections on these questions are welcome! Posts at the WC blog and WC Facebook page may become part of the WC Lobby Session. To respond to questions, please join the discussion on the WC blog: <http://naeawcvoices.wordpress.com/2015-lobby-session>.

WC and NAEA Research Commission Collaboration

WC members led numerous interactive Café sessions in collaboration with the NAEA Research Commission on topics such as voice, gender and justice, including difference, socially responsive content, and curriculum mapping. These sessions began in October 2014 and continued through January 2015. WC participating members/hosts included: **Amber Ward** (with Chris Grodoski), **Enid Zimmerman** (with Yichien Cooper), **Olga Ivashkevich**, **Lisa Kay**, **Marissa McClure**, **Courtne Wolfgang**, and **Karen Keifer-Boyd**. Thanks to all those who participated and for the leadership from our WC members and hosts. Join the Interactive Café at: <http://naea-researchcommission.hoop.la/home>

WC Award Winners

We are pleased to announce the recipients of the Women’s Caucus Awards for 2015:
Laurie Myers, 2015 Carrie Nordlund Pre-K-12 Feminist Pedagogy Award

Olga Ivashkevich, 2015 Mary J. Rouse Award
Elizabeth Garber, 2015 June King McFee Award
Melanie Buffington, 2015 Kathy Connors Teaching Award
Vesta Daniel, 2015 Maryl Fletcher de Jong Service Award

These individuals will be presented with their awards at the WC Awards Ceremony on Friday, March 27, 5:00 – 6:50 PM, at the Hilton/Kabacoff Room. Join us in celebrating these awardees for their outstanding contributions to art education.

2015 NAEA National Convention News
Mark your calendar for these exciting Women’s Caucus NAEA Sessions—all are welcome. Look forward to seeing you in New Orleans!

Thursday, March 26
6:00 – 7:00 PM: **WC Lobby Session**, Hilton Lobby. For more information, contact: Karen Keifer-Boyd, kk-b@psu.edu

Friday March 27
1:00 – 2:20 PM: **Business Meeting**, Convention Center/Meeting Room R01/Second Level
5:00 – 6:50 PM: **Women’s Caucus Award Ceremony**, Hilton Hotel/Kabacoff Room/Riverside Building

Saturday March 28
8:00 – 9:20 AM: **Women’s Caucus Breakfast with Regional Artist Speaker**, Convention Center/Meeting Room 214/Second Level. Nationally recognized interdisciplinary and New Orleans-based artist **Jan Gilbert** will discuss her work. For more information on the artist, visit www.jangilbertart.com/wp.
11:00 – 11:50 AM: **WC Juried Members Art Exhibition**, Convention Center/Meeting

Share/Explore Through the WC Online Presence

Blog: <http://naeawcvoices.wordpress.com>
Website: <http://naeawc.net/index.html>
Facebook: www.facebook.com/groups/177480239379 — Please join us to post announcements and share ideas and resources.

Room 212/Second Level. WC member/artists will speak about their work.

4:30 – 5:50 PM: **WC Business Meeting**, Convention Center/Meeting Room R01/Second Level. “Designing Transformative Experience: Women Art Educators Making Change” WC board members (Marissa McClure, Lisa Kay, Courtne Woflgang, Michelle Bae-Dimitriadis) lead focus-group sessions about: s/m/othering, (re)defining “selfies,” art therapist/art educator collaborations, and refugee teens.

Join or Renew Membership

You can now join WC and renew your membership online by using your NAEA login. Go to <http://naeawc.net/membership.html> or call NAEA at 800-299-8321. ■

References

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NEA Announces New Research on Artists in the Workforce. (2011, October 28) Retrieved from National Endowment for the Arts website: <http://arts.gov/news/2011/nea-announces-new-research-note-artists-workforce>

EARLY CHILDHOOD ART EDUCATORS (ECAE)

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

The 2015 NAEA National Convention in New Orleans is just around the corner and we are very excited to celebrate the 15th anniversary of the ECAE Issues Group! NAEA members can look forward to an impressive schedule of presentations from ECAE, exploring critical research with children and early arts pedagogical practices. In celebration of our 15th anniversary, we will have several special sessions. Members will have the opportunity to engage with four of ECAE’s founding members, who will discuss how the concept of the image of the child will inform how we design environments and curriculum for early childhood education at a time of gathering support for Universal Pre-Kindergarten. In order to extend dialogue surrounding the image of the child, a second panel exploring the Image of the Child-as-Collaborator: The Responsive Educator as Artmaking Partner will follow this panel. In addition to these and all of the other fantastic sessions, members will have a unique opportunity to participate in a hands-on demonstration exploring loose parts! Take a look at the complete ECAE Presentation Schedule below.

Thursday
I Wonder What That Is? The Curatorial Voice of Children. 11:00 – 1:50 AM, Convention Center/Meeting Room 230/Second Level. Shana Cinquemani, Natasha Reid, Chelsea Farrar. This presentation explores an early childhood museum intervention project that challenges the traditional curatorial voice of

the museum and modernist image of the child within that institutional space.

