

INSIDE

President's Message	2
Executive Director's Message	3
Research Commission Report	5
Regional Reports	6
2015 Summer Design Studio	9
CEC DARTS Division	9
Division Reports	10
ESEA Update	11
NAEA Office News	15
Issues Groups Reports	16
Calls for Submissions	20, 21
2016 Curriculum Slam Call	28



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.4
October 2015
\$4.00

"I wanted to improve my knowledge and understanding of the 'connecting' and 'exhibiting' processes addressed in the standards. I am now far more confident about implementing the new standards at my school."

—2015 SummerVision attendee

Two Versions of Museum Exploration as a Professional Learning Community

Although SummerVision 2015 was offered in two different versions—in small town Bentonville, Arkansas, and in the nation's capital—both programs helped educators take advantage of summer break by Nurturing the Nurturer to gain a new creative and reflective perspective (new eyes) within museum environments for 4 art-filled days as a Professional Learning Community (PLC). Designed to help participants gain first-hand knowledge about using the museum as an educational resource, SummerVision 2015—directed by Renee Sandell with Aaron Wade Jones and Zev Slurzberg (SummerVision Crystal Bridges), and Carole Henry (SummerVision DC)—provided participants in both settings with an intensive expeditionary learning experience through on-site, object-specific explorations of artwork and behind-the-scenes examination of the museum itself as a work of art.

The program is guided by Henry's *The Museum Experience: The Discovery of Meaning* (NAEA, 2010) and Sandell's Form+Theme+Context (FTC)™ Palette for Decoding an Art Museum. Using Marking & Mapping™ to link studio experience with critical response, participants visually documented the learning process utilizing a Visual Journal and "Portable Studio" with materials from SVDC sponsors Blick Art Materials, Canson, Derwent (Colart), and Sax School Specialty.

Since 2010, over 240 visual arts and other educators—representing teaching levels ranging from K-12 to higher education, arts organizations, and museums—have attended 11 sessions of SummerVision, with several previous attendees returning for additional sessions.

(continued on p. 7)

2015 School for Art Leaders Class Engaged in Deep Learning

On the 27th of July, 25 art educator leaders gathered in Bentonville, Arkansas, for the School for Art Leader's intensive on-site program at the Crystal Bridges Museum of American Art. This is the inaugural year for NAEA's new School for Art Leaders (SAL) program. Through a competitive application process, a diverse group of art educators was selected for the 2015 SAL Class learning community. The process met the goals of creating a leadership learning community that reflected class members from all geographic regions and professional divisions and represented other aspects of diversity including gender, ethnicity, and length of career experience.



The 2015 SAL Class journey began on July 1 with an online orientation webinar followed by a series of readings and exercises in preparation for the week-long intensive on-site program at Crystal Bridges. The class began building their community even before they met in person through contributions to their own SAL 2015 Class Facebook community.

The on-site program was a great success as evidenced by the evaluations and richness of follow-up work. All worked with great purpose and intensity over the 5 days—engaging in personal reflection, visual journaling, small group exercises, and large group conversations. Class members absorbed carefully curated information from dynamic presentations on leadership skills and strategies focused specifically for leaders in the field of art education.

One of the critical success factors was the unique learning environment provided by NAEA's collaborating partner, Crystal Bridges Museum of American Art. Class members took full advantage of the opportunity to work in small groups in the shade of trees within the museum's nature areas, to have quiet reflection time surrounded by the amazing collection of American art in the museum's galleries, and to build long-lasting professional bonds over dinner at Bentonville's local restaurants. As a special surprise, the group observed the installation of Louise Bourgeois' sculpture, *Maman*, during the first 3 days of the program!

Niki Ciccotelli Stewart, Crystal Bridge's Chief Engagement Officer, offered the SAL guide team insight into how she and the museum staff have applied leadership strategies and what they have learned. SAL guides included other art education experts as well as leadership development and mindful leadership experts external to NAEA.

SAL Class members are continuing their work as they support each other in a series of self-designed leadership experiments, applying the skills and strategies they learned at Crystal Bridges. They are meeting virtually each month using NAEA's new online learning platform. The 6-month program will culminate in December when capstone projects will be presented and shared with all NAEA members to inspire and inform leadership throughout the community.

NAEA has begun planning to invite applicants for the School for Art Leaders 2016 Class. Watch for information on application deadlines, program dates, and how to apply in early February 2016. Learn even more when the 2015 SAL leaders will be recognized and present a Super Session during the 2016 NAEA National Convention. ■

NAEA School for Art Leaders

at Crystal Bridges Museum of American Art



"It is important for all leaders to take the time to reflect and grow. When you teach art, you are in a small community most of the time, so it is good to reach out and connect with other art educators and bring back new resources and strategies.... My mission as an art educator is to have my students see and recognize their leadership potential as artists. The School for Art Leaders has provided the skills to make this happen."

—Laura Milas, Department Chairperson/Teacher,
Willowbrook, IL

"I definitely am feeling equipped to take on challenges that have previously hindered my leadership development. It has given me the necessary confidence to continue honing my gifts, skills, and abilities within arts education thought leadership. In fact, it has granted me a new desire to foster leadership in other arts educators. I'm so thankful and honored to engage in this opportunity!"

—Jeremy Holien, State Visual & Media Arts Education
Specialist, Lakeville, MN



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

Since the 2010 election, voting has been conducted exclusively online for NAEA National Officer elections. This year online voting will be conducted for the offices of Vice Presidents-Elect.

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

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

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

In order to receive an e-mail to vote, make sure your membership is current. Members eligible to vote are Active, Retired, Student, and Life Members who are current at the time the ballot is made available for voting.

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

**SERVING THE
ART EDUCATION
COMMUNITY
SINCE 1947**

naea
NEWS

**NATIONAL
ART
EDUCATION
ASSOCIATION**

President
Patricia Franklin

Past President
F. Robert Sabol

President-Elect
George Szekely

Executive Director
Deborah B. Reeve

Board of Directors

Regional Vice Presidents

Peter Geisser, *Eastern*

Patrick Fahey, *Pacific*

Debi West, *Southeastern*

Elizabeth Harris Willett, *Western*

Division Directors

Thomas Knab, *Elementary*

September Buys, *Middle Level*

Andrea Haas, *Secondary*

Sara Wilson McKay, *Higher Education*

Cheryl Maney, *Supervision/Administration*

Emily Holtrop, *Museum Education*

Amanda Barbee, *Preservice*

Tel: 800-299-8321
703-860-8000

Fax: 703-860-2960

www.arteducators.org

NAEA News (ISSN 0160-6395) is published 5 times a year: February, April, Summer, October, and December by the National Art Education Association, 1806 Robert Fulton Drive, Suite 300, Reston, Virginia 20191.

Annual membership dues in the Association: \$65 (Active and Association Membership); \$35 (Student); \$45 (Retired); \$55 (First Year Professional). Of these amounts, one-tenth is for a subscription to *NAEA News*. Periodicals postage paid at Herndon, Virginia, and additional mailing offices.

Postmaster: Send address changes to: NAEA NEWS, NATIONAL ART EDUCATION ASSOCIATION, 1806 Robert Fulton Drive, Suite 300, Reston, Virginia 20191.

Publications Mail Agreement no. 40624074. Return undeliverable Canadian addresses to: P.O. Box 503, RPO West Beaver Creek, Richmond Hill, ON L4B 4R6 Canada.

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

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



Learning, Sharing, Moving Forward

Patricia (Pat) Franklin

Before I become immersed in each new school year, I always take some time to review my summer. This year I had the privilege of traveling to and participating in three of the four NAEA Regional Leadership Conferences. These conferences are designed to support leaders throughout each of NAEA's four regions. They are held in regional locations during odd years; during even years NAEA hosts a National Leadership Conference that rotates throughout the regions.

With consideration given to our inner visual artist, this past summer's regional conferences were held in a variety of visually fascinating locations. Western Regional Leadership Conference was in Santa Fe, New Mexico, June 19-21. It was led by Western Region Vice President Elizabeth Harris Willett, and Vice President-Elect Cindy Todd, and hosted by the New Mexico Art Education Association with NMAEA Past President Phyllis Roybal. Visual journaling was a must and reflected the inspiration of Georgia O'Keeffe.

I then traveled to Maine for the Eastern Regional Leadership Conference in Northport, June 26-28, led by Eastern Region Vice President Peter Geisser, assisted by Vice President-Elect June Krinsky-Rudder, and hosted by the Maine Art Education Association with MAEA Past President Heidi O'Donnell. Here the cooler climate and woodland setting provided a different journaling inspiration.

Later in the summer I traveled to Coeur d'Alene, Idaho, to attend the Pacific Regional Leadership Conference, July 28-30. This was led by Pacific Region Vice President Patrick Fahey and Vice President-Elect Cris Guenter, and hosted by the Idaho Art Education Association, led by Karen Fothergill and Shawn Phelps, IAEA Co-Presidents. At this conference I was treated to a crash course in geocaching!

While my schedule didn't allow me to participate in this year's Southeastern Regional Leadership Conference, I heard from many of our Southeastern leaders about the value and experience of returning to New Orleans. Congratulations to Southeastern Region Vice President Debi West and Vice President-Elect Scott Russell, and to the Louisiana Art Education Association hosts, LAEA President Margaret Holt and Past President Denise Tullier-Holly.

These regional conferences were rewarding experiences in many ways. I benefited from members' willingness to share, from their openhearted acceptance of me into their regional "family," and from the openness of the many dialogues. I learned a great deal about what makes the NAEA community so special and gathered insight into the ways our association is contributing to the development of leaders in visual arts education.

Each of the Regional Leadership Conferences was different due to location, climate, geography, and resources. The participants represented the diversity of NAEA's members, reflecting different areas of teaching expertise, settings, and assignments. But they were alike in other ways and for other reasons. The participants were all art educators and all leaders of their state organizations. Individuals came together with the common expectation of learning, sharing, and moving forward the missions of their state association and NAEA. They talked about creative approaches to funding supplies, developing community, encouraging staff, and administrative support for their programs—and their dreams for the future of visual arts education.

Another theme I heard in casual conversation was talk about bucket lists. Almost everyone had a list they were working on—myself included! My list is actually based on the artworks included in the text I used to teach my first course in art history. I decided I would

The participants... came together with the common expectation of learning, sharing, and moving forward the missions of their state association and NAEA.

travel to see the actual works of art! In the early days of my teaching career, the commonly used art history texts contained minimal reference to cultures outside of the European tradition, and even fewer, if any, to women. (And yes, I still have that old, original text with checks marking off each work I was able to see first-hand.) As the textbooks expanded to include a wider range of cultures, gender, and a much more inclusive view of what constitutes works accepted as "art," so did my bucket list. The challenge is always fresh and each work and location I check off constitutes another milestone.

It was, and is, exhilarating to stand in front of original works of art and architecture. No flat textbook image can replace the wonder of experiencing the "real." As art educators, it falls to us to open students' eyes and whet their appetite for fully experiencing the world around them; to enable them to express those experiences in visual form; and to have a degree of comfort in talking about, writing, and presenting their work. We have the best job in the world! During the course of the conversations I also heard two teachers discussing how they had built projects for their students around the bucket list theme. Hopefully they will choose to share their very creative approaches and assessment strategies with other classroom teachers through our new Instructional Resources Gallery for members.

In October, I will be leading a return NAEA research delegation to Cuba. We have over 35 members joining us for this project, and Past President Bob Sabol will be helping us compile comparative research data. I wonder, how many of the visual arts teachers who will accompany us have Cuba on a bucket list of their own? I look forward to reporting back to you in the next *NAEA News* with comparisons from the 2011 NAEA research and our revisit following the historic changes in the relationship between Cuba and the United States. In the meantime, I hope you revisit your own bucket list to check off new milestones, and to make certain participation in the NAEA National Convention in Chicago next March is one of them! ■

Patricia Franklin, President

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

Elect: George Szekely

DGS/Professor, University of Kentucky
827 Brookhill Drive, Lexington, KY 40502.
Georgeszekely111@gmail.com

Welcome...
**to the October 2015
issue of NAEA News!**

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

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

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



NAEA Awards Nomination Deadline

NAEA Awards Program 2016

The deadline for the submission of nominations for most 2016 NAEA Awards is **October 1, 2015**.

The NAEA Awards Program Booklet is available for download at www.arteducators.org/awards

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

NAEA State/Province Award

Attention State/Province Association Presidents

October 1, 2015, is the deadline for the submission of your State/Province's official selection for the recipient of the 2016 State/Province Art Educator Award to the NAEA National Office. The form may be downloaded at www.arteducators.org/awards

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

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

MESSAGE FROM THE EXECUTIVE DIRECTOR



Cleansing the Palette

Deborah B. Reeve

Since early August, I’ve been watching with great interest Facebook images of art rooms posted by our members—rooms diligently made ready for students and the new school year. And I had a special moment helping my sister, who teaches kindergarten, prepare her classroom; we carefully arranged tables and tiny little chairs and created colorful learning centers for dressing up and exploring imaginative play.

This ritual happens every new school year as 3.6 million teachers in the United States get their classrooms ready for the 54.4 million students in public and private schools who will be entering their classrooms.

What do your students see during the first day and weeks of school when they enter the space and place where you teach art? The desks and tables neatly set out; exciting new art materials; interesting objects; posters on the walls—all the visual stimuli you so thoughtfully curate to appeal to the aesthetic sensibilities of your students.

And, in anticipation, stepping back and giving the space you’ve prepared for your students a final glance; evoking your own excitement and passion for your work as an art educator. But what do your students see and feel when they walk into your classroom? For those who share your passion for art, the art room provides familiarity and enthusiasm, stretches the imagination, and stirs the creative juices. But what about those students who are simply showing up? What can you do to make their experience powerful, engaging, and conducive to learning?

As mentioned in the summer edition of *NAEA News*, this school year I’m going to be giving lots of thought into exploring the idea of “user experience” from the perspective of various audiences of art education. Call this the year of “experiencing the user experience,” beginning with the students, the primary reason we all do what we do.

The art education classroom is an interactive learning space.

Through art, you help students extend their learning far beyond the curriculum. And it is in that space, that I want to play with the idea of how students experience art beginning with the moment they walked through the door of your art room and began the new school year.

What were the signifiers of art to them? They all saw the same things but each in their own way. What did those objects and posters, all those art materials, mean to them? Did they sense the endless possibility in fresh drawing pads? And how did their non-visual senses come into play? Could they smell the paints and other materials? Were they drawn to the texture of paper samples on the tables? Among all the stimuli you provided, what was most different about the art room in comparison to other classrooms?

And how did your arrangement of the space look to your students on that first day? Did the space appear highly structured and predictable... or were there different seating/workspaces that suggested an out-of-the-ordinary experience awaited them?

There is an entire science—and certainly, a range of philosophies—about how to create environments for teaching and learning. Creating a classroom that is conducive to learning is one of the most important things a teacher can do. The environment you create should spark curiosity and prompt good questions; the environment should help generate ideas from a variety of sources and set the stage for teachable moments, and should lend itself to a variety of learning styles.

More than in most subjects, the art education classroom is an interactive learning space that allows for a variety of learning habits to be consistently modeled. An environment where curiosity, persistence, flexibility, creativity, imagination, innovation, collaboration, understanding, and empathy—what has come to be recognized as “habits of mind”—are cultivated daily.