Fanimation: Collaborative Integrated Design With Children, Art Educators, and Architects. 1:00 – 1:25 PM, Convention Center/Meeting Room 230/Second Level. Marissa McClure, Kate Brennan. In this collaborative project, young children, art educators, a school director, and architects share a child-powered and -designed artistic and pedagogical installation that animates a school’s green hybrid ventilation system.

Early Childhood Art Educators (ECAE) Business Meeting. 1:00 – 1:50 PM, Convention Center/Meeting Room 232/Second Level. Alison Coombs. Join the ECAE 15th anniversary celebration in discussing issues of concern for those engaged in art education with young children and in designing for the future of ECAE.

Babies Welcome! Re-Designing Art Museum Education for Infants and Caregivers. 5:00 – 5:50 PM, Convention Center/Meeting Room 230/Second Level. Marta Cabral, Effie Phillips-Staley. This presentation explores the design of a new program to welcome infants and their caregivers in a traditional art gallery, considering space, form, and other strategies to design explorations catering specifically to very young children.

Friday
Digital Design and 3D Printing With Young Children. 9:00 – 9:50 AM, Convention Center/

Meeting Room 220/Second Level. Marta Cabral, Sean Justice. Digital 3D design and printing is explored as medium and material for thinking and learning with preschool-aged children.

Materiality of Play Work. 2:00 – 2:50 PM, Convention Center/Meeting Room 220/Second Level. Alison Coombs, Allie Bishop Pasquier. Two researchers share their explorations into the adaptive variability of materials and their methodological experiences of designing artmaking provocations through play with young people.

Loose Parts: Celebrating 15 Years of Early Childhood Art Educators. 4:30 – 5:20 PM, Convention Center/Meeting Room 220/Second Level. Heather Kaplan, Kristine Sunday. Join the Early Childhood Art Educators Issues Group in celebration of our 15th year at NAEA. Together we will explore, play, and experiment with loose parts.

Thinking About the Analysis of Children’s Pictures: Visual Methodologies. 5:30 – 5:55 PM, Convention Center/Meeting Room R08/Second Level. Hyunsu Kim. This presentation discusses the need of new methodologies into the analysis of children’s picture. In the use of discourse analysis, it suggests how we approach interpretations of children’s art.

Saturday
Designing for Quality: Keeping the Image of the Child in Mind. 11:00 – 11:50 AM, Convention Center/Meeting Room 204/

Second Level. Linda Louis, Pam Krakowski, Pat Tarr, Christine Thompson. Four experienced art educators discuss how the concept of the image of the child will inform how we design environments and curriculum for early childhood education at a time of gathering support for Universal Pre-Kindergarten in the U.S.

Image of the Child-as-Collaborator: The Responsive Educator as Artmaking Partner. 1:00 – 1:50 PM, Convention Center/Meeting Room 205/Second Level. Marissa McClure, Alison Coombs, Shana Cinquemani, Angela Eckhoff. Four panelists share their collaborative artmaking work with young children in order to make visible ways in which the images of the child and the responsive educator are intertwined.

RE-Design: The Making, Modification, and Use of Children’s Material Culture. 4:30 – 5:20 PM, Convention Center/Meeting Room 204/Second Level. Kristine Sunday, Heather Kaplan. This presentation will explore the material manifestations of early childhood art by considering the design, modifications, association, and use of objects that originate from both adults and children.

We look forward to meeting members and those considering membership at the ECAE Business Meeting/discussion forum. Make sure to highlight it on your schedules! Until then, please continue to share your news and questions via the ECAE Facebook page and NAEA/ECAE listserv. ■

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

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

As we head into the NAEA National Convention, CSTAE is pleased to announce that this year's CSTAE Graduate Research Award recipients are **Derek Fenner** and **Ahran Koo**, and CSTAE Theory in Practice Award recipients are **Laura Berkeley** and **Jody Boyer**. Awardees each receive \$300 to support their travel to present at the Convention. Be sure to check the session schedule for their presentations, and come celebrate them at the CSTAE Town Meeting on Friday, March 27, 1:00 PM. Congratulations Derek, Ahran, Laura, and Jody! And thank you to all members who lent support to the awards.

We Still Want to Change the World

The upcoming NAEA Convention theme, The Art of Design, gives those of us interested in social theory an opportunity to focus on the deep connections between education and equity—in particular, through the practice of design for the public good. This year's Convention is being held in New Orleans; can you imagine a more appropriate venue in which to consider why design matters for reasons that move beyond consumerist concerns and prioritizes, both economically and ethically, social impact over the financial bottom line? (Pilliton, 2009) Undoubtedly, this year's Convention will provide a number of

Let's ask ourselves what the place of our practices will be vis-à-vis revolution, and how we are contributing to or allowing ourselves to be driven by the change that will, without a doubt, continue to happen in our world.

chances to think about ways our work is and can be part of a movement that "elevat[es] design for the greater good beyond charity toward a socially sustainable and economically viable model" (Pilliton, 2009, p. 11) for identifying, acting on, and repairing a surfeit of global, social, and environmental problems. Each year, coming together at the Convention is a time for us to gather momentum, rally for action, and (re)energize for change. We certainly live in a time that needs it.