And equally important, are all the conversations you have with each student about their work—their ideas, progress, and challenges. In my visits to your art rooms and through many conversations with art teachers throughout the US, I know these are the kinds of experiences you provide—the way that you have always worked. And perhaps, the way you have always taught art.

But what if you gave yourself a gentle nudge to think even a bit more? Working from a user-experience perspective: How can you create an even richer way for your students to experience art and learning in your learning space? What new experiences can you create for your students when you bring new energy and focus to your teaching practice rather than teaching as usual? What new learning environment can you create that will promote the exemplary learning experience you want all students to have in your classroom?

One of the core benefits of art education is that it deepens and expands the way students experience the world. And why not start by rethinking the many ways students experience teaching and learning in your art room? And if you missed it, be sure to tune in to several new member benefits:

- Virtual Art Educators at virtual.arteducators.org, where you will find an entire archive of webinar and Convention presentations at your perusal to inform and inspire.
- Art Standards Toolbox, a brand new multi-functional app that will support all of your work with students: a suite of tools for standards-based learning, assessment, and archiving student work. In the app store—free to members!
- New webinar series on topics you’ve identified as hot and trending: www.arteducators.org/webinars

And, watch for the unveiling of NAEA’s new redesigned and cutting-edge new website to be previewed in late fall!

Best wishes for the new school year—I look forward to seeing many of you at your state association fall conferences! And as always, your NAEA staff team is here for you—let us know how we can support and champion your work! ■

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

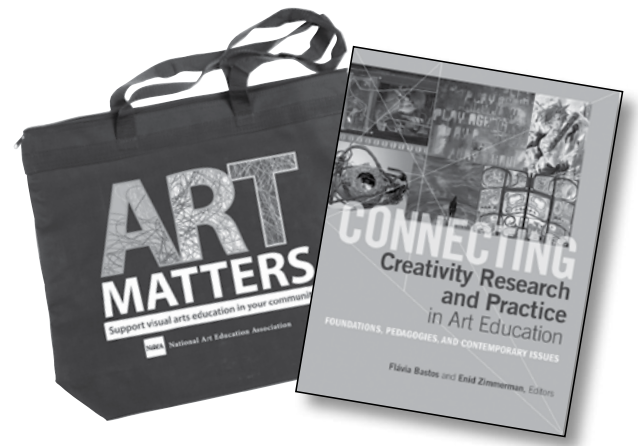
NAEA ORGANIZATIONAL AWARENESS

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

- **SAVE THE DATE! September 26 at 11 AM (EDT).** The 2015 **NAEA Back-to-School Virtual Conference** is your direct connection to professional learning and creative professionals! See more at <https://virtual.arteducators.org>
- **Art Educator Recognition—NAEA AWARDS PROGRAM.** Honoring those who create a lasting impression on the future through visual arts education. Find descriptions of all NAEA awards, nomination instructions, and all forms necessary to nominate an outstanding art educator, student, or supporter of visual arts education at www.arteducators.org/awards. The deadline for most awards is **October 1, 2015.**
- **All New Art Standards Toolbox: A Web-Based App for Art Educators!** View the National Visual Arts Standards; add state and local standards easily; access the Lesson Planner, Unit Designer, and templates; export, add, update, save, print, and share Standards-based units; assess student work using the Proficiency-Based Scoring Tool; upload, view, and print student work; and build class lists. Download it at naeaapp.com
- **VIRTUAL ART EDUCATORS: ONLINE PROFESSIONAL LEARNING.** Access premier professional learning opportunities from anywhere in the world. Choose live and archived webinars, sessions, workshops, and more to create your ideal experience. Design your professional learning experience today! Visit virtual.arteducators.org
- **Meet the NAEA Board of Directors**—the national leaders in your professional field—at www.arteducators.org/board
- **See what NAEA members and Board have identified as priority areas of focus.** Leaders, members, and staff will be working together to achieve the goals set forth in the 2015–2020 NAEA Strategic Vision: www.arteducators.org/about-us/2015_Strategic_Vision.pdf
- **Be inspired by student art!** Visit the NAHS Student Artwork Gallery featuring more than 10,000 images of NAHS and NJAHS member artwork. Student work is 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 49,000+ art student members in 2,000+ chapters across the nation! www.arteducators.org/nahs
- **Visit the award-winning NAEA website**—over 2,206,836 site visits and 8,218,976 page views over the past 12 months. www.arteducators.org. **And watch for the new redesigned website coming late fall!**
- **Connect and share through the NAEA Lesson Design Challenge Pinterest Board.** Are you up for the challenge? See more at www.arteducators.org/lesson-design-challenge
- **Plan! The 2016 NAEA National Convention: LEAD! Share Your Vision for Art Education** will be held March 17-19 in Chicago, IL. www.arteducators.org/convention
- **Thank you to the more than 2,000 members who submitted proposals for Chicago** and congratulations to those whose proposals were accepted following a rigorous peer-review process.
- **Congratulations to the 2015 School for Art Leaders class!** Special thanks to the many guides who facilitated a rigorous and inspirational week of leadership learning at Crystal Bridges Museum of American Art in preparation for the 6-month program.
- **School for Art Leaders** will be inviting applications for the 2016 class in early February.
- **Planning a trip to the Washington DC metro area?** NAEA will be moving to our new home at 901 Prince Street in the heart of Old Town Alexandria, VA—a stone’s throw across the Potomac River from the nation’s capital! Come experience your new “NAEA home”!
- **Congratulations to all who participated in the 2015 Summer Regional Leadership Conferences** and many thanks for your contributions that ensure a strong and vibrant professional community.
- **Volunteer leadership opportunities. Congratulations and thank you to the newly appointed Regional Division Directors** who are part of respective membership Division Leadership Teams working with the National Division Director and Director-Elect to advance the work of the Division. Interested in leadership opportunities? Contact your Regional Vice President or Division Director: www.arteducators.org/board
- **2016 NAEA National Leadership Conference–July 2016.** Confirmed dates to be announced by October 1.
- **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!**



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!



SOCIAL NETWORKING!

www.arteducators.org/socialnetworking



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

ADVOCACY!

www.arteducators.org/advocacy

• ESEA Reauthorization

Both houses of Congress have passed versions of ESEA. See article on page 17 and visit: **www.arteducators.org/esea**

• Arts Education for America's Students: A Shared Endeavor.

View the document, diagram, and press release.
http://ow.ly/urcSY

• NAEA Adopted Position Statements

View position statements as of April 2015.
www.arteducators.org/statements

• NAEA White Papers

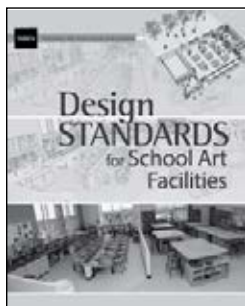
Advocacy White Papers for Art Education communicate the value of visual arts education in a changing educational environment and demonstrate why visual arts education is important for meeting each student's educational needs. **www.arteducators.org/advocacy/whitepapers**

RESOURCES!

www.arteducators.org/store

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

Connecting Creativity Research and Practice in Art Education
Curriculum Inquiry and Design for School- and Community-Based Art Education
Design Standards for School Art Facilities



• Art Matters Advocacy Gear

Express the importance of visual arts education with t-shirts, aprons, tote bags, stickers, and luggage tags.

• National Visual Arts Standards Posters

Order posters for your classroom and colleagues.

• Download the Resources Catalog!

www.arteducators.org/catalog



NATIONAL CONVENTION!



March 17-19, 2016 | Chicago, IL

www.arteducators.org/convention

• The 2016 NAEA National Convention will be held March 17-19 in Chicago, IL. The theme is: Lead! Share Your Vision for Art Education.

• Find resources from the 2015 NAEA National Convention, including session handouts, photos, and videos!
www.arteducators.org/resources

RESEARCH & KNOWLEDGE!

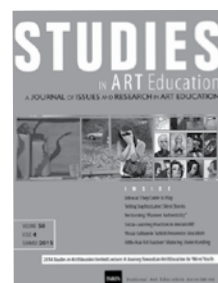
• National Core Arts Standards

Introducing the All New Art Standards Toolbox: A Web-Based App for Art Educators! The Art Standards Toolbox gives art educators the tools to: View the National Visual Arts Standards and add state and local standards easily; access the Lesson Planner, Unit Designer, and templates; export, add, update, save, print, and share Standards-based units; assess student work using the Proficiency-Based Scoring Tool; upload, view, and print student work; and build class lists. To download it, go to: **naeaapp.com**

• Studies in Art Education

Subscribers: The Summer 2015 issue of *Studies* is available in digital format. Access it from the homepage with your NAEA-registered e-mail address.
www.arteducators.org

Subscribe online here:
www.arteducators.org/subscribe



• Implementing the new Visual Arts Standards Webinar Resources

Access the archived recordings, PowerPoint presentations, and transcripts from past webinars here:
virtual.arteducators.org

• 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

• The Interactive Café—a home for all art educators to connect around research—supports user-generated blogs, chats, image and video posts, and more. Members are invited to enter and creatively use the Café in ways that support conversations about research theory and practice in art education. Visit **http://naearesearchcommission.hoop.la/home** and click "JOIN."

NEWS & EVENTS!

• SAVE THE DATE!

NAEA Back-to-School Virtual Conference : Learning and Leading in a Visual Age

Join colleagues from around the world on **September 26, 2015**, to gain fresh lesson ideas and inspiration for a vibrant new school year—all from the convenience of your computer or tablet! Broadcast live from the Phillips Collection in Washington, DC, the 2015 NAEA Back-To-School Virtual Conference is your direct connection to professional learning and creative professionals!
https://virtual.arteducators.org

• NAEA Delegation to Cuba

Join the NAEA delegation led by President Patricia (Pat) Franklin to visit Cuba for the purpose of researching Arts Education, October 11-16, 2015. **www.arteducators.org/delegations**

• Virtual Art Educators: Online Professional Learning

NAEA Virtual Art Educators is a space for you to access premier professional learning opportunities from anywhere in the world. Choose from a growing number of live and archived webinars, sessions, workshops, and more to create your ideal experience. Be informed and inspired by colleagues, artists, and experts offering programming that is 100% art education content and can be applied immediately to teaching and learning. Design your professional learning experience today! Visit **virtual.arteducators.org**

• NAEA Webinar Series

Stay tuned for upcoming webinars and view archives on Implementing the New Visual Arts Standards and research topics.
www.arteducators.org/webinars

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

Check out the "Monthly Mentor" blog, where new topics are introduced by a different award-winning educator 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

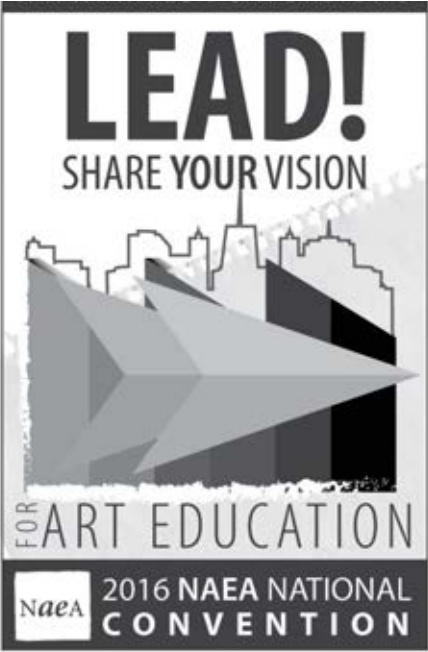
www.arteducators.org/directory

2016 NAEA National Convention: Chicago!

I appreciate this quote by John Naisbitt: “Leadership involves finding a parade and getting in front of it.” My hope is that you will join the National Convention “parade” of about 5,000 other art education leaders next March in Chicago for the 2016 NAEA National Convention.

What a venue, filled with amazing offerings for art educators—museums, galleries, public art, night life—not to mention over 1,000 sessions provided by NAEA members for attendees to learn from and enjoy!

For those of you who attended the 2015 Convention in New Orleans, you know what an amazing experience it can be to bring together professionals with a common interest and passion. Susan Gabbard and Sarah Cress-Ackermann, Program Co-Coordinator—along



with Denise Tullier-Holly, local chair, and the entire local planning committee—introduced new ways of thinking about design and threw an amazing party in the Big Easy to celebrate art education.

NAEA National Convention is the largest annual event for visual arts educators world-wide! The 2016 Convention will be held March 17-19 (yes, opening day is St. Patrick’s Day, so come in your favorite shade of green and be ready to party) and we are expecting another record number of attendees! To accommodate the more than 1,000 sessions, tours, workshops, events, and the Exhibit Hall, **ALL daytime events (beginning Thursday, March 17) will be held at the McCormick Place Convention Center; all evening events will be at the Hilton.** The Convention theme—LEAD! Share Your Vision for Art Education—provides a shared context in which all art educators can come together to learn about and celebrate art education. It is your vision as an art education leader that facilitates and advances visual arts education to fulfill human potential and promote global understanding.

I am working with Anne Becker and Laura Milas, local co-chairpersons, as well as an incredible team of Illinois Art Education Association members to bring you an experience to learn from and remember. The committee and NAEA staff met in May to further planning of speakers, artists, sessions, offsite workshops and tours, vendors, artisan gallery, and opening reception—as well as other events that speak to the festiveness and livelihood that is truly Chicago.



Many of the Chicago 2016 Planning Team met in New Orleans in March to meet and greet and continue planning for the upcoming Convention in Chicago, March 17-19, 2016.

- You won’t want to miss out on the best staff development opportunity for art educators any place in the world. Begin making your plans! Mark your calendar today and start requesting support from your institution, district, or organization to attend.
- As always, this year’s program has been carefully designed to maximize your Chicago Convention experience, including transportation and dining:
- **Pre-Convention Workshops and Delegates Assembly** will be held at the Hilton Chicago Hotel on Wednesday, March 16.
 - **Registration and information** will be at the Hilton Chicago Hotel on Wednesday, March 16, for those who arrive early and want to avoid lines at McCormick Place.
 - A **complimentary shuttle** will run mornings and evenings between the Chicago Hilton, Palmer House, and McCormick Place.
 - McCormick Place offers more than a dozen **dining options** for grab-and-go breakfast and sit-down meals. See www.mccormickplace.com/attendees/food-beverage.php
- Teaching is an art. Leading is an art.** Chicago will be the place to be March 17-19, 2016, to further expand your philosophy and skills as a teacher and leader. Be one of the 5,000 art educators leading the “parade” in the Windy City next March!
- Bob Reeker, 2016 NAEA National Convention Program Coordinator

www.arteducators.org/convention



NAEA Research Commission News: Transition

by Graeme Sullivan, Commission Chair

www.arteducators.org/research/commission

The Research Commission held a summer retreat in July to submit its annual report to the NAEA Board, review activities, and consider future initiatives. This is also a time of transition as some Commissioners complete their service; all Research Commissioners are elected to a 2-year term, with an option for renewal for a further 2 years. Transition is a process that is significant to the responsiveness and dynamism of NAEA, and it is embedded into the rotation system used for members elected to various NAEA committees.

At the summer retreat, we welcomed three newly elected Commissioners: Olga M. Hubbard, Molly Neves, and Raymond Veon. Olga is Associate Professor of Art Education, Teachers College, Columbia University and represents the Museum Division. Molly is Supervisor of Student Teachers, Brigham Young University and serves as the Elementary Division representative. Raymond is Assistant Dean for Arts Education and Director, Arts Access, Caine College of the Arts, Utah State University, and represents the Supervision/Administrative Division. Each newly elected Commissioner has a broad research expertise, and a particular advocacy interest in the division they represent. We are very pleased to introduce them and warmly welcome them to the Commission.