Globally pervasive neoliberal policies have made the authority of the bottom line nearly absolute in terms of sociocultural structures and educational policy; it seems that the rights of banks and corporations to amass wealth and exert political influence are more "real" than the rights of all people to equal treatment under the law and equitable opportunities for living lives of their own making. The architectural activist group Architecture for Humanity (2012) says that the 1 billion people living in abject poverty and the 1 in 7 living in slum settlements around the world are proof that Le Corbusier had it wrong when he said that through architecture, revolution can be avoided. Their assertion is that we need a revolution to improve the built environment. This interest in

an architectural revolution is part of a larger collective movement of individuals committed to social revolution through design. Going into this year's Convention, I'm looking forward to talking with art educators who are designing curriculum and policy like they give a damn, engaging in world changing with students and community partners, and striving to solve critical social problems by leveraging passion and foresight in their educational practices. Change is going to happen in the world; the question is what kind of change it will be, and what forces are going to be driving it. As we engage in the Convention, let's ask ourselves what the place of our practices will be vis-à-vis revolution, and how we are contributing to or allowing ourselves to be driven by the change that will, without a doubt, continue to happen in our world.

Speaking of Change...

CSTAE and JSTAE are in a dynamic time of change. We are moving JSTAE to a new platform hosted at the Virginia Commonwealth University library and making a complete searchable archive of the journal that is **free and open online**. CSTAE has revamped its website, integrating social media platforms such as Twitter and Facebook into our distribution of caucus activities and populating our Digication site with curriculum that explores social theory in art education.

With the range of digital communication and connectivity that contributes to our caucus as a community, and bearing in mind the current importance of search methods in finding information digitally, we have decided to change our caucus name to align with our journal name. While respectful of the proud history of our founders, aligning the labels of CSTAE's digital portfolio is part of an effort to ensure consistent access and greater search clarity. The Caucus on Social Theory and Art Education will now become the **Caucus of Social Theory in Art Education**, aligning with the *Journal of Social Theory in Art Education*.

Join Us at the Convention

CSTAE Executive Board Meeting, Thursday, March 26, 11:00 AM – 12:50 PM, Convention Center/Meeting Room 228/Second Level

CSTAE Open Town Meeting, Friday, March 27, 1:00 – 2:50 PM, Convention Center/Meeting Room 228/Second Level

JSTAE Authors' Roundtable & Peer-reviewed Publishing Opportunities, Saturday, March 28, 12:00 – 1:50 PM, Convention Center/Meeting Room 228/Second Level

CSTAE's Digication e-Portfolio: A Panel of Teachers Share Their Lessons, Thursday, March 26, 4:00 – 4:50 PM, Convention Center/Meeting Room 225/Second Level ■

References

- Architecture for Humanity. (2012). About the Open Architecture Network. Retrieved from the Open Architecture Network website: <http://openarchitecturenetwork.org/about>
- Pilliton, E. (2009). *Design revolution*. New York, NY: Bellerophon.

CSTAE Online

Website: www.cstae.org

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

JSTAE: www.jstae.org

Twitter: @cstaenaea

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

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

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

Vicki Breen, NASDAE, New Mexico Public Education Department. Tel: 505-239-6571. E-mail: vicki.breen@state.nm.us

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NASDAE/SEADAE and State Standards

Posted by Lynn Tuttle, Americans for the Arts, on September 2013, at the Arts Blogathon site: <http://blog.artsusa.org/2013/09/09state-standards-spreed-and-updated-for-this-article>.

What are standards, and why do we have them? Part of the Educational Reform movement of the 1990s, educational standards are descriptions of what students should know (knowledge) and be able to do (skills) in a particular content area. The first set of national standards was developed by the National Council of Teachers of Mathematics in 1989; the second set was the Arts, published in 1994.

So—we have national standards? But you are talking about state standards... What does that mean for states? National standards are voluntary standards with no accountability or "teeth" to them until they are either adopted or adapted at the state level. They provide guidance—whether the Common Core State Standards, the Next Generation Science Standards, or the updated National Core Arts Standards.

What states have standards now? As of September 2013, 48 states had arts education standards. Since then, the state of Nebraska has developed state arts education standards.

How do states get or create arts standards? It depends. In Arizona, the State Board of Education—a board appointed by the Governor and the directly elected Superintendent of Public Instruction—approve or adopt standards for that state.

In other states, there are similar or differing methods of adopting state standards, from legislative policies or executive (governor) policy or rules of law that define procedures. Regardless of the state, your SEADAE (State Education Agency Directors of Arts Education) representative—the person who handles arts education for your state department of education—is the worker bee (or bureaucrat) who shepherds the arts standards through the appropriate process.

Most states have arts standards... and now there is a new set of national arts standards. Why did we revise the national standards if state standards are already in place?

- Because artmaking and the tools available to teach art have changed. Since 1994, the technological revolution has created huge innovation in the tools available to create and present art in all of its forms, which has impacted the tools available to help us teach the Arts (Finale, SmartMusic, Adobe, etc.). In addition, the discipline of media arts has emerged more fully and needs to be addressed by arts education standards.
- Because assessment (the ability to measure student learning in a content area) has moved to the forefront of educational reform, and because we need to have a set of measurable standards to help us create better assessments in the Arts. In fact, the National Core Arts Standards are the first standards in the nation to embed model or example assessments within the standards themselves.

National standards are voluntary standards with no accountability or "teeth" to them until they are either adopted or adapted at the state level.

- Because those state folks (SEADAE) working on arts education asked the field. In 2011, a survey of SEADAEs showed that 44% of those states planning to review their state level standards would hold off until the national standards could be revised so that their state level arts standards could be improved. Revising a set of standards nationally is a much more cost-effective and time-effective way to go about the process.

What is happening since the release of the new National Core Arts Standards?

The new standards have been released with technical assistance and professional development being implemented nationally through SEADAE, the National Coalition for Core Arts Standards, and Americans for the Arts and Young Audiences, along with national organizations for music (National Association for Music Education), dance (National Dance Education Organization), theatre (Educational Theatre Association, American Alliance for Theatre and Education), visual arts (National Art Education Association), and media arts (Media Arts Committee of the National

Coalition for Core Arts Standards)—beginning the work of moving states forward for adopting the national standards at the state level. Some states will adopt the national standards as their own, others will review and make changes or adaptations prior to adoption, and still others may wait and adopt/adapt further down the road, as their states have specific timelines to follow regarding standards creation.

Americans for the Arts will need help from national arts organizations and from each and every arts education advocate to help states with their adoption process. For most states, the process is political, involving showing buy-in from the field—arts educators, arts and cultural organizations, local arts agencies, teaching artists—in order to be successful. You can play a key role in helping update your state's standards: Connect with your state arts advocacy organization. Chances are, your state citizens for the Arts or other state level advocacy organization will help organize advocates like yourself around your state level adoption process. Volunteer to help, learn about the process, and make certain your voice is heard.

In the meantime, you can visit these informative websites: www.ptaourchildren.org; www.americansforthearts.org; www.seadae.org; www.arteducators.org ■

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

The 2015 NAEA National Convention is swiftly approaching and COMC has a lot in store for its members.

As we approach the 35th Anniversary of COMC, I would like members to reflect on the foundational goals on which COMC was built and how these goals can transfer into the 21st century. What are some contemporary objectives that we can put in place that increase our membership and our allies in the field? It is important to hear member voices and input as we work to maintain COMC’s relevance and effectiveness as an inclusive NAEA Issues Group. As we consider contemporary issues surrounding race relations in the US, it is quite clear that the need for an issues group such as COMC is very much necessary and still relevant, even after 35 years. It is my hope that COMC members can be leaders in continuing and initiating more conversations about race and equity in and through art education.

Please bring your reflections and ideas to the COMC business meeting on Thursday, March 26, 3:00 – 3:50 PM, Convention Center/Meeting Room 229/Second Level. We understand that there may be conflicts with other presentations or meetings, but we welcome all who can attend. In addition, please do not miss out on the 2015 J. Eugene Grigsby Award and Grace Hampton Lecture Series event on Friday, March 27, 12:00 – 1:50 PM, Convention Center/Meeting Room 205/Second Level.

It is my hope that COMC members can be leaders in continuing and initiating more conversations about race and equity in and through art education.

New Orleans has an amazingly rich cultural history that I hope COMC members will have the opportunity to engage with during the 2015 Convention. To assist in this experience, I have tentatively scheduled a COMC social event at the George and Leah McKenna Museum of African American Art (www.themckennamuseum.com) in New Orleans. The evening will begin with a tour of the McKenna’s permanent collection, as well as the museum’s current exhibition. There will be light refreshments and beverages following the site tour. I will e-mail members for specific details, including date and time, of this event as we come closer to the conference date. At that time, you will be asked to RSVP. If you are not a member of COMC but would like to attend, please e-mail Joni Acuff at acuff.12@osu.edu. We welcome all those interested in socializing with COMC, and hope that this event may result in COMC membership growth.

Finally, I would like to acknowledge long-standing COMC member and social justice art education trailblazer Vesta Daniel for being awarded the 2015 Women’s Caucus Maryl Fletcher de Jong Award. Annually, this award is presented to a woman who has made noteworthy service contributions to art education as an advocate of equity for women and all people who encounter injustice. Daniel will make an acceptance speech and brief presentation during the Women’s Caucus Awards event on Friday, March 27, 5:00 – 6:50 PM, in the Hilton Hotel/Kabacoff Room/Riverside Building. We hope that you can make this event to support fellow COMC member Vesta Daniel and applaud her wonderful accomplishment! Hearty congratulations, Vesta Daniel.

I am excited to see all who can attend the 2015 Convention! We have a lot to look forward to!