Diversity of perspective, position, and passion is the lifeblood of any organization and ensures the procedures for developing policies, programs, and services remain nimble, effective, and at the forefront of change. The same goals and structures animate the Research Commission. The ques-

tions we considered at the retreat included, “What has the Commission done?” “Have these initiatives been effective?” “What are the Commission’s priorities in meeting its charter?” The way we responded was to consider the “generative spaces” the Commission has created for dialogue and interaction about research as we pursue the mission of building a culture of research across the NAEA membership.

From its inception in March 2012, the Research Commission began establishing avenues for liaison and structures for communication and feedback. In an initial move to create a research identity, goal statements were written to interpret the strategic goals of NAEA—a basis for incorporating research as a core conceptual and operational agency within the Association. These goals were further articulated with the publication of a Research Vision Statement. Establishing a liaison structure gave rise to the NAEA Research Agenda, which is a framework of research questions generated from the membership through the divisions.

Other initiatives include creating a public presence within NAEA through a Commission microsite that serves as a research portal of information and resources. Last year the Commission introduced a series of weeklong online Interactive Café conversations about research related to art teaching and learning that featured extensive input from NAEA members. A webinar on classroom-based teacher research involving teacher-researchers was presented in spring 2015. To foster and sustain members’ emerging research interests the Commission created a working group structure. To date, two working groups have emerged through the Commission: the Data Visualization Group and Professional Learning through Research Working Group. Both have been very active in involving many NAEA members by formally and informally tapping into their research interests and needs, and by building research networks through conference presentations, which in time will lead to publications.

In considering these “generative spaces” for dialogue and interaction about research, an ongoing question for the Commission is to assess the strength and effectiveness of its initiatives while looking to future needs and alliances. The matter arose about creating a more proactive approach to research across the research community and the importance of asking good questions about how research informs professional practice. In particular, a concern was expressed about the lack of research that impacts legislation and public

policy, which is essential if we are to advance the vision that visual arts is at the core of education.

Questions about the tangible impact of art education have long been part of the history of inquiry of researchers since NAEA was established. What have changed are the range of methodological opportunities for undertaking research and the scale of available professional support. The Research and Knowledge area of NAEA’s new Strategic Vision includes a strong emphasis on the role of research as a foundation upon which to more firmly ground the educational value of visual arts, and the accountability needed to communicate this impact with powerful argument and compelling evidence.

The message about the need for effective research advocacy was emphasized in our conversations at the retreat with Sunil Iyengar, Director, Office of Research & Analysis, National Endowment for the Arts. Although the prevailing currency for valid and reliable arts research remains yoked to experimental methods, there is an awareness of the need for flexibility in the design of research studies that are conceptually strong, methodologically robust, and effectively communicate to multiple audiences. Identifying frameworks for reviewing the impact of art education research and exploring new hybrid methods and practices in order to build advocacy arguments that members can adapt and apply remain the Research Commission’s enduring goals. ■

SOUTHEASTERN REGION

COLLABORATE!

“Alone we can do so little; together we can do so much.” —Helen Keller

When we Collaborate and work together, amazing things most definitely happen!

In fact, 28 of your Southeastern Region leaders worked together this summer at our Southeastern Summer Leadership Conference titled Together, We ART Better—and WOW! We met in the culturally rich city of New Orleans (Huge thanks to the Louisiana Art Education Association!) to discuss art education. We were honored to have NAEA Executive Director Deborah Reeve with us and by working together ideas blossomed for ways in which our state art education associations can be even stronger, for YOU, our members! From Governance Structure, Leadership Succession, Developing Strategic Visions, and working on increasing Membership Growth, everyone contributed via World Café sessions where their thoughts and ideas turned into words and images that sparked incredible conversations and will turn into positive change.

When I asked a few of our Southeastern Art Star Leaders to share their thoughts on the ideas around the powerful word **Collaborate**, I received several wonderful responses:

Karen Nobel, Florida Art Education Association President (FAEA) writes, “True collaboration is the sharing of inspirational moments of our leadership time together, with our members. Nicole Crane, FAEA President-Elect and I had the wonderful opportunity of surrounding ourselves with leaders from our region and it was a professionally and personally rewarding experience and one we are excited to take back to our members!”

Linda Conti, Virginia Art Education Association Vice President, writes this lovely example of Collaboration, “I always encourage art educators to look for new ways to collaborate. Our state and national conferences give us opportunities to connect with art teachers from far and wide. Many times I have conducted artist trading card swaps with people I met at conference. Saskatchewan, New Orleans, Barcelona, and Morocco are some of the places my students have traded cards. At our last Virginia conference, we had an excellent example of collaboration between an elementary, middle, and high school teacher. For the

table decorations at our award breakfast with the theme of Art Transforms, high schoolers made architectural boxes with Richmond graffiti, middle schoolers added doorways and windows, while elementary kids made transformer robots to go on top! This type of Collaboration took our conference to the next level and created an inviting atmosphere for all of our conference attendees, while giving them ideas of creative ways they could collaborate.”

Huge thanks to both Karen and Linda for these powerful thoughts. During our Southeastern Summer Leadership Conference we also had time to make some art and everyone had the opportunity to create their own Blue Dog, based on George Rodrigue’s Blue Dog Series, which would represent their state. These works were so beautiful that we put them together to make a Southeastern Quilt. Just one more way to celebrate the art of Collaboration, as we have now pieced together these small art works to make one beautiful final art work!

And speaking of Collaboration—it’s **State Fall Conference Time**!! I am excited to invite you all to check out the fall conferences going on in the Southeast from October to November—in my opinion, state conferences are the epitome of successful collaborating! I know that I always go home with new ideas, new friendships, and a renewed spirit as to why I chose this incredible profession.

Alabama: <http://aaeaonline.org>. It’s a Jubilee. Oct. 16-17. Fairhope

Florida: [www.faea.org](http://faea.org). In Focus: Education Through the Artist’s Lens. Oct. 8-11. Naples

Georgia: [www.gaea-artforall.org](http://gaea-artforall.org). Rethunk Junk: Oct. 30-Nov. 1. Columbus

Kentucky: [www.kyarted.net](http://kyarted.net). The Incredibly Creative Teacher. Oct. 9-10. Lexington



Top left: Southeastern Summer Leadership Conference.

Left: Our Southeast Art Stars.

Above: Blue Dog Quilt.

Louisiana: <http://laarteducators.org>. Birds of a Feather Flock Together. Oct. 9 -10, Monroe

Mississippi: [www.msarted.org](http://msarted.org). Aligning Our Future. Nov. 12-14. Mississippi College, Jackson

North Carolina: <http://ncaea.org>. Art Takes You Over the Top—50th Celebration. Nov. 5-8. Asheville Renaissance

South Carolina: <http://scaea.org>. Landscapes. Nov.13-15. USC Beaufort

Tennessee: <http://tnarteducation.org>. The Power of Art. Oct. 29-31. Arrowmont School of Arts and Craft, Gatlinburg

Virginia: [www.vaea.org](http://vaea.org). The Nature of Art. Nov. 12-14. Sheraton Roanoke Hotel and Conference Center

So please make sure you all sign up NOW and be a part of your state art education association fall conference—and better yet, ask how you can help out! Leadership in art education could be the most fun and rewarding **Collaboration** I have taken part in so far.

For more information, please check out our Facebook page—NAEA Southeastern Art Stars! And may you all have an incredible school year! Don’t hesitate to contact me if you need anything at all. ■

“Collaboration is valuable because it helps us transcend our individual limits and create something greater than ourselves.”
—Bob Sullo



Debi West
North Gwinnett High School, Art Educator and Fine Arts Department Chair, 113 Abbey Pointe

Way, Suwanee, GA 30024. 404-915-7888. dwestudio@bellsouth.net

Elect: W. Scott Russell, 101 B Prosperity Ave. SE, Leesburg, VA 20175-4145. 571-213-0034. w.scott.russell@lcp.org



State/Province Association/Issues Group Awards

Newsletter Awards

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

Eligibility:

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

Submit:

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

Submit the nomination information listed above and 3 copies of 3 newsletter issues (9 total)* from the previous calendar year (Jan.-Dec.). FOR DIGITAL NEWSLETTERS: Submit the nomination information listed above and one low resolution PDF of 3 separate issues. Please do not send a link to download a newsletter. If you do not receive an e-mail confirmation within 2 days, please enquire to verify that your submission has been received. Large files sent as attachments may inhibit e-mail delivery.

Deadline:

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

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

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

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

Website Awards

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

Eligibility: Issues Groups and State/Province Associations.

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

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

Initial Criteria for Submission

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

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

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

SummerVision continued from page 1



SummerVision Crystal Bridges (SVCB), Bentonville, Arkansas

June 22-25, 2015: A 4-day residency at Crystal Bridges Museum of American Art provided an opportunity to experience museum learning in a small town location focusing on a more in-depth exploration of art, nature, and architecture in a single institution, where participants got to view many sides of the museum experience through participation of its leadership, staff, and education team. In addition to an interdisciplinary focus for STEAM learning (science, technology, engineering, and math [STEM] + art), each SVCB participant had the opportunity to do research on a selected work of art from the permanent collection, using Form+Theme+Context (FTC) research tools along with the Crystal Bridges library and other resources. For the culminating project on the final morning, each participant led the group by presenting Engaging FTC Discoveries from Object-Specific Research in the galleries. Gratitude to all who helped ensure the success of the inaugural session of SVCB 2015: Niki Ciccotelli Stewart, Aaron Wade Jones, Zev Slurzberg, Sally Ball, Alyssa Wilson, Samantha Hutchinson, Catherine Petersen, Sandy Edwards, Anne Kraybill, Dayton Castleman, Ken Robinson, Scott Eccleston, and Sarah Foster.



SummerVision DC (SVDC), Washington, DC

July 21-24, 2015: Educators from all over the US and as far away as Moscow traveled to Washington, DC, to experience museum boot camp that explored the breadth of eight art museums where museum educators modeled diverse, interdisciplinary, and interpretive strategies with specific works from their collections. Highlights of this summer's experiences involved Peacock Room REMIX at the Freer Gallery, The Beach at the National Building Museum, and Elaine de Kooning: Portraits at the National Portrait Gallery. Thank you to the DC museum learning sites and museum educators, including the National Gallery of Art (Elisa Patterson, Lorena Baines, Marjorie Johnson); Freer/Sackler Gallery (Elizabeth Eder); National Museum of African Art (Deborah Stokes); National Museum of Women in the Arts (Deborah Gaston, Laura Hoffman, Ashley Harris); The Phillips Collection (Donna Jonte, Caitlin Brague); National Building Museum (Mary Hendrickse, Caitlin Miller); Smithsonian American Art Museum (Elizabeth Dale-Deines, Peg Koetsch); and National Portrait Gallery (Briana Zavadil White, Anne Showalter).

“This time at Crystal Bridges changed the way I perceive my role as an educator. I will facilitate more and teach MUCH less. I will guide, give opportunities, and be more open to learning from my students after this experience. Thank you for helping me to see the museum as more than a place to go or a place to see things. Now, I can teach my students to see the museum as a place to be and discover, respond and become. It is a living entity rather than merely a place where art goes to die or enter into stasis. Art breathes at Crystal Bridges.”
—2015 CB SummerVision attendee

Social media continues to support our evolving professional learning community. Using the SummerVision DC Facebook group page www.facebook.com/groups/160602843997493 to connect SummerVision participants before, during, and after the 4-day intensive experience, participants shared photographs, visual journals, and insights—with plans to meet at state conferences and at the 2016 NAEA National Convention in Chicago. Plan to join us and become a part of this professional learning community as you immerse yourself in unique museum experiences in 2016. ■

Reference
Henry, C. (2010). *The Museum Experience: The Discovery of Meaning*. Reston, VA: National Art Educators Association.

“Learning from this community has been life changing, eye-opening, and invigorating!”
—2015 DC SummerVision attendee

“The high level of importance placed on our creative processing of information was very refreshing and greatly appreciated.... Being given time to create and respond visually to what we were seeing, hearing, and learning was unique to this academic and artistic setting.”
—2015 DC SummerVision attendee

For more information on SummerVision, visit www.arteducators.org/summervision

EASTERN REGION

Roots of pine seeking pools of water crack through glacial rocks carved into the flow patterns of Maine's daily tides. It was 1971 and I was researching and seeking inspiration for my thesis of stained glass and mosaics. Forty-four years later the inspiration came not only from the rugged coast of Maine, but from the fifty-plus leaders who met in June for the NAEA Eastern Regional Leadership Conference. Maine Art Educators created buttons for all participants featuring a hybrid of a Puffin (Maine's state bird) and a Rooster (the Team East mascot). Hosted by Heidi O'Donnell and the Maine Art Education Association at the idyllic Point Lookout Resort in Northport, ME. Old friends and new shared successes, issues, and problems. One of the great take-aways of the conference came in a note from Diane Wilkins (PAEA) on how she connected with people from Massachusetts and New Hampshire on common issues of restructuring. The NAEA experience of community cuts through isolation and connects us. *Inspired* is the word that describes what we all experienced that weekend. Inspired by Maine and by each other. Eric Hopkins,¹ Maine artist extraordinaire, spoke of his work in glass, painting, science, and flying. Eric's recent book, *Above and Beyond*, set the theme at the Fulton Museum in Camden, Maine, on Saturday. His work and research gave unique perspectives to his art and life. His father's life motto, E Pluribus Unum, "from many one" (the motto on the United States penny), set a model for us in the Eastern Region for all our diversity and perspectives existing in one community. NAEA President Pat Franklin joined us, explaining the structures of NAEA and the

opportunities for leadership. One of the goals of Pat's presidency is to advance diversity in our NAEA community. On the first day of the conference, she shared one of her wonderful personal treasures, a little teddy bear with pins and mementos for all the places she has traveled. Pat and her teddy bear have been around the world and then some! On Saturday evening as we were boarding a schooner, Kristi Oliver (MA) got a call that her mother was to receive a donor heart and Kristi needed to get back to Boston, ASAP! This medical miracle was happening as our "crew" sailed at sunset along a peaceful Maine coast. It was the perfect celebration of our weekend and a connection we were having to the greater universe. Stacy Lord (MA), art teacher at Worcester East Middle School, at one point went out on the bow-sprint of the boat where she fittingly was at the cutting edge of our vessel. Stacy was chosen with her co-worker Howard Fain, who teaches science, to participate in the NASA program SOFIA, Stratospheric Observatory for Infrared Astronomy. Stacy, the first art teacher to be chosen, launched into the stratosphere in August 2015, for two separate ten-hour overnight flights, at 45,000 feet! For more, go to www.massarted.com. Stacy says, "We were all learning at the same time. Conversations, innovation, and creativity come from collaborating on that level. That's something that I try to get my students to do a lot. An idea starts as a little ball that bounces around, and then one person can add to it or



change it and that's where innovation comes from." NAEA innovation is amazing as it "bounces around," along with Pat's goal of a more diverse and accessible community. Deborah Reeve, Dennis Inhulsen, and the NAEA Staff have created a leadership of kindness and service to our members while webinars, apps, and Tools for Art Standards give art education the clout it needs in the market place. A wonderful level of diversity is happening on our NAEA Board, with President-Elect George Szekely bringing his perspective of play at the center of art at a time when the academic pendulum is coming back to creativity and the human spirit. At the NAEA National Convention in New Orleans, George gave a workshop on play and he had with him a teddy bear that might inspire a child. Pat and George have a theme going here and we are lucky to be on this inspiring journey with them. ■

¹ www.erichopkins.com



Elect: June Krinsky-Rudder, 176 Everett St., East Boston, MA 02128-2269. 617-567-4054. jh.rudders@verizon.net

Peter Geisser
Lecturer, UMass Dartmouth
College of Visual and
Performing Arts, 19
Philmont Avenue, Cranston,
RI 02910. 401-829-7142.
petergeisser@cox.net

Clockwise from top left: Eastern Region Team East Conference with artist Eric Hopkins seated-center. Puffin-Rooster hybrid from Maine. NAEA President Pat Franklin with friend. Stacy Lord, NASA SOFIA.