If you would like to become a member of COMC or renew your membership, please see www.arteducators.org/community/committees-issues-groups/comc for instructions. ■

POSITION:
SUMMER CAMP ART and CRAFTS COUNSELORS



START DATE:
June 15, 2015 through August 15, 2015

APPLICATION DEADLINE: Open now thru April 30, 2015

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

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

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

Outstanding facilities in beautiful camp setting.

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

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

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

COMMUNITY ARTS CAUCUS (CAC)

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

CAC at NAEA National Convention

As a new caucus, we have experienced tremendous growth and support over the last year. Membership dues have enabled us, for example, to continue to offer the CAC Travel Award (helping the recipient pay for costs to attend the NAEA National Convention) and to feature community organizations in NAEA Convention host cities. I am pleased to announce some of the sessions and tours we have developed for the upcoming Convention in New Orleans. Mark your calendars, as we hope to see you at some of these CAC-sponsored events.

Art Speaks: Community Art and Social Justice in New Orleans

Thursday, March 26, 12:00 – 3:00 PM

Please join the Community Arts Caucus for a tour of community art projects and an introduction to Young Aspirations/Young Artists (YAYA) of New Orleans. Hosted by Lesley McBride, YAYA’s Operations Manager, and Ronthren Ratliff, YAYA’s Studio Director, this bus/walking tour will feature some of the community and public artworks that YAYA artists and area youth have created in New Orleans. Centered on community activism, YAYA’s work consists of artistic projects that highlight, critique, and organize around different forms and causes relevant to their community.

After the bus tour, we will meet at YAYA’s Glass Studio with our hosts, as well as with other members as they share their experiences bringing artistic experiences and education to new, young audiences and practitioners; imprinting youthful vision and aesthetics on the public face of New Orleans; and nurturing leadership and cultural ambassadorship. Refreshments will be served during the tour

and during Q&A with the YAYA staff. This tour is designed to expand possibilities for arts education in a community setting and showcase exemplary programming that demonstrates YAYA’s long tradition of social engagement and social justice efforts.

Community Arts Caucus Scholarship Award Winning Presentation

Thursday, March 26, 4:00 – 4:50 PM

This session proudly presents the 2014 winner of the Community Arts Caucus Scholarship Award, David Herman. David is the co-founder and creative director of Preservation LINK, Inc., a nonprofit education organization that empowers youth through media and visual arts by deepening their understanding for the Arts as a means of creative expression, community engagement, and academic achievement. For over 7 years, David has collaborated directly with urban school administrators and teachers, education directors in museums, and community organizations in Texas, South Carolina, North Carolina, and Georgia to design and facilitate visual literacy workshops that offer an arts-based pathway for students to create visual narratives about their communities.

Community Arts Caucus Forum: Perspectives from Emerging Researchers

Friday, March 27, 9:00 – 9:50 AM

This interactive presentation brings together the finalists of the 2014 CAC Travel Award—Melissa Crum, Darlene Garcia Torres, and Jessica Norris—to create a constructive dialog that considers diverse perspectives and community practices. These emerging researchers will consider how socially conscious and politically committed practices can create a sense of participation and collaboration as a means through which to actively

engage within the community, and serve as a catalyst for dialog and transformation. It is our hope that such insights can expand the sensibilities of community practitioners and art teachers as well as those of the communities in which they live and work.

Community Arts Caucus Annual Membership Meeting

Friday, March 27, 11:00 AM – 12:50 PM

The annual business meeting of the Community Arts Caucus is to welcome new and existing members, elect/appoint officers, review goals, develop more active membership, and discuss all relevant issues. All are welcome.

Community Arts Caucus Forum: Positioning Community Arts as Legitimate Scholarship

Community Arts continue to be a rich resource for renewal and revitalization for arts education in school and community settings, and have traditionally benefited through partnerships with institutions of higher education. Yet, for many who are engaged in the day-to-day practice of Community Arts, the emphasis often diverges from that of the institution. Consequently, given the demands of research, are these collaborations in jeopardy?

Particularly as it relates to tenure and promotion, how are practitioners positioning their work as legitimate scholarship?

Featuring Doug Blandy, Karen Hutzel, Ken Krafchek, and Aileen Wilson, this CAC-sponsored forum addresses these issues from diverse institutional, methodological, interdisciplinary, and arts-based perspectives that, for example, consider how we might better integrate research into community-based practices and advocate for their significance within an institutional framework. Dialog around this topic will provide insights to strengthen the bonds between higher education and the community arts, and enhance the communities in which they live and work.

It is our hope that through continued growth and active participation from our membership, we can continue to bring these types of programs and presentations to future NAEA cities—but we can only accomplish this with your help. If you are not already a member, please consider joining the CAC. You can join for **only \$10**. Go to www.arteducators.org, click on STORE on the menu bar, and search for “CAC” or “Community Arts Caucus” in the SEARCH FOR box. Or you can simply call NAEA at 800-299-8321. ■

Got a professional or research question? ASK A FELLOW!

The NAEA Distinguished Fellows are ready, willing, and able to give advice and expertise about research and professional questions to art educators. We especially want to help young researchers get started, as well as teachers who want to do research.