NAEA Digital Periodicals: New Member Benefits for You!

NAEA is pleased to announce an addition to the growing list of member benefits! In January 2016, NAEA's print periodicals, *Art Education* and *NAEA News*, will be available both in print and as **dynamic online digital issues**.

In partnership with educational publishers Routledge/Taylor & Francis, NAEA's periodicals are entering a new phase of expansion and exposure. NAEA Executive Director Deborah B. Reeve explains, "Through this association, both the awareness and the audience for authors and researchers, as well as for NAEA, will grow." She notes two aspects of special interest to members:

- **Bundled Member Benefits:** Beginning March 2016, *NAEA News* will be redesigned and mailed in tandem with issues of *Art Education* as one bundled package.
- **Digital Editions:** NAEA members will have free access to archived issues from *Art Education* and *NAEA News*!

Taylor & Francis will archive all past issues of these periodicals—as well as *Studies in Art Education* (available to subscribers)—in a dynamic, user-friendly, online format for NAEA members to search and access as part of their member-only benefits. The comprehensive archive, available beginning in January 2016, will include all previous volumes of the periodicals.



Each periodical will have:

- Dedicated Web pages—covering scope, editorial board, author guidelines, subscription information, and calls for papers.
- Content in both PDF and HTML formats—for search-in-HTML and print-and-read PDF options.
- Reference linking between articles—for an Internet-style browsing experience while reading.
- Powerful, easy-to-use search and navigation—researchers can find and retrieve information quickly.
- Forward citation linking—directs readers to articles which cite the article being read.
- Really Simple Syndication (RSS) data feeds—researchers can tailor alerts to their interests.
- Articles fully indexed by Google and Google Scholar—increasing visibility in the global research and practitioner communities.

- Ability to e-mail article citations—to yourself or others.

New online platform features:

- Content is indexed correctly and in depth for organizations such as Google.
- Members can access journals and *NAEA News* via iPhone, Android, Blackberry, and tablet devices.
- Authors can create unique profiles for tracking, accessing, and sharing their articles, and monitor usage of their work.

- First Page Preview—readers can “preview” an article by reading the first page, not just the abstract.

Expanded Promotion: Why Art Matters!

Numerous Taylor & Francis Facebook and Twitter accounts will promote journals across various subject areas including Art and Education—highlighting *why art matters* to a larger audience.

NAEA articles will be included in thematic collections created from Taylor & Francis' journal portfolio. Free access to the featured articles will be promoted via e-mail, social media, subject bulletins, and Taylor & Francis Online (TFO). Targeted e-mail campaigns will offer:

- Free online access to editor's choice, highly cited, most read, or “hot topic” articles.
- Free access to virtual issues—a collection of articles based on a theme.
- Calls for papers and press releases for special issues and trending articles.
- Inclusion in print catalogs sent to relevant conferences.

You can expect your member-only access to the new dynamic online digital archive beginning January 1, 2016, and you will receive your first bundled issues of *Art Education* and *NAEA News* in March 2016.

Easy and timely access to these important resources will support will support art educators in YOUR work, and globally position art education research and knowledge to inform teaching and learning worldwide. ■

PACIFIC REGION

Why should art educators consider leadership positions? How does leadership contribute to successful teaching and art curriculum development? Why should an art educator care about nurturing arts leaders?

These questions were explored in the Pacific Region Summer Leadership Conference July 28-30, in Coeur d'Alene, Idaho. Hosted by the Idaho Art Education Association, participants shared association news and explored issues around governance, membership development, leadership succession, organizational vibrancy, and advocacy. Of course, we played too.

At the conclusion, participants were asked to consider the importance of embracing the concept of art educator leader. Responses included:

- It is imperative to be a leader in education in the visual arts because the visual arts are essential to growth, development, and the progress of humankind. We are connected to our world and to one another through shared experiences—all of which are enriched by visual arts. (*Pamelia Valentine, Co-President, Washington Art Education Association*)
- I am an art educator leader so that I can help provide opportunities for my art educator peers to communicate, collaborate, and celebrate art education. (*Pat Roberts, President-elect, Oregon Art Education Association*)
- Art educator leaders inspire and incite inventive ideas. (*Cathy Tanasse, Board Member, Washington Art Education Association*)
- Being a teacher leader gives purposeful meaning to our work as educators by supporting our fellow educators professionally and spiritually to serve the world through art education. (*Katy Shanafelt Board Member, Idaho Art Education Association*)
- If you have skills, desire, and drive—effective leaders in art education will inspire others to follow.... (*Elizabeth Licence President, Colorado Art Education Association*)

In these and other statements, as well as in discussions and reports, themes of transparency, communication, collaboration, celebra-

tion, research, and innovation resound. These themes are important concepts to guide leadership and association development and growth. The Pacific Region Leadership Conference Video Clip Summary can be found at <https://animoto.com/play/Gwe5c20EXiWmZXO0TDINVQ>

And now... news from around the region:

The **Arizona** Art Education Association continues to review and update organizational practices, including board and treasury practices and structure. Documentation of processes and protocol, as well as leadership, will be a continuing focus. **Fall Conference: Back to the Future, Nov. 5-7, Prescott (40th Anniversary)**

The **British Columbia** Art Teacher Association (BCATA) has been working closely with the Ministry of Education writing team to create a new K-12 Visual Arts curriculum. Additionally, BCATA has been working to include social media on its website as a way to attract and communicate with new members. **Fall Conference: Back to the Studio, Oct. 23-24, North Vancouver, BC, Canada**

The **California** Art Education Association (CAEA) is a co-sponsor with California Music Education Association, California Education Theatre Association, and California Dance Education Association of SB 725 (Hancock) to update the California state standards in the Visual and Performing Arts. The bill sailed through the Senate with total bipartisan support and no opposition. On July 15, the bill came before the Assembly Education Committee and again was passed on with a 6-0 vote. CAEA is anticipating passage and the bill will come to the governor in early fall. This political advocacy action has resonated with CAEA members and people are very excited to have a real impact on state policy. **Fall Conference: Proud Past, Bright Future, Nov. 13-15, Sacramento (50th Anniversary)**

The **Colorado** Art Education Association Member Art Exhibition took to the road in 2014-2015. The art show titled, *Expanding the Possibilities* was a process-based show and had 37 members participate. The exhibition toured and continues to tour around various

locations in Colorado to showcase to multiple communities, the work of Colorado art educators. **Fall Conference: Experiencing Synesthesia, Nov. 12-15, Breckenridge**

Idaho completed the Idaho Art Education Association (IAEA) Strategic Plan and is currently focusing on extending the associations reach throughout the state—keeping involvement statewide, not just in and around Boise. IAEA continues to seek to include members and recruit board members from all over the state and is using online meeting software to encourage involvement. **Fall Conference: IAEA Fall Conference, Oct. 1-2, 2015, Wood River Middle School, Hailey**

The **Montana** Office of Public Instruction is rewriting the standards for the arts with the input from the Montana Art Education Association. **Fall Conference: MAEA Fall Conference, Oct. 15-18, Missoula**

The **Oregon** Art Education Association (OAEA) has created “Pop-Up Art Shows” exhibited in an OAEA board member's large delivery truck that travels to events throughout the state, showcasing the art work of students and educators. OAEA also participated in writing and funding, along with the Oregon Department of Education, new Visual Arts and Media Arts standards that will debut this year. **Fall Conference: Going Rogue, Oct. 9-10, Ashland**

The **Utah** Art Education Association (UAEA) kicked off an art advocacy campaign called Art Matters and “themed” the past state conference around it, giving out over 100 aprons and posting the value of the arts on UAEA social media sites. **Spring Conference: Art in the Sun, Feb. 25-27, 2016, location TBA**

The **Washington** Art Education Association is in the process of revitalizing each of the nine regional educational service districts



Participants of the NAEA Pacific Region Summer Leadership Conference.

(ESD), who serve as vice presidents. Each ESD regional vice president(s) is currently working to build a database of art educators in their region. Regions are organizing Facebook pages to foster connections, survey teachers, plan social events, and share lesson ideas. **Fall Conference: Artoberfest: A Celebration of Art Education, Oct. 24, Leavenworth**

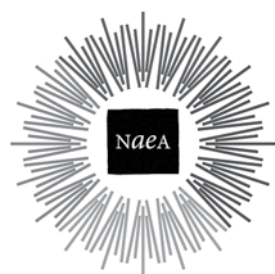
The **Wyoming** Art Education Association (WYAEA) continues to attract new membership. An important focus of their strategic plan is to maintain, strengthen, and celebrate state partnerships with current alliances as well as build new alliances. To this end, partnering organizations are invited to all WYAEA events. WYAEA continues to build community through a variety of methods, heavily leaning on social media and electronic correspondence. **Spring Conference: WYAEA Spring Conference, Feb. 27-28, 2016, Triumph High School, Cheyenne** ■



Patrick Fahey

Associate Professor of Art Education, Colorado State University, D102G Visual Arts Building, Fort Collins, CO 80523. 970-491-6710. patrick.fahey@colostate.edu

Elect: Cris Guenter, Professor of Education, School of Education, California State University. 3 Noyo Court, Chico, CA 95973. 530-898-6157. cguenter@csuchico.edu



SummerStudio DESIGN THINKING



Jack Lew, internationally recognized leader in Design Thinking.

2015 NAEA Summer Design Studio

The first annual NAEA SummerStudio Design Thinking for Art Educators, July 13-17, 2015, was an invigorating “hands-on” studio professional learning experience that exemplified the National Visual Art Standards—sparking the imaginations of art educators from across the country and other nations, and promoting a deeper understanding and working knowledge of Design Thinking.

Participants marveled at the state-of-the-art facilities of host site Nelson-Atkins Museum of Art, in partnership with Cooper Hewitt, Smithsonian Design Museum. Complemented by the generous hospitality and resources of contributing partners Kansas City Art Institute, Crayola, and Kansas City Young Audiences, SummerStudio was repeatedly assessed and characterized as awesome, inspirational, and extremely helpful.

SummerStudio was led by a motivating team of prominent design leaders, including Jack Lew (left), renowned design educator and former manager with Disney and Electronic Arts (EA), and Jacob Simons, award-winning Experience Design Director for NBBJ International Design Firm. They worked with André Thomas from the Department of Visualization at Texas A&M University, and art educators Cheri Sterman, Director of Education for Crayola; Dennis Inhulsen, NAEA Past-President & Chief Learning Officer; Jan Norman, Chair, NAEA Design Issues Group; and Michelle Cheng from the Cooper Hewitt, Smithsonian Design Museum; with facilitation by Lead Design Teachers who are part of the National Art Education Foundation (NAEF) action research project and other experts.

SummerStudio Design Thinking is part of the NAEA scalable and sustainable plan that builds on multiple initiatives, including professional learning and action research on design in the schools. ■



Learning from exemplary peers in CAPS, Center for Advanced Professional Studies.



Above: Design Thinking Challenges in action—learning by doing.

Below: Presentations on team solutions to design challenges.



“Design is art that encourages risk taking, exploration, experimentation, and innovation with a relevant and practical application. It is integral to every art program and to every student’s life. SummerStudio promotes and celebrates the creative process of Design Thinking and opens our eyes to new, inventive possibilities to solve real life challenges and needs.”

—Jan Norman, PhD, National Director of Education, Research & Professional Development, Young Audiences Arts for Learning



Lead facilitators Jacob Simons and Jack Lew.



Teachers explore and share ideas.



Intense engagement in Design Thinking.

A New CEC Division of Visual and Performing Arts Education (DARTS)

By Beverly Gerber

It is a pleasure to announce that the Council for Exceptional Children (CEC) now has a division devoted to the arts. CEC’s Board of Directors approved the **Division of Visual and Performing Arts Education (DARTS)** at CEC’s Annual Convention in April 2015. DARTS grew out of a need that began several years ago: as a result, DARTS goals are:

- To foster collaboration between arts educators and special educators;
- To share arts/special education teaching information and encourage arts research; and
- To advocate for more arts education for individuals with exceptionalities.

Background. In the summer of 2012, the John F. Kennedy Center VSA invited educators and researchers to a National Forum on “The Intersections of Arts Education and Special Education.” This was the first time arts educators (visual and performing) met with special educators to share their stories, insights, and hopes for arts education for individuals with exceptionalities. There was an exhilarating exchange of ideas, but more was needed to bring the fields of special education, visual and performing arts education, arts therapy, and community arts organizations together.

This was the first time arts educators (visual and performing) met with special educators to share their stories, insights, and hopes for arts education for individuals with exceptionalities.

At that time, there was no “umbrella” professional organization for special educators and arts educators. There were, however, strong needs for special education information and training for arts educators, and for special educators to better understand the important roles of the arts for individuals with exceptionalities. At the same time that information was needed, there was no effective way to access arts education/special education teaching information or research.

A national organization was needed to focus on the intersection of the arts and special education and to bring separate groups with similar interests together. The Council for Exceptional Children (CEC) was the appropriate home for these arts/special education goals. CEC, founded in 1922, is the international special education professional organization with over 20,000 members. CEC has divisions that address the students we teach and continuing opportunities to learn about special education. CEC offers the arts an internationally visible, ongoing and supported presence beyond conventions and conferences.

NAEA already has connections with CEC and special educators. NAEA’s Special Needs Issues Group (SNAE) is over 14 years old and many of its members are also CEC members. SNAE and CEC members collaboratively wrote two NAEA textbooks: *Reaching and Teaching Students with Special Needs through Art* (2006) and *Understanding Students with Autism through Art* (2010). The scope of both books required the combined professional expertise of both art educators and special educators. NAEA demonstrates the value of shared professional expertise.

Next steps. To align with CEC’s calendar, DARTS’ fiscal year begins each January 1st and ends on December 31st. Art educators who would like to join CEC and DARTS and participate in this brand new division will find DARTS registration information on CEC’s website **beginning January 1, 2016**. Please spread the word about DARTS to your arts and special education colleagues and check out CEC’s website at www.cec.sped.org ■

Beverly Gerber is President of CEC’s new Division of Visual and Performing Arts Education (DARTS), the first CEC division to focus on the arts for students with disabilities.

More information about DARTS can be found in this issue’s Special Needs in Art Education (SNAE) column on page 24.

SECONDARY DIVISION

Now that school is back in full swing there is some time to reflect on my summer. Although it was extremely busy, it also was incredibly energizing. After school let out, I attended the **Eastern Regional Leadership Conference** (Team East) in Northport, Maine from June 26-28. Peter Geisser, June Krinsky-Rudder, and the entire Team from Maine, including Heidi O'Donnell (NAEA Past President), did a fantastic job. Pat Franklin and Thom Knab were also there. It was an incredible weekend. If you have never attended your regional meeting, I highly recommend it. You don't have to be in a leadership position in order to participate; you just need to be interested. These biennial meetings are a great way to get to know others in your region and learn about leadership opportunities of all sizes. I loved being able to connect with and learn from arts leaders, including secondary teachers from throughout the eastern region. I was able to engage in some great discussions that assisted me in shaping my vision for the Secondary Division over the next 2 years, so stay tuned.

In mid-July, Josh and I met with the rest of the NAEA Board in Alexandria, Virginia. It was a very empowering and energizing weekend. I was excited to see that the overall NAEA membership has grown almost 6% since June 2014 and, that the Secondary Division is 5,306 members strong. There is still great potential for future organizational, and division growth, so we need to continue communicating the advantages of NAEA membership to all. As a

group we participated in an incredible story telling workshop for art educators. The use of personal stories can help explain your ideas and aspirations in compelling and interesting ways and also inspire commitment and attract people. We learned that storytelling in a purposeful way is an effective leadership strategy and can stimulate creativity, and facilitate change. While in Alexandria, we were also able to sneak a peak at NAEA's fantastic new headquarters. The new building in Old Town fits NAEA's image, strategic vision, and mission like a glove. This change is truly exciting and will help take our organization to the next level.

In the time between Maine and Virginia I helped facilitate the **CT Summer Arts Institute**, which focused on the Arts Standards and was geared toward educators from all of the arts disciplines. In addition, I worked collaboratively with teachers in my high school to write curriculum for our advisory program. As I reflect on all my summer activities I realize that the common denominator is the dedication and vision of the incredible educators I had the chance to work with. There was a continual infusion of new and great ideas, energy and foresight resulting in infectious enthusiasm, and a healthy and vibrant organizational culture. Each team of individuals had a demonstrated purpose, and through discourse worked together toward a shared mission. The commitment and investment of everyone inspired and motivated me to do my best work possible. "Leadership is lifting a person's vision

to high sights, the raising of a person's performance to a higher standard, the building of a personality beyond its normal limitations." —Peter Drucker

Also this summer I had the opportunity to review many incredible Convention proposals. I know that you are all looking forward to the **2016 NAEA National Convention in Chicago March 17-19**. With **LEAD! Share Your Vision for Art Education** as the theme there will be some terrific sessions, including the **Secondary Regional Award Winner's Showcase**, **National Award Winner Showcase**, and new this year, the **Outstanding NAHS Sponsor Showcase** where you can see best practices from some exceptional secondary level educators. I also hope that everyone will be able to join the Secondary Division Leadership Team at our **Conversations with Colleagues** session. This is a great opportunity to connect with other teachers and discuss issues, ideas, and direction related to NAEA, art education, and the secondary level. We are also looking forward to an exciting new format for the **Division Awards Celebration** highlighting all of the outstanding art educators being honored.

Looking toward the future. My goal is to harness the incredible motivation and energy I gained over the summer and bring it back to my school and classroom. I have been excited to try new things and share my passion with both my students and colleagues. I encourage you to take advantage of all the professional development opportunities out there

including conferences, workshops, both real and virtual. I hope that had the chance to participate in NAEA's webinars through the **Virtual Art Educators Premier Professional Learning** site. If you missed the great live events this fall you can log on and check out the Monthly Webinar Archives. I hope that you all had a personally and professionally refreshing summer and are having a fantastic beginning to your school year! ■



Andrea Haas

Wethersfield High School,
411 Wolcott Hill Road,
Wethersfield, CT 06109.
860-571-8200 x645. Fax:
860-571-8240. E-mail:
ahaas@wethersfield.k12.
ct.us

Elect: Joshua Drews, 127 Village Walk,
Columbia, SC 29209. 803-603-6948. E-mail:
drewsj1@gmail.com

Regional Directors: Eastern Region: Cindy Henry,
chenry@uek12.org; Southeastern: Marjorie O'Shea,
marjorie.oshea@cms.k12.nc.us; Western Region:
Nicole Brisco, nbrisco@pgisd.net; Pacific Region
Vanessa Hayes-Quintana, sayhayes@mac.com

HIGHER EDUCATION DIVISION

An Aspen Grove and Collective Response

On a recent backpacking trip to Colorado, I was intensely focused on the mountain we were aiming to climb. After a successful peak experience, on the way back to the trailhead, I noticed a young aspen tree and realized that I have never really noticed a small aspen tree before. Usually aspens are tall, towering, and even a bit majestic in my mind. It was this young aspen that made me pause and suddenly become aware that the first bit of the hike had indeed been immersed in an aspen grove. I noticed the expanse of the grove as the whipping wind activated the distinctive rustling of aspen leaves. Looking around, I noticed more young trees and more variety in what comprised the grove. The grove itself was massive and extended across a washed out area from a recent flood. And of course, the wind stirred up the thousands of leaves to create a sound of beautiful, collective response. How had I not noticed it before?

In thinking about this column, I began to relate this discovery to the Higher Education Division within NAEA. More often than not in higher education, we think of ourselves as isolated trees toiling alone, working hard to define our niche in the field. But this way of working can result in disconnections or even erasure of ideas that are very close in content, yet perhaps employ different vocabulary. Hafeli (2009) identified this phenomenon as Scholarly Oblivion, Institutional Amnesia, and Erasure of Research History in a *Studies in Art Education* article by the same name in which she described our collective "propensity for blazing new trails instead of cultivating and broadening, with multiple and diverse perspectives, established paths of inquiry" (p. 373).

Often in these pursuits of the new, we as researchers find solidarity in our mostly

solitary pursuits and become a part of a group, standing tall with theories and research, shaping the landscape of the field profoundly. Accordingly, our new ideas, new theories, and new considerations are important for the sake of new understandings. It is important to test out new ideas and their permutations so that we are able to define them by their limits. Researchers push the field, expand its horizons, and consider new and different relationships. This kind of thinking plays a vital role in the Higher Education Division, but also in the larger NAEA organization.

My recent hike offers similarity in my solitary focus on the immediate goal of climbing the mountain to researchers' predominant ways of working. I had a narrow perspective and did not register the aspen grove surrounding me during the adventure. Because of the nature of higher education, we often become so focused on our solitary or new scholarly pursuits that we fail to realize possible connections or the additional strength that could come from connections.

Of course aspen groves are rhizomes, and as rhizomes, they are multiplying organisms with an intertwined and interactive root system that presents as individualized trees aboveground. Intertwined and interactive connections cannot proliferate if we focus only on the Higher Education division. I was recently impressed to learn that Higher Education membership comprises only 6% of the membership of NAEA. So then, what if the aspen grove is conceived of as the entirety of the NAEA membership with Higher Education connections throughout and branching to preK-12 teacher researchers, museum educators, and community arts educators? I suggest that the aspen grove of NAEA conceived in such a way is much stronger because of that diversity, instead of such connections being considered as weakness to any agenda.

To consider the aspen grove metaphor for a final point, I think back on the rustling leaves that first drew my attention to the unusual tiny aspen tree on our hike. This poem acknowledges the distinctive relationship of aspen trees and the wind:

The sweeping of our horses' manes
Showed us the wind and which way it blew,
But it was the aspens that gave it voice.

Swirling leaves,
Like erratic wings of butterflies,
Shimmered, shook, slapped,
Simultaneously clapping as we passed.¹

That distinctive rustling of aspen leaves signifies the responsiveness of the aspen grove—acknowledging the wind, and giving the aspens a collective voice. In the context of art education and higher education, I wonder about the "winds" that constantly provoke response from our field—in our work. What drives our response to the various winds we encounter? Do we work alone in our responses? Can we recognize and work with more diverse researchers to make responses more robust? Are our responses to the winds of educational reform and the social status of art education strengthened because they are the response of a grove of aspens, a community of researchers and partners? Can conceiving of our division and the larger NAEA organization as an aspen grove, a collective of diversity, help cultivate and broaden, with multiple and diverse perspectives, established paths of inquiry? How might our division more intentionally continue to push the field with important provocations and also build networked paths of inquiry across the organization?

An Opportunity

Please consider participating in a Higher Education Forum at the Chicago 2016 NAEA

National Convention! Proposals are due October 15th on the following topics:

- Higher Education Forum: Leading Toward Social Justice (please send proposals to Amelia Kraehe Amelia.Kraehe@unt.edu)
- Higher Education Division Forum: Art Educators in Academia as Public Intellectual (please send proposals to Juan Carlos Castro JuanCarlos.Castro@concordia.ca) ■

¹ Excerpt from "Riding Through a Grove of Aspens" by Linda Reznicek (June 13, 2011). Retrieved from <https://emilydickinsonsgarden.wordpress.com/2011/06/23/quaking-aspen>

References

Hafeli, M. (2009). Forget this article: On scholarly oblivion, institutional amnesia, and erasure of research history. *Studies in Art Education*, 50(4), 369-381.



Sara Wilson McKay

Chair & Associate
Professor, Department
of Art Education, Virginia
Commonwealth University,
P.O. Box 843084 812 West
Franklin Street, Richmond,
VA 23284. 804-828-0471.
swilsonmckay@vcu.edu

Elect: Jeff Broome, Assistant Professor of Art Education, Coordinator of Teacher Education, Department of Art Education, Florida State University, 1033 William Johnston Building, Tallahassee, FL 32306. jbroom@fsu.edu

Regional Directors: Eastern Region: Juan Carlos Castro, juancarloscastro@concordia.ca; Southeastern Region: Karen Heid, heid@sc.edu; Western Region: Amelia "Amy" Kraehe, amelia.kraehe@unt.edu; Pacific Region: Connie Stewart, connie.stewart@unco.edu

ELEMENTARY DIVISION

Your Elementary Division leadership team has been busy this summer. In July, I attended my first Board Meeting as the Elementary Division Director. It was a very exciting and uplifting experience. In addition to sharing reports and receiving tutorials on NAEA structure and the 12 Principles that Power Exceptional Boards, we were introduced to *A Picture is Worth a 1000 Words: Storytelling for Art Educators* with Andrew Linderman. This was a powerful session which helped the entire Board focus on not only what is important, but also on how to share it when we are advocating for visual art education. Advocacy needs to become a larger part of my practice and that of all art educators' practices as well. Eastern Region Elementary Division Director Sandy Brennan and I attended Team East—The Eastern Regional Leadership Conference. Team East was held in beautiful Northport, Maine June 26-28. Division Director-Elect Jennifer Dahl, participated in the Western Regional Leadership Conference in Santa Fe, New Mexico July 15-19. Ivey Coleman, Southeastern Elementary Division Director, headed to New Orleans for the Southeastern Summer Leadership Retreat, July 16-18. Together, we were all helping to move the mission of NAEA forward through sharing of successes and concerns in our respective states and regions along with working on how to support to NAEA mission statement. We also began looking at existing and possible new position statements for the Association. Your leadership team also just completed reviewing the proposals submitted for the 2016 National

Convention in Chicago. We reviewed over 900 proposals for the Elementary Division; I know the Convention will be filled with very substantive sessions to help further your teaching and yourself personally. I would encourage you to attend and to register early. The convention will take place at the McCormick Place Convention Center and Hilton Chicago Hotel, March 17-19, 2016. The early bird registration deadline is February 18, 2016. You can find more details at the NAEA website www.arteducators.org. The website contains information about registration, hotel reservations as well as materials that will help support your attendance with your administrators.

The Elementary Division will be sponsoring several sessions at the 2016 NAEA National Convention. We will be hosting three carousels. A carousel is designed to have four or so presenters, all sharing a single topic as the audience rotates around the room to each presenter. It is sort of like speed dating but for art learning. The first carousel will focus upon learning in the art room through collaboration. Presenters will share strategies they have used to promote collaboration within their art room as well collaboration with others outside of the arts. The second carousel focuses on learning through technology. There are many great ways in which technology is being used successfully to support art learning and state and national standards. Some of the best will be shared in this session. Experienced educators in the third carousel, will share how they use assessment to promote learning in the art room. Assessment does not have to feel like a "hoop we jump through," but can be used to inform and promote your instruction. Presenters will show a variety of ways they have harnessed assessment to do just that. The Division will also host a Conversation with Colleagues. During this session, leader-



Clockwise from above:
NAEA Summer Board Meeting in Alexandria, VA.
Jennifer Dahl along with the entire Western Regional Leadership attendees.
Thom Knab and Sandy Brennan, with Peter Geisser and NAEA President Pat Franklin, at the Team East Leadership Conference.
Ivey Coleman at the Southeastern Summer Leadership Retreat along with Southeastern Vice President Debi West.



Thomas Knab
Dodge Elementary School,
388 Summer Street
#1, Buffalo, NY 14213.
Tkvolley15@aol.com
Elect: Jen Dahl, 720 Forrest
Street, Black River Falls,
WI 54615. 715-579-8029.
jennifer.dahl@brf.org

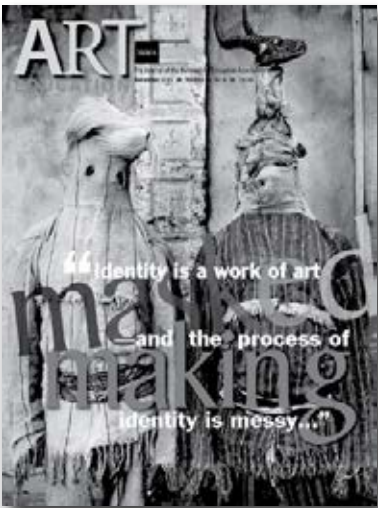
Regional Directors: *Eastern Region:* Sandy Brennan, sbrennan@wocsd.org; *Southeastern Region:* Ivey Coleman, iveycoleman@gmail.com; *Western Region:* Denise Rudd, denise.rudd@aps.edu; *Pacific Region:* Jeffrey Cornwall, jeffreycornwall@gmail.com

NAEA Elementary Division Online
NAEA Elementary Division OnlineNing:
<http://naeaelementarydivision.ning.com>
Facebook: www.facebook.com/NAEAElementaryDivision
Listserv: www.arteducators.org/news/listserv

COMING SOON!
November 2015
Art Education

(UN)MASKED

- *A Far Easier Silence: Evolving Traditions, Cultural Intersections, Entrenched Inequalities*
- *Conversations Extended: Art Education in Context*
- *"I Have Never Witnessed Students So Engaged": The Art of Democracy in Schools*
- *Identity and the Consumption of African American Art in Art Education*
- *Teaching Visual Learning Through Virtual World: Why Do We Need a Virtual World for Art Education?*
- *Viewing Sub-Saharan African Art With Western Eyes: A Question of Aesthetics in the Context of Another Culture and Time*
- *Refugee Children and Art Teacher Training: Promoting Language, Self-Advocacy, and Cultural Preservation*



Instructional Resources
• *Seeing Double: Kehinde Wiley's Portraits*

ALSO: View the 2015 September issue online at:
www.arteducators.org/research/art-education

Senate and House Pass ESEA Reauthorization: Next Steps

By Kathi R. Levin

NAEA has been carefully monitoring the status of activities in the U.S. Congress relative to the reauthorization of the Elementary and Secondary Education Act (ESEA). Before the summer recess, each chamber voted its version of ESEA Reauthorization. Now that both houses of Congress have voted favorably for both bills a conference committee is convened to iron out the differences and result in one bill to move forward for the President to sign.