Go to arteducators.org/research and look for the **Ask A Fellow** link in the right column. From there, your question will be distributed to the Fellows, who will respond to it.

See schedule of Distinguished Fellows Convention Mentoring Sessions on page 8.

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

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

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

Courtne Wolfgang, *LGBTIC Board Member and Columnist*. E-mail: cnwolgfang@vcu.edu

Let's Get Ready to Conference!

I know many of you are gearing up for the National Convention in New Orleans, and let me tell you: The LGBT Issues Caucus is no exception! We're seeing some exciting growth regarding the number of presentation submissions we receive as an issues group and in the numbers of attendees to our sessions. But every year, we still hear (more often than we'd like), "I didn't even KNOW there was an LGBT issues group." Well, we're here, we're Queer,



Big Gay Church: Sparkle and Shine, NAEA 2014.

and we're united in creating safe spaces of learning for all students and faculty in Art Education.

I traveled to Chapel Hill, North Carolina, in December to meet with a remarkable group of high school art students and their teacher, Mr. Jack Watson. These students are mobilizing efforts of inclusion and visibility in their school for the LGBTQIA+ community—Queer-identifying youth and straight allies, alike. I left there that afternoon feeling optimistic about our youth and our schools. Then, a few short weeks later, Leelah Alcorn—a trans* identified teen in Ohio—took her own life. It shook the trans* community, as well as many other communities across the nation and globe, to its core—especially young people, many of who feel that Leelah's struggle for tolerance and acceptance very closely resembles their own.

A couple of issues ago, I wrote about community: how it takes a village to navigate the complexities of teaching, learning, communicating, and being PRESENT with and for each other. Perhaps you are a teacher—new or veteran—looking for ways to make safe spaces for your students; or more so, looking to start a dialogue in which LGBTQIA+ students and their allies have a space at the table. Maybe you are trying to be more inclusive of LGBTQIA+ artists in your curriculum and instruction, or just looking for the right language for inclusivity. We're still grappling with those things, too, but we are doing it together. Come and join us.

Look for the LGBT Issues Caucus sessions in the NAEA National Conference Schedule of Events. Or e-mail me. Let's meet up. Everyone is welcome. ■



South Carolina NAHS Workshop, 2014.

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

SPECIAL NEEDS IN ART EDUCATION (SNAE) <http://specialneedsart.weebly.com>

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

The Art of Design is the theme for the 2015 NAEA National Convention. This theme speaks to those of us who design and adapt and craft and experiment—and then do it all over again when the process falls short of meeting the needs of one of our students with disabilities. Since no child is exactly like another, adaptations for one will not necessarily be the tool that helps another. We are constantly on the prowl for new ideas to better equip us to serve our students. At the Convention, seek out the sessions in the Special Needs in Art Education category. These will boost your knowledge—and therefore, your confidence—to successfully teach our children with special needs. Put our Business Meetings on your schedule to meet and discuss the issues of the day. I look forward to renewing old friendships and making new ones!

Thursday, March 26

We begin at 12:00 – 12:50 PM with a **Business Meeting** led by the SNAE President Lynne

Horoschak and President-Elect Juliann Dorff. Come and contribute to the conversation.

3:00 – 3:50 PM. **Designing Art Lessons for Accessibility for students with severe disabilities**, presented by Kelley DeCleene, features creating art accessible to all, including those with severe cognitive and physical disabilities.

5:00 – 5:50 PM. SNAE President-Elect Juliann Dorff and Linda Hoeptner Poling present **The VSA Teacher Resource Guide II: Lessons for ALLI**, a newly released online VSA Teacher Guide II with an array of art lessons applicable in PK-12 classrooms and based on the National Standards for the Visual Arts.

Friday, March 27

8:00 – 8:50 AM. **Incorporating artists with disabilities into the curriculum**, by Kelly Gross, will help you increase your knowledge of artists with disabilities and student projects will be shared.

11:00 – 11:50 AM. Maura Geisser, Jacob Ginga, Timothy Chaves, and Claire Munley present

Awesome Students with Special Needs Design Preservice Program.

1:00 – 1:50 PM. **Art in Motion** is presented by Kate Gugliotta. She will explore the way students at Gillen Brewer, a Manhattan elementary school for kids with special needs, learned how artists tell stories through two- and three-dimensional materials and dance.

1:00 – 2:20 PM. **SNAE Awards Ceremony.** Join us as we celebrate two art educators who have made an impact in the field of art and special education.

2:00 – 2:50 PM. **Artism: Materials, Choices, Fixations, and Outcomes** is presented by Megan Hoffercker and SNAE Past President Beverly Levett Gerber. They describe a weekly art program for college-age students with ASD. Slides will show individual preferences, fixations, and choices of materials and subject.

4:30 – 5:20 PM. **Meet Your Match: Supporting Art Educators Working with Diverse Learners** is presented by Megan Hoffercker and Amanda Newman-Godfrey. This is a rotating, small-group discussion moderated by specialists in the intersection of art and special education. Find your perfect match.