Before the recess, the leaders of the education committees from the House and Senate —Congressmen John Kline (R-MN) and Bobby Scott (D-VA); Senators Lamar Alexander (R-TN) and Patty Murray (D-WA)— met and determined that Congressman John Kline would chair the conference committee to finalize the legislation for the President to sign. The timeline for next steps, including appointing and convening the conference committee to determine the final bill, will not be determined until after Congress reconvenes from its summer recess. In anticipation of action by a conference committee this fall, the arts education community developed a sign-on letter which organizations, including NAEA, are signing to remind members of Congress of the important points in the two drafts of legislation which are most important for furthering arts education for all students.

Status of Senate Action on ESEA Reauthorization:
The Senate voted to pass S.1777 "Every Child Achieves Act" on Thursday, July 16, by a vote of 81-17.

Status of House Action on ESEA Reauthorization:
The House voted to pass HR5 "Student Success Act" on Wednesday, July 8, by a vote of 218-215.

This bill is significantly different than the Senate's Every Child Achieves Act. It is important to note that this federal legislation, even when/if adopted, is not a state or local mandate. Once a conference committee is convened to finalize one Congressional bill, should ESEA be signed into law by the President, it is clear that local efforts to determine access to the arts will be required.

NAEA works collaboratively with all of the arts education professional associations and national arts associations engaged with monitoring arts and education policy and federal appropriations for arts education.

For more background information about the ESEA reauthorization process, please refer to the issues brief (www.arteducators.org/aad), which serves as NAEA's underlying policy documents regarding reauthorization and represent the consensus policy objectives of over 85 national organizations, including NAEA. ■

PRESERVICE DIVISION

I'm thrilled to introduce you to a collection of preservice members who have truly gone above and beyond the call of duty, especially considering that duty took place in the summer and at the hectic beginning of the semester. These members applied for leadership roles at our 2015 National Convention, and came to form the Student Chapter Development Team. We asked for a small profile, in order to get to know these wonderful individuals.

Student Chapter Development Team

Amanda Caillau



School and Program: University of Nebraska at Omaha, Art Education

Art Education Career Goals: Teaching in a middle school classroom setting, or a community arts education coordinator.

Favorite Art Material from childhood: Crayons.

Julie Drouot



School and Program: University of Cincinnati, Master of Arts in Visual Arts Education + K-12 Licensure Program

Art Education Career Goals: K-12 Art Educator and researcher.

Favorite Art Material from Childhood: Watercolors. I loved how the colors blended so smoothly together!

Kathryn Breuning



School and Program:

University of Northern Iowa, Art Education with a minor in Art History

Art Education Career Goals: Teach in an elementary setting before continuing education.

Favorite Art Material from Childhood: My favorite materials as a child would be sharpies and the different kinds of paper my dad would bring home from work. I always remember getting to draw on the envelopes and scrap order forms.

Lauren Fiegle



School and Program: Mississippi College, Art Education major

Art Education Career Goals: Art Educator.

Favorite Art Material from Childhood: I loved anything that I could mold in my hands. Some of my absolute favorite things were modeling clay, Play-Doh, and even the sandbox. I would play for hours with/in these things.... It makes sense that I'm now focusing in Ceramics and Sculpture in college.

Courtney Hockett



School and Program: University of North Carolina at Pembroke, Art Education

Art Education Career Goals: Museum Educator.

Favorite Art Material from Childhood: Those gel pens

from the 90s, I had every color and drew on literally everything!

Barry Morang



School and Program: Rhode Island College, Master of Arts in Teaching in Art Education

Art Education Career Goals: K-12 Visual Arts Teacher and Adjunct College Professor of Photography.

Favorite Art Material from Childhood: My favorite art material as a kid was crayons; the array of colors, and the way the colors could be blended along with the texture crayons created were my favorite part about using this art material!

Allyson Cook



School and Program: Rowan University, Art Education with Art History minor

Favorite Material from Childhood: As a child, I went through what I call "craft phases," Play-Doh, beading and jewelry, and sewing and

knitting. Drawing with colored pencils has probably been my most consistently practiced and most loved activity.

Along with our Division's Past Director Carla Majczan and Director-Elect Jessica Burton, this is the team that will be helping to support our existing Student Chapters. Our Regional Directors, to be introduced in the next NAEA News issue, will be reaching out to unaffiliated Student Chapters in institutions with Art Education and Art History programs.

We're Here for You!

These support structures are one of our first steps in the direction of NAEA's more established Divisions. As the "new kid on the block" we want to make sure we are in regular communication with all of our members. Make sure that you are signed up to receive our monthly newsletter, as well as following us on our various social media platforms. Get involved: help us plan our webinar topics, tell us what great things your chapter is up to, offer feedback on great fundraising and team building ideas, **establish a professional community as you prepare to enter this great field!** We are the next face of Art Education, and we can always benefit from collective wisdom. I look forward to getting to know more of you in the year to come. ■

Our social media:

Facebook: www.facebook.com/preservicedivision

Twitter: twitter.com/NAEAPreservice

Instagram: [instagram.com/preservice.naea](https://www.instagram.com/preservice.naea)



Amanda Barbee

Graduate Assistant and Doctoral Student, Virginia Commonwealth University, Department of Art Education, 1517 W, Laburnum Ave., Richmond, VA 23227. aebabee.naea@gmail.com

Elect: Jessica Burton, 1635 N. Mohawk, Chicago, IL 60614. jbarton.naea@gmail.com

Regional Directors: Eastern Region: Barry Morang, Jr., bwmorang@gmail.com.

SUPERVISION AND ADMINISTRATION DIVISION

So school has started! In the effort of getting to know each other and share some professional information, I asked our division's regional leaders and director-elect to respond to a few questions.

What is your role?

Gino Molfino (**GM**) is the Coordinator of Fine Arts for Howard County in Maryland, providing instructional support for 380 K-12 fine arts teachers in dance, music, theatre, and visual arts in 76 schools.

Joyce Huser (**JH**) is the Fine Arts Education Consultant for Kansas State Department of Education.

Armalyne De La O (**AO**) is the California Arts Project Director and San Bernardino County Superintendent of Schools Coordinator.

Mabel Morales (**MM**) is the District Supervisor in Visual Arts for Miami-Dade County Public Schools in Miami, Florida.

Lisa Stuart (**LS**) is the Visual Arts Supervisor for Prince George's County Public Schools in Maryland, supervising over 200 art teachers.

Cheryl Maney (**CM**) is the Visual Arts and Dance Curriculum Specialist for Charlotte-Mecklenburg Schools in Charlotte, North Carolina, supervising the visual arts and dance program in 164 schools and supporting over 250 teachers.

How long you have been in education?

GM: Sixteen years total—11 in the classroom teaching at both the elementary (K-5) and high school level and 5 in a supervisory capacity.

JH: Thirty-five years total.

AO: Thirty years total.

MM: Twenty-three years total—14 years as an elementary art teacher and 9 years in my current role.

LS: Eighteen years total—9 years as an elementary art teacher, 8 years as a content specialist, and 1 year in my current role.

CM: Twenty-six years total—12 years as an elementary art teacher, 3 years as an arts integration facilitator, and 11 years in this supervisory role.

What are some personal notes about your life and how you enjoy spending your time outside work?

GM: I am married to a wonderfully understanding woman (who just happens to teach art/photo at the High School level in a different Maryland district). We have a lovely daughter who is 3 years old and completely inquisitive with more energy than the energizer bunny! I am a practicing artist/teacher and enjoy adventures where I can learn something new, foreign travel, outdoor activities, hiking, camping, collecting old film/polaroid cameras, food culture, soccer, playing bocci, and *secretly or not so secretly* drawing/sketching people while sitting in meetings.

JH: Horses and the outdoors are my love. I especially love kayaking and backpacking.

AO: My favorite past-times are camping, off-roading, and reading.

MM: In my personal time, I enjoy spending time with my elderly parents, my adorable Boston Terriers, and traveling extensively.

LS: I have two young children, Caitlin (7) and Colin (5). I enjoy playing and having fun

with my children and my significant other, Christopher, whom I met through NAEA when we served on Delegates Assembly at the same time for different states.

CM: I have two grown children, a son-in-law, one grandson, and a 16-month-old Rottweiler/Pit Bull rescue puppy that keeps me busy. My husband and I enjoy camping, canoeing, traveling, scuba diving, and photography.

Why did you become a supervisor/administrator?

GM: The opportunity came knocking at my door a few years ago and I hesitantly jumped at it. I loved teaching in the classroom and had built a wonderfully collaborative department that helped many students succeed both in and out of the arts. Knowing that I could utilize my ability to clearly communicate what the arts do for children, my knack for seeing the big picture, and the desire to learn new things was beneficial in stepping into the administrative/supervisory role. Each day brings some new challenge and I enjoy the variety in problem solving to make arts education better for all our students.

JH: This role basically fell in to my lap and now I really enjoy it.

AO: I really enjoy working with and supporting teachers.

MM: The leadership position I hold was one desired since I was in college. As a new teacher, I immediately sought out opportunities to work with the former supervisors on curriculum, assessment, and student exhibitions. My work ethics and passion was noticed and I was mentored extensively.

LS: I have always had a passion for leadership and feel it is my job to support art teachers who tend to have small voices in large school systems. I love providing teachers with

feedback that they use to make a difference in their classrooms.

CM: I had stepped out of the classroom to be an arts integration facilitator so the switch to administrator was a little easier as a next step. Other than that, ditto everything GM said.

What do you value most about your role?

ALL: The opportunity to work with new and veteran teachers to see the growth and development of stronger classroom practices in their teaching repertoire... and the opportunity to develop quality arts programs that have a lasting effect on all students throughout the district.

"Be together. Not the same."

Save the date: Supervisors Summit pre-conference at the 2016 NAEA National Convention. More details coming soon! ■



Cheryl Maney

Pre-K Visual Arts and Dance Curriculum Specialist, Charlotte-Mecklenburg Schools, Arts Education, Charlotte, NC. 980-343-0620. E-mail: cheryl.maney@cms.k12.nc.us

Elect: Elizabeth Stuart, Instructional Supervisor, Visual Art, Prince George's County Public Schools, 9201 East Hampton Dr., Capitol Heights, MD 20743. 301-333-0966. E-mail: elizabeth.stuart@pgcps.org

Regional Directors: Eastern Region: Gino Molfino, gino_molfino@hcpss.org; Southeastern Region: Mabel Morales, mmorales@dadeschools.net; Western Region: Joyce Huser, jhuser@ksde.org; Pacific Region: Armalyne De La O, adelao@csusb.edu

CONNECTING RESOURCES

List Serve: Supervision@artedlists.org

E-mail: NAEASupers@gmail.com

E-mail me to gain access to our Facebook group, only open to our division members, and to receive the link to the surveys!

MUSEUM EDUCATION DIVISION

Welcome Back Autumn!

Welcome back crisp, sunny days, crunchy leaves, pumpkin-flavored everything and most importantly, welcome back eager learners to our museums. As we all know the summer is rarely a time to rest for museum educators not with summer camps, planning for the new school year, and programming for amazing special exhibitions and permanent collections. That being said, this time of year, when the kids are back in school, feels like a time of renewal, a time for trying new things and a time to feel reinvigorated about the good work we do in each of our museums. So, sharpen those new #2's and let's get to work.

For this column I have asked a few members of the museum education community to share with you some new initiatives and programs taking place within the division and the association. We start with Michelle Grohe sharing information on the 2016 Museum Education Division Preconference. Michelle has been working really hard with an amazing group of educators in Chicago to plan the 2016 Preconference.

2016 Museum Education Division Preconference: Designing for Transparency (Michelle Grohe, Museum Education Division Director-Elect)

The 2016 NAEA Museum Education Division Preconference will take place on Wednesday, March 16 at the Art Institute of Chicago and Museum of Contemporary Art Chicago. Tuning our ears to the experiences of our audiences as well as our colleagues, we will use Design Thinking as a framework to strengthen our transparency and relevance within and beyond our institutions.

Where are you coming from? Where are your peers and audiences coming from? How are those perspectives communicated? Where can we go together? We will explore these questions through a combination of inter-

active workshop, informal conversations, gallery discussions and a panel featuring active art museum visitors.

Registration for the 2016 Museum Education Division Preconference: Designing for Transparency opens late October with NAEA Convention registration.

You asked, we listened. You said you wanted a platform to share best practices, things you are trying, and new scholarships. Chelsea Kelly (Park Avenue Armory, Youth Corps Coordinator), Sara Egan (Isabella Stewart Gardner Museum, School Partnership Manager), and Emily Jennings (Fine Arts Museums of San Francisco, Manager of School and Teacher Programs) have been working over the summer with Michelle and me to create Viewfinder.

Viewfinder: NAEA Museum Education Publishing Pilot (Chelsea Kelly, Sara Egan, and Emily Jennings)

NAEA Museum Education Division is pleased to announce *Viewfinder*, a pilot publishing project in 2015-2016. Part field-wide forum, part vetted archive, Viewfinder is an online space for practitioners to go beyond sharing best practices by reflecting in-depth on pertinent issues in museum education today. Inspired by our colleagues in museum technology, Viewfinder will publish at a faster pace than print journals while still retaining the rigor of peer review, and will make use of *Medium*, an elegant online publishing platform that allows for easy access, sharing, and conversation. In its pilot year, Viewfinder will publish up to four thematic issues and solicit authors from the field whose articles will be reviewed through an intentionally cross-generational editing process. Watch the NAEA Museum Education listserv for details, and join the conversation when the first issue comes out in mid-October.

If you are interested in getting involved as a contributor or editor, or have ideas or comments, we welcome you to get in touch with the publication organizers: Sara Egan (segan@isgm.org), Emily Jennings (ejennings@famsf.org), and/or Chelsea Emelie Kelly (cekelly@armoryonpark.org).

Finally, I asked Emily Sullivan (Director of Youth & Family Programs, Milwaukee Art Museum) to share a few thoughts about her recent experience at NAEA School for Arts Leaders that took place at Crystal Bridges Museum of American Art this past July. She and Christopher Bruce (Grand Rapids Art Museum, School Programs Senior Coordinator) join an amazing group of educators from across the association taking part this leadership program.

School for Arts Leaders (Emily Sullivan Director of Youth & Family Programs, Milwaukee Art Museum)

I joined NAEA School for Art Leaders this summer, and recently returned from a 5-day leadership experience held at Crystal Bridges Museum of American Art. When asked, "How was it?" words I've used in response are: inspiring, intense, energizing, humbling, and amazing. I was fully immersed in learning from morning into night, enhanced by a gorgeous backdrop of art and nature. While content covered was invaluable—mindfulness exercises, exploring leadership models, and more—the real richness was in our group's dynamic. The leadership guides and my classmates were fully invested in the experience, generous in sharing their stories, and open to growth. As a museum educator, it was enlightening to learn more about the work of art educators working in schools and administration, and where our passions and challenges overlap.

While our week together has come to a close, our connection is ongoing. I look forward to sharing resources with these new

colleagues as we work toward positively impacting our field.

As you can see we have been very busy and more energy is to come. If you are interested in getting more involved please let us know! There are many ways that you can get more involved with the division. From participating in the planning of the division's activities, to learning more about research initiative to participating in one of our Peer 2 Peer Hangouts, you can find all that information here: www.arteducators.org/community/museumed. I would also encourage you all to sign up for the Museum Education Division Listserv www.arteducators.org/members/login?ref=http://www.arteducators.org/news/listserv. This is the primary mode of communication between the division and its members. ■



Emily Holtrop

Director of Learning & Interpretation, Cincinnati Art Museum, 953 Eden Park Drive, Cincinnati, OH 45202. 513-639-2879. emily.holtrop@cincyart.org

Elect: Michelle Grohe,

Director of School and Teacher Programs, Isabella Stewart Gardner Museum, 25 Evans Way, Boston, MA 02115. 617-278-5149. MGROHE@ISGM.ORG

Regional Directors: *Eastern Region:* Barbara A Bassett, bbassett@philamuseum.org; *Southeastern Region:* Mari Robles, maricelle.robles@gmail.com; *Western Region:* Amy Kirschke, amy.kirschke@mam.org; *Pacific Region:* Mike Murawski, mike.murawski@pam.org

2016 NAEA National Convention: Chicago

Join us for the 5th Annual NAEF Fundraising Benefit Event



"Present/Respond/Connect" Friday, March 18

10:30 – 11:50 a.m. (Room location TBA)

Editor and art historian Peter Trippi discusses how and why what's happening in art classrooms today impacts his own work encouraging collectors to talk about art.

Through his magazine, *Fine Art Connoisseur*, Peter Trippi inspires collectors to look more closely at art, then start talking about it with others—no matter how imprecisely. Explaining what we see and why we like (or dislike) something, focuses us, and helps connect us with ideas and with others who share our interest. Trippi's exploration of the Model Cornerstone Assessments (MCA's) created with the new national standards reflects strategies and outcomes which are highly pertinent to what's happening in the fields of connoisseurship and collecting: How do we respond to art personally and in public? How do we describe art and present it to others? What happens when two people have the same responses—or different ones?

This is a ticketed event, open to all NAEA Convention attendees. Light refreshments will be served. Tickets are \$50 (\$40 tax deductible). All proceeds will support the National Art Education Foundation, a 501(c)3 organization.

Naef
INVESTING
in
Leadership, Innovation, and Learning

LEAD! SHARE YOUR VISION FOR ART EDUCATION

NaEA 2016 NAEA NATIONAL CONVENTION

March 17-19, 2016 | Chicago, IL

REGISTER NOW* at www.arteducators.org

*Register now using the downloadable registration form. Online registration opens late October 2015.

Photo Credit: Judith Fowler

MIDDLE LEVEL DIVISION

Leadership as an Artist, Teacher, and Researcher

//You, leaders (aka middle school art teachers), are artists: a realization that should overwhelm as well as humble. It underscores your public role and the risks involved. You are putting your work on display every day, and like an artist, you should know what it feels like to occupy such a perilously exposed space. Additionally, if you take the idea that you are an artist seriously, then you are bound to reflect anew on how you lead and what you might do differently to improve. Works of art are notoriously unfinished; just as one work stops the next begins—bolder, more intimate, more vibrant, more penetrating, more novel, and so on. Great artists always strive to be better artists, no matter how good they may be. In other words, leadership is something you work to perfect over time." O'Malley and Baker, 2015 (p. 10).

Great teachers are great leaders. This is quite obviously true. Great teachers inspire both students and colleagues. They lead by example each day, advocating for their students to have quality art education experiences, spending their "free time" in professional learning pursuits, and investing countless hours in collaboration within their professional learning communities—including their local, statewide art agencies and regional NAEA affiliations. Great teacher leaders are enthusiastic, empathetic, and graciously serve their causes. NAEA wishes to recognize great teacher leaders through our awards programs. Please reach out to your state association and nominate a deserving middle level candidate. The awards deadline is **October 1**.

Teaching, leadership and artmaking are fundamentally research. When in any of

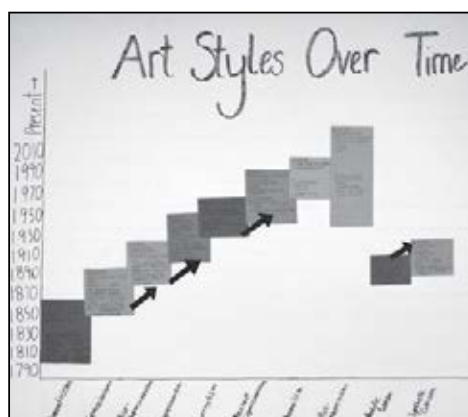
these endeavors, you must develop some foundational knowledge, create objectives or goals for what you want to accomplish, develop hypothesis for how to get there, try it out, define some measure of success, collect and analyze the data, reflect, evaluate, iterate, and then decide if it's worth doing again or worth sharing the results with others.



Chris Grodoski, our NAEA Middle Level Research Commission Representative, is calling for middle level teachers to share with our NAEA community

what you are discovering in your classroom as a teacher, leader, and artist. The daily work of middle level art educators is dizzyingly complex and encompassing. Middle level education frequently represents the last mandatory context in which public school students enroll in visual arts courses, and because our position as bookended by elementary and secondary education, it provides a clear reflection of art education in the United States. To foster communication across the knowledge network of art education, the NAEA Research Commission has developed a number of initiatives, of which I'll forward two: the **Interactive Café** and the **Data Visualization Working Group**; both can be found on the NAEA website. (Personal communication with Christopher Grodoski.)

The Interactive Café is a place for the entire NAEA community to explore and discuss questions and research. It has housed nearly a dozen events connecting art educators



around topics from assessment to reconsideration of how we define ability. Although events are coordinated, anyone can begin new topics and conversations with the 800+ members on the Café, at anytime. The Café is designed for long-form conversations and all past events are archived for the review and knowledge of all NAEA members.

The other initiative I want to highlight is the Data Visualization Working Group.

On the surface, this sounds like a stretch for the middle level art education classroom, but nothing could be further from the truth. The visual world has a long history of communicating hard to know ideas. This includes themes and personal expression, but also condensing and transforming information.

The visual world represents complex interdisciplinary knowledge and is a powerful way for students to communicate personal and social knowledge.

I have also found it helpful for students to refine and communicate declarative and procedural knowledge. Visualizing learned processes, such as creating a how-to guide for drawing proportional bodies in action, and fostering student reflection on what they have learned, as a reflectively visual organization of their own thinking. Pie charts for self-reflection, including time working, researching a project, getting feedback, or being on task is another form of visualizing learning. More complex visualizations, such as identifying cause and result relationships with art historical styles or works, results in thinking processes akin to those in multivariate statistical analyses. In this ever increasing visual culture and its over focus on jobs and metrics, data visualization becomes one more of many advocacy tools for arts education.

It is important that new initiatives from the Research Commission come from the middle level division. As your representatives, Chris and I want to continually foster collaborative conversations relative to research—and want to do so based on your input and needs! Please continue to share your thoughts on

NAEA Middle Level Online

Facebook: www.facebook.com/naea.middlelevel

Twitter: www.twitter.com/naeamiddlelevel

Pinterest: www.pinterest.com/naeamiddlelevel

Listserve: www.arteducators.org/news/listserv

our current initiatives and your needs for new directions at any time. Chris can be reached at cgrodoski@gmail.com ■

Reference

O'Malley, M., & Baker, W.F. (2012). *Every Leader is an Artist: How the Worlds Greatest Artists Can Make You a More Creative Leader*. New York, NY: McGraw-Hill.



September Buys

1322 Mark St NE, Grand Rapids, MI 49525. 231-349-1274. septemberbuys@yahoo.com. Twitter: [septemberbuys](https://twitter.com/septemberbuys)

Elect: Peter Curan, 77 E Plain St. Wayland, MA 01778. 617-721-7888. Peter_curan@wayland.k12.ma.us. Twitter: [Wmsartlab](https://twitter.com/Wmsartlab)

Regional Directors: Eastern Region: Stacy Lord, stacylord@hotmail.com; Western Region: Nikki Kalcevic, knkalcevic@bentonvillek12.org; Southeastern Region: Kristi Harvey, kristi_harvey@whitfield.k12.ga.us; Pacific Region: Mari Atkinson, atkinsonmb@mukilteo.wednet.edu

An alternative approach to teaching Pre-K–12 art that builds student creativity

EXPLORING STUDIO MATERIALS

Teaching Creative Art Making to Children

Mary Hafeli



December 2014 272 pp. 978-0-19-997555-6 paper \$44.95

For more information or to request an exam copy, visit www.oup.com/us/he or call (800) 280-0280.

Not for Profit. All for Education.

As a not-for-profit publisher, Oxford University Press USA is uniquely situated to offer the highest quality scholarship at the best possible prices.

OXFORD
UNIVERSITY PRESS
HIGHER EDUCATION GROUP

BRUSHES WITH HISTORY

IMAGINATION AND INNOVATION IN ART EDUCATION HISTORY

HISTORY OF ART EDUCATION CONFERENCE 2015

NOVEMBER 19-22, 2015
TEACHERS COLLEGE COLUMBIA UNIVERSITY

NAEA is Moving to Historic Old Town Alexandria, Virginia

During the March 2015 meeting of the Board of Directors, action was taken to authorize the execution of a 10-year lease for the first-floor property located at 901 Prince Street in Old Town Alexandria, Virginia. The property, located in the heart of Old Town, is a short distance to the nation’s capital and art museums. Old Town—recognized internationally for its thriving streets lined with centuries-old historic buildings, independent boutiques, and vibrant art galleries including the Torpedo Factory Art Center near the Potomac River—attracts more than 3.35 million visitors annually. The mid-century modern building, located on the corner of Alfred and Prince Streets, was a Buick dealership in the 1930s. NAEA has been working with Hickok Cole Architects to realize its vision for modern, multifunctional space that preserves the integrity of the original bones of the building. NAEA will occupy the entire first floor, including adaptable gallery space to showcase student and member work, meeting and studio space to support professional learning events, and open and closed office space for staff.

The move coincides with the redesign of a new website and the NAEA brand as part of the 2015-2020 Strategic Vision. The NAEA Board and Elects participated in a site visit during the July Super Summer Summit meeting. The architects are working with staff to complete work in anticipation of an October move-in. NAEA’s new home will be celebrated during next summer’s 2016 National Leadership Conference and Super Summer Summit meeting. Another exciting milestone as NAEA approaches its 70th anniversary in 2017!

The Evolution of NAEA’s Physical Footprint

Ralph Beelke, NAEA’s first Executive Secretary, described the establishment of national headquarters in 1958 (following the formation of NAEA in 1947):

The Washington office of NAEA was opened on a sunny day in August, 1958. It didn’t matter that it was a sunny day, for the office was a cubby-hole with no windows, in the basement of the NEA Education Center. There was space for a desk and chair and two visitor’s chairs.... the phone didn’t ring much; there was no mail to speak of; and business was slow.... [but] the dream of “professionalism” for art education was represented by a national association with a secretary and a paid staff was finally being realized. (cited in Dorn, 1997, p. 72)

The opening of the Washington, DC office provided a physical address that brought NAEA together with other professional education associations. Eventually, NEA underwent its own transformation, a

rapid transition from a learned society into the nation’s largest teacher’s union. Because the NEA’s 34 independent departments decided to remain as learned societies, the NEA evicted the NAEA and its sister departments from its downtown Washington building. (Dorn, 1997, p. 73)

The eviction created an opportunity for NAEA to build its own headquarters office at the same time that other education organizations were building their own headquarters in Reston, VA—a newly developed area outside of Washington, DC. NAEA’s new office was dedicated on April 8, 1977, and a milestone celebrated: “the completion of a national center for art education – a visible and significant step in the growth of NAEA and of the profession” (NAEA Building Dedicated, 1977, p. 4). Designed as a unique partial underground building with a flat turf roof, the building won a “Gold Medal Architectural Design Award given by the Society of American Registered Architects, the highest honor for a small sized educational facility” (Dorn, 1997, p. 82).

In 2009, the building was suffering a number of age-related problems and an environmental test confirmed the presence of mold and mildew. After NAEA had occupied the



Above: NAEA staff visited 901 Prince Street in June, before construction began.



Right: the NAEA Board and Elects participated in a site visit during the July Summer Board meeting.

building for more than 32 years, the Board of Directors gave considerable thought to the pros and cons of renovation and related high costs to include ridding the building of mold and mildew. The Board decided to entertain a new vision for NAEA’s headquarters that would present a more public footprint—consistent with advocacy goals—and move NAEA closer to Washington, DC, and the nation’s premier art museums. The Board took action to sell the building and hold the dollars from the sale in reserves for future relocation. The Reston building sold in 2010 and NAEA has been located in interim offices in the NAFME building for the past 5 years until the right opportunity came along that was consistent with the Board’s new vision (and reaffirmed by each successive Board since 2009). ■

References

Dorn, C. (1997). A National Association: Our Growth, Organizational Development, and Special Projects. In J. Michael (Ed.), *The National Art Education Association: Our History—Celebrating 50 Years 1947–1997* (pp. 72-82). Reston, VA: National Art Education Association.

NAEA Building Dedicated. (1977, May). *NAEA News*, 19(5), 4.

NAEA Experiences New Expansion and Growth

Members can take great pride in their stewardship of the NAEA professional community. Since 1947, historic achievements have positioned NAEA as the premier professional association for art educators. With healthy reserves, assets have reached the highest in history and NAEA continues to reinvest dollars toward meeting the goals outlined in the 2015-2020 Strategic Vision. Informed by member-identified needs, new technologies are being introduced through the redesign of a dynamic new website. The Board of Directors sees enormous potential in prioritizing the development of member opportunities for professional learning through webinars, virtual conferences, online courses, and Face-to-Face Institutes.

This work is at the core of NAEA’s mission and provides much needed support for all members during these times of rapid change in education.

In planning forward, the NAEA Board has reviewed organizational capacity and the specific expertise required to lead our strategy during the further development and expansion of educational offerings grounded in the new national standards. NAEA is delighted to announce that Past President Dennis Inhulsen has assumed

these responsibilities as a consultant to NAEA in the role of Chief Learning Officer. As a contracted consultant to NAEA, in keeping with NAEA conflict of interest policies, Dennis resigned from the elected position of Past President, effective June 30, 2015. “While his Board leadership will be missed, this unique opportunity presents a win/win for both NAEA and for Dennis as he retires from the principalship and pursues his interest in professional opportunities within the field of art education. He will bring great energy and focus to NAEA’s development and delivery of comprehensive professional learning opportunities aligned with the new standards,” said President Patricia Franklin.

Consistent with NAEA Constitution/Bylaws, when a vacancy in the Past President position occurs, the President appoints a former Past President to fulfill those leadership responsibilities. The NAEA Board approved the appointment of immediate Past President Robert Sabol to fill the vacated Board position by serving an interim term that began July 1, 2015, and ends March 4, 2017. President Patricia Franklin extended special thanks to Robert during the July meeting of the Board for his willingness to provide further service under these special circumstances as NAEA experiences new growth. ■



NAEA at 2015 China-U.S. Art Education Summit Forum



NAEA leaders were invited to participate in the “Yang Mythos Art Education 10th Anniversary Exhibition and 2015 China-U.S. Art Education Summit Forum” held at Shenzhen University in China. Pictured are Dennis Inhulsen, NAEA Chief Learning Officer; Patricia Franklin, NAEA President; Moses Wang, President and CEO, Mythos Yang Art Education Group; and Robert Sabol, NAEA Past President. NAEA leaders delivered invited presentations about NAEA and the new national visual arts standards and model cornerstone assessments.