Saturday, March 28

8:00 – 8:50 AM. **Transforming Your Neighborhood Detention Center** is presented by Daniel Humphrey and Dillon Sedar, who are young professionals working with students at-risk, in-crisis and/or incarcerated. They share successful and effective instructional methods and techniques for teaching distressed and troubled learners in any art classroom setting.

12:00 – 12:50 PM. **Special Needs Art Education Business Meeting II** will focus on current issues and concerns with teaching art to students with special needs and available recourses. New members welcome.

1:00 – 1:50 PM. Jennifer Orlando presents **Artmaking, Teaching, and Breathing as Emotionally Disturbed in the Education.** She shares her story from diagnosis to discovery of artmaking to navigation of the professional world.

2:00 – 2:50 PM. SNAE Past President Adrienne Hunter presents **Addressing and Coping with Societal Issues in the Art.** She will share her teaching methods for teaching art to troubled and disruptive students in any art classroom setting.

4:30 – 5:20 PM. **Equal access to all: Equity in the artroom through UDL** is presented by Margaret Walker and Susan Hendricks. Learn how to adapt the Universal Design for Learning methodology to meet the needs of students with special needs, ELL, gifted students, and others in a fair, equitable, and achievable way.

4:30 – 5:20 PM. Sharon M. Malley, Karen Keifer-Boyd, and Michelle Kraft present **Students with Disabilities and the Core Arts Standards.** Learn from the presenters who ensured the inclusion of students with disabilities in the new Core Arts Standards.

I hope you have a wonderful experience in New Orleans and learn from the sessions offered by SNAE. I encourage you to submit proposals to your state and national conferences. We need to spread the word about best practices for children with special needs. Keep in touch and let us know what you are doing!

■



SUMMER MICRO-RESIDENCY FOR EDUCATORS JUNE 21-27, 2015

Immerse yourself in art-making while faculty and peer mentors help you push your creative boundaries. Earn continuing education units in this unique residency program for educators of all disciplines. Program includes quality studio time, critiques, museum and gallery visits, behind-the-scene tours, and networking events.

SPACE IS LIMITED. Applicants should be full-time, K-12 educators, with artistic passion. Deadline: May 1, 2015.

IMAGE: VIATICUM BY TAMMIE RUBIN, ART + DESIGN FACULTY
go.illinois.edu/microresidency



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Indiana University of Pennsylvania



HISTORY AND A PAST FORWARD

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

CONFERENCE 2015

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

FOCUS TOPICS

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

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



Teaching for Artistic Behavior Summer 2015 Institute

at Massachusetts College of Art & Design
Boston, MA July 12-17, 2015

Join us this summer for a comprehensive inquiry into the practice of choice-based art education. Our faculty includes K-12 visual art teachers and founders of Teaching for Artistic Behavior.

- ♦ Focused topics for beginning and experienced choice-based educators
- ♦ 3 Graduate credits available
- ♦ On-site housing
- ♦ Museum and studio visits

For a complete itinerary, please visit

<http://teachingforartisticbehavior.org/>

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

MASSART

Professional and
Continuing Education

NAEA Platform and Positions continued from page 1

The 28 NAEA Position Statements cover a wide range of topics including: Community Collaborations, Distance Learning, Diversity in Visual Art Education, Equity for All Students, Ethical Use of Copyrighted Imagery and Primary Sources, Graduation Requirements in the Visual Arts, Professional Development, Student Assessment in the Visual Arts Classroom, Teacher Evaluation and Student Growth, and Visual Arts as a Core Academic Subject.

The Process: How are the topics for new position statements identified and prioritized?

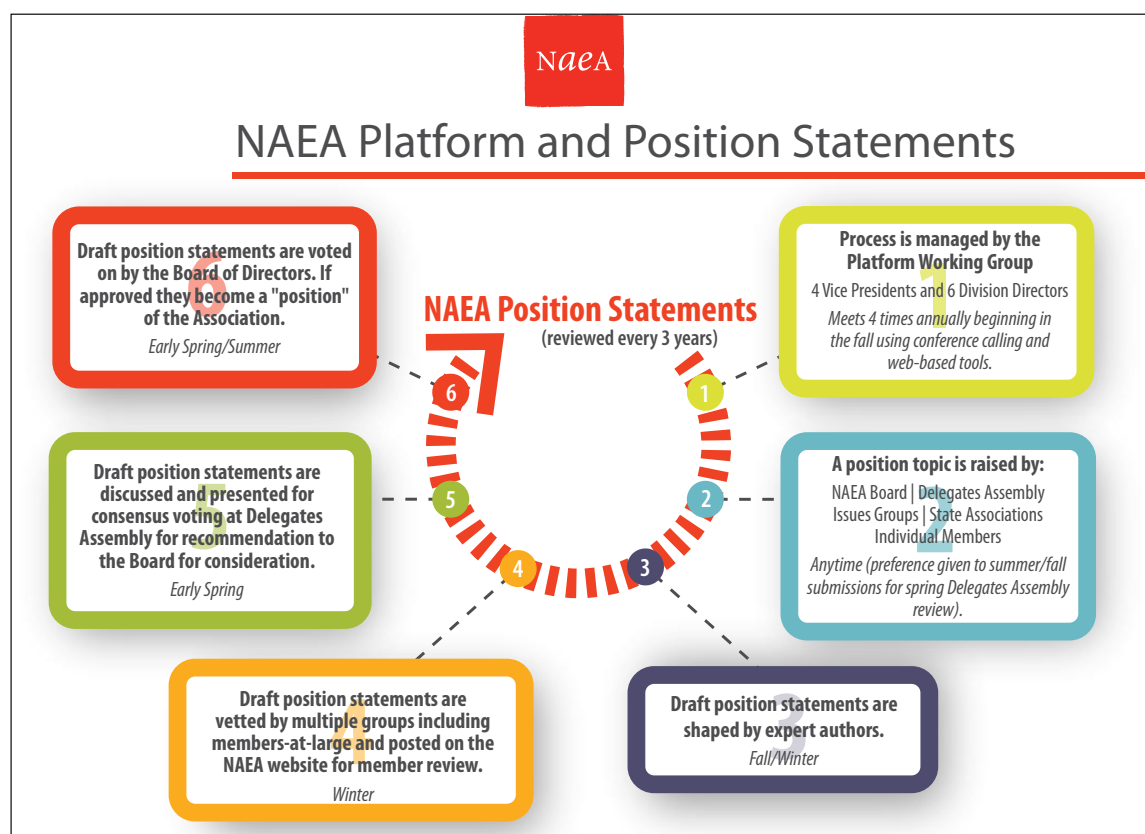
The NAEA Board adopted a formal process in 2009 for developing, adopting, and reviewing NAEA Position Statements. While a list of potential future position statements is maintained within the full document, ideas are generated each year at the Summer Regional and Leadership meetings. Any NAEA member, Division, State Affiliate, and/or Issues Group can recommend topics or issues for an NAEA Position Statement at any time. The Platform Working Group determines which new position statements will be developed at the start of their work each fall, and drafts are developed by December 1st.

The NAEA Platform Working Group

The NAEA Platform Working Group is a standing committee of NAEA Board, consisting of the current Vice Presidents and Division Directors. The Platform Working Group is chaired by the NAEA Vice President serving on the Executive Committee. Each year, the Platform Working Group identifies the issues to be addressed in three to five new position statements and manages the review of position statements adopted 3 years before, to determine if changes are needed.

In Addition to the Platform Working Group, Are There Others Involved in This Process?

The process involves a wide range of people including the Delegates Assembly, Issues Group Chairs, State Association Presidents, and attendees of NAEA's Summer Regional and Leadership Meetings. In addition, the Platform Working Group appoints writing teams of NAEA members to draft the new position statements, unless a draft is presented by those who recommend that the position statement be developed. The Platform Working Group finalizes the drafts of the proposed position statements for the vetting process and discussion at Delegates Assembly.



NAEA Position Statements Process Diagram.

A Vetting Process and NAEA Delegates Assembly Support the Review of Proposed New Position Statements, and Adopted Position Statements are Reviewed Every 3 Years.

A vetting process posts drafts of both the proposed new position statements and the adopted position statements under 3-year review on the NAEA website and a survey is conducted among the Delegates Assembly, Issues Group Chairs, Board Members and Elects, and State Association Presidents to get a sense of whether there will be consensus regarding each position statement during the Delegates Assembly convened at the National Convention. Extensive discussion regarding each proposed new position statement takes place at the Delegates Assembly, which makes a consensus recommendation to the NAEA Board regarding each position statement. This is an important step in building participation in this critical aspect of NAEA governance and leadership development.

When and by Whom are Position Statements Formally Adopted?

With input from the Delegates Assembly, the NAEA Board determines if each position statement is ready to adopt in terms of its clarity and reflection of consensus about the topic or issue among NAEA leadership. The NAEA Board takes action regarding the new draft position statements and changes to those position statements under 3-year review at the board meeting following the NAEA Convention. When adopted, the position statements are posted on the NAEA website.

How Are Position Statements Used?

Examples of how NAEA and its members have used the adopted position statements include members sharing them with their administrators about curriculum issues such as the distinctions between visual arts and technology (including Career Technical Education) and placement of new coursework within the definition of visual arts. The Position Statement on STEAM Education has been shared with the Congressional STEAM Caucus and other associations seeking to develop a position statement on STEAM and by NAEA members at STEAM conferences. The Position Statements on Visual Arts as a Core Subject and Graduation Requirements in the Visual Arts have been used by state leaders in their advocacy efforts. The NAEA Museum Education Division used the Position Statement on 21st Century Skills and Visual Arts Education to make the case with a potential funder/partner in framing the context for a new research project under development.

Share Your Experience

If you have used an NAEA Position Statement, share your experience with NAEA by contacting info@arteducators.org.

On the NAEA Website

An area dedicated to this work can be found on the NAEA website under the heading "About Us/NAEA Platform and Position Statements" (www.arteducators.org/statements). ■



National Art Education Association
1806 Robert Fulton Drive, Suite 300, Reston, VA 20191

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