WOMEN'S CAUCUS (WC)

<http://naeawc.net>

Sheri Klein, WC Co-President. E-mail: kleinsheri353@gmail.com

Jennifer Motter, WC Co-President. E-mail: jennifer.motter@gmail.com

As we prepare for the 2016 NAEA National Convention, we are mindful of the theme Lead! Share Your Vision for Art Education as it challenges us to effectively model and facilitate leadership in ways that are inclusive, inspiring, and empowering. The subject of voice is an important one for art educators and we lead through many voices that include our physical, theoretical, pedagogical, and artistic voices. The power of our physical voice cannot be underestimated. How we *sound* impacts how we are *heard*, received, perceived, and acknowledged in the world.

Recent research discusses vocal speech patterns such as, "vocal fry" and "uptalk" that can undermine perceptions as having authority, being trustworthy, and even competent (Wolf, 2015). Voices that are too high, monotone, or even soft may also be perceived in similar ways.

Leadership requires both vision and voice.

The challenges for those who lead and seek to lead are to speak, write, create, and express openly with authority, clarity, integrity, and authenticity. Authentic leadership requires the development and expression of a confident, strong, and authentic voice that is aligned with vision, head, and heart.

Feminist leadership is a participative and whole systems approach to leadership practice that supports authenticity and collective

action taking that embraces the ideas, talent, energy, and expertise of others. From this perspective, leadership is not attached to positions, but rather it can emerge from any individual.

In response to Wolf's (2015) analysis of voice, and a concern for and among women to develop confident and authentic voices, WC offers opportunities for its members to articulate and express their authentic voices through sharing ideas on the WC blog, exhibiting in the WC sponsored exhibitions, presenting research at the NAEA National Convention. The WC blog offers opportunities for generating dialogue to positively impact others. We invite and encourage all WC members to submit artwork for inclusion in the upcoming online exhibits: *iArt* and the WC annual juried exhibit associated with the National Art Education Association National Convention. Finally, we encourage the expression of members' voices at the NAEA Women's Caucus sponsored sessions, business meetings and Lobby Activism sessions. We look forward to the next 2016 Lobby Activism session that will be focused on developing and exploring the wide range of approaches to feminist leadership in art education. We look forward to inspiring WC sessions at NAEA that explore leadership and how art educators are transforming their schools, communities, and other sites of practice.

Women's Caucus Award Deadlines

The NAEA Women's Caucus invites nominations for the annual awards for 2016. Please think about outstanding colleagues whom you can nominate. Please go to the WC awards page <http://naeawc.net/awards.html> for details and to review the criteria.

DEADLINE: The deadline for submitting 2016 awards application materials to Award Chairs is **November 15, 2015**.

Send the complete nomination packet in digital form preferably as a single PDF to the respective Award Chair on or before the deadline.

Mary J. Rouse Award—Lisa Kay, lisakay@temple.edu

June King McFee Award—Karen Keifer-Boyd, kk-b@psu.edu

Maryl Fletcher De Jong Award—Cynthia Bickley-Green, bickleygreenc@ecu.edu

Carrie Nordlund Award—Stephanie Wirt, Stephanie.wirt@gmail.com

Kathy Connors Award—Linda Hoeptner-Poling, lhoeptne@kent.edu

Exhibit Opportunities

NAEA Juried Exhibition

The NAEA Women's Caucus is continuing its rich tradition of exhibiting artwork at the 2016 NAEA National Convention. This year, Women's Caucus and its affiliate Caucus members are invited to submit works of art relevant to the conference theme of Leading by Visual Voice. **UPLOAD DEADLINE: November 1, 2015.** **Direct questions to:** Catherine Chen at uaavcecatherine@gmail.com or Elizabeth Garber at elizabethjessiegarber@gmail.com

See <http://naeawc.net> for details, to download the call, and for specific submission directions.

iArt Online Exhibit

How are you using mobile devices such as iPhones, iPads, or Androids to create images and photographs and/or to conduct visual research? What apps are you using? With the wide number of apps available for creating digital photos, drawings, and paintings, this online exhibit is devoted to iArt and the possibilities of combining art+design+culture+social issues+autobiography+technology.

Online Presence

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

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

WC Facebook: <http://www.facebook.com/groups/177480239379>

WC Zotero: https://www.zotero.org/groups/naea_womens_caucus

Submitted works will be posted on the Women's Caucus blog <https://naeawcvoices.wordpress.com>

Images must address the theme with a minimum image resolution (72 dpi) for online posting.

This is a non-juried exhibit and is open to any current WC members.

UPLOAD DEADLINE: November 1, 2015

Direct questions to: Jennifer Motter at jennifer.motter@gmail.com

See <http://naeawc.net> for call details and specific submission directions. ■

Reference

Wolf, N. (2015, July). Young women, give up the vocal fry and reclaim your strong female voice. *The Guardian*. Retrieved from www.theguardian.com/commentisfree/2015/jul/24/vocal-fry-strong-female-voice?CMP=share_btn_link



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.*

SEMINAR FOR RESEARCH IN ART EDUCATION (SRAE)

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

Christopher M. Schulte, SRAE Chair, The Pennsylvania State University, Patterson Building, University Park, PA 16802. E-mail: cms580@psu.edu

Guest Columnists: Wendy Miller, Assistant Professor, Art Education, Undergraduate Coordinator of Art Education, University of Northern Iowa. E-mail: wendy.miller@uni.edu

Rachel Marie-Crane Williams, Associate Professor, Departmental Executive Officer of The Department of Gender, Women's and Sexuality Studies, The School of Art and Art History/Media, Social Practice, and Design, University of Iowa. E-mail: rachel-williams@uiowa.edu

Marilyn Zurmuehlen's Legacy Continues On

This year marks the 34th year of the *Marilyn Zurmuehlen Working Papers in Art Education*. The journal originally began in 1981 as the *Working Papers in Art Education*, but in 1993, after the untimely death of Marilyn Zurmuehlen the publication was renamed adding Marilyn's name to the title. Professor Zurmuehlen mentored many well-recognized names in our field, including Christine Marmé Thompson, Kim Spradling, Steve Thunder-McGuire, Patrick Fahey, Priscilla Fenton, Lisa Schoenfelder, and Julia Kellman.

From a young age, Zurmuehlen was interested in working with clay; she always considered herself to be an artist but she wasn't satisfied to answer all of her intellectual questions through the act of making art. Research was also one of her passions. Like many scholars in the field of art education, she found that some of her questions could only be answered

by talking with others, observing the world, and reading the work of respected intellectuals, like Martin Buber. Next was putting, side by side, all of these bits and pieces to find out where they overlapped, where the edges didn't meet and where new ideas and answers might emerge through the acts of writing and analysis. She found a place at Penn State University in the 1960s where she could pursue her passions: art, research, and teaching. There, she met Larry Kantner and Kenneth Beittel, both of whom would contribute deeply to her developing ideas about art education. Fondly remembering her time at Penn State, she said, "I discovered at Penn State a community of inquiry. That community was affirmed in our questions, it was gratified in our searching, it was enlivened by our artmaking, and it was confirmed by the good will that permeated the differences in our days and the differences in our dreams." (Zurmuehlen, 1990) She graduated from Penn State and took a position at the University of Missouri; eventually she would move to the University of Iowa.

She began *Working Papers in Art Education* in an attempt to create an intellectual home for doctoral students that was broader than just a single institution. Through the years the NAEA Graduate Research Session: Marilyn Zurmuehlen Working Papers in Art Education and the *Marilyn Zurmuehlen Working Papers in Art Education* journal have fostered conver-

sations between institutions that educate doctoral students in the field. The Graduate Research in Art Education Session serves importantly as an occasion in which doctoral students meet their future colleagues and learn more about the cutting edge research that is taking place in different art education programs across the United States and Canada.

The Graduate Research Session allows new scholars to share various methodologies, ideas, and new ways of thinking about art, childhood, world-making, creativity, and education. Martin Buber, one of Zurmuehlen's favored scholars, once wrote,

As we live, we grow and our beliefs change. They must change. So I think we should live with this constant discovery. We should be open to this adventure in heightened awareness of living. We should stake our whole existence on our willingness to explore and experience. (Hodes, 1971, p. 56)

It is through experiences like NAEA's Graduate Research Session and *Marilyn Zurmuehlen's Working Papers in Art Education* that emerging scholars have the opportunity to share the adventure of their discoveries. These opportunities create nurturing spaces for new voices in our field that stretch across institutions and even countries. It is the intent of the University of Iowa to continue to honor the legacy of Marilyn Zurmuehlen, to create a home for

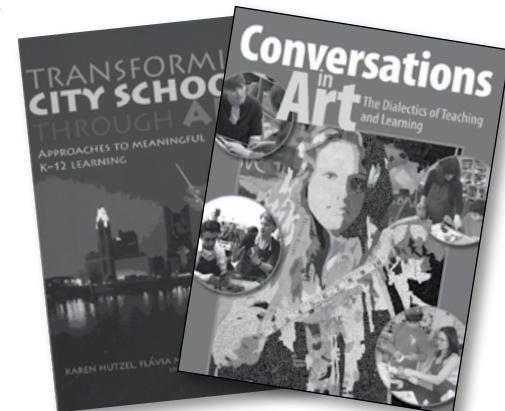
new scholars, and to continue to foster inquiry and community among doctoral programs to strengthen the field of art education. ■

References

Hodes, A. (1971). *Martin Buber: An intimate portrait*. New York, NY: Viking Press.

Zurmuehlen, M. (1990). *Living by narratives in art and art education* (June King McFee Award Acceptance Speech). Kansas City, MO.

NAEA RESOURCES!



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's new website at www.artedtech.org is up and running. We have created several social media hashtags that you can use to share art education technology related information and resources. This information will be automatically imported to AET's new website. You can continue using your favorite social networks, such as Twitter, to share information to the website by using these new hashtags and everyone will be able to view all AET-related information on the AET website:

- **#artedtech** (main tag for sharing everything)
- **#artedtechchat** (for free chatting among members)
- **#artedtechnews** (for news and info)
- **#artedtechtips** (for tools, tips, and tricks)
- **#artedtechvids** (for recorded videos and video seminars)
- **#artedtechlessons** (for lesson and project sharing)
- **#artedtechjobs** (job sharing)
- **#artedtechevents** (event sharing and event info)
- **#artedtechgrants** (grant and scholarship info)

In order to better integrate social media to the new website, we have also recreated our Facebook group and created a new Facebook page. We are now also on other major social networks including Google Plus, Twitter, Pinterest, and freeartists.net. In the future, you will be able to find AET-related videos on YouTube and UStream. Below are the URL's for all AET's new social media channels. You can also go to artedtech.org for the links.

For Social Networking:

www.facebook.com/groups/1662701913963649

www.facebook.com/artedtech

<http://plus.google.com/118375736960429090385/posts>

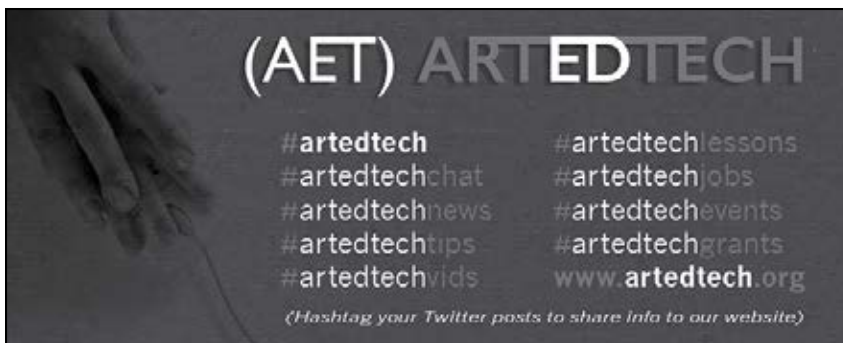
<http://plus.google.com/communities/118372105968489653415>

<http://twitter.com/aetnaea>

For Sharing Lesson Plans and Projects:

www.pinterest.com/artedtech

<http://freeartists.net/artedtech>



For Recorded Videos and Live-Streaming Video:

www.ustream.tv/channel/artedtech

www.youtube.com/channel/UCi9N_tx6P9k1r1oZ6Fs2Q9A

If you have any other suggestion for AET's new website and social media, please contact AET's Vice President of Technology, Krisha Moeller, at kmoeller@dschs.org. Thank you!

The Forest of Technology

Guest Columnist, *Abi Paytoe Gbayee*, Wyoming Art Education Association President.

E-mail: abi@wyarted.org

The saying that "you can't see the forest because of the trees" is one which aptly seems to describe technology. What forest are we even in? Do we even remember? How can we get our bearings so that we can lead others who are looking to us to confidently walk down unknown paths?

It is important to step back and take a look at the big picture in a day and age where technology is a term which describes an ever changing set of hardware and software systems, the place where vocabulary and terminology continually increase in complexity. So in stepping back from the trees, trying to ascertain the true size of the forest, I will admit to becoming overwhelmed. Who has the answers, the resources, the knowledge, or at the very least, who is asking the right questions? For many years I didn't think there was anyone who might know the way or was even on the path ahead of me.

Thankfully, I was wrong. As my involvement in my state association has developed into a deeper involvement with NAEA, I have gained a new perspective on the many, many

resources available to me. However, it is more than just resources, I have found myself part of a bigger community, one that is big enough to have smaller communities contained within it. I think about these smaller communities as places of immense value and support. These communities also go by the name of Issue Groups. They are groups of people with similar interests, circumstances, and needs. These are some of the places I go to find support, to give support, or even to ask questions.

The Art Education Technology (AET) Issues Group is a great one to belong to when faced with what seems to be an insurmountable task of using technology or media in the classroom, needing to integrate technology into curriculum, or staying at the leading edge of what is possible with emerging technologies. The purpose of AET is to "promote the meaningful and creative use

of technology in art education, and establish a structure where art educators interested in art education technology may share ideas and information" (AET Bylaws). Furthermore, the mission of AET is to "encourage and exchange knowledge and ideas related to new media technologies in the making of visual art, art teaching, and research in art education" (AET mission statement). Having been personally lost in the forest of technology, knowing AET is a community whose purpose and mission align with my interests and needs is encouraging.

The benefits of belonging to AET are described on NAEA's AET introduction page (www.arteducators.org/community/committees-issues-groups/aet). One of the benefits of belonging is the opportunity to write articles like this one for NAEA's newsletter. Another big benefit is the opportunity to be nominated for three AET awards related to community service, research, and teaching. The directions to join AET are on the above Web page.

So as we set off down the path in the forest of technology, there is no reason to tread the path alone. Joining the Art Education Technology Issues Group allows us to be a part of a community within the bigger community of NAEA. As we get lost looking at the trees, AET is a resource to help put the forest in perspective and walk the path alongside of us. ■

NAEA RESOURCES!



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

VIRTUAL ART EDUCATORS

PREMIER PROFESSIONAL LEARNING

Virtual Art Educators is an online space for you to access premier professional learning opportunities from anywhere in the world!



Monthly Webinars
Free for NAEA Members!



Archived Content
Free for NAEA Members!



Web-based App!
Free for NAEA Members!



2015 Virtual
Conference!

www.arteducators.org

EARN UNIVERSITY CREDIT! NAEA and California State University, Chico have partnered to offer university level credit for professional learning earned through NAEA and NAEA's Virtual Art Educators. Find out more at virtual.arteducators.org

DESIGN ISSUES GROUP (DIG)

Jan Norman, *DIG Chair*. Consultant and Former Director of Education, Research & Professional Development, Young Audiences Arts for Learning. Cell: 610.608.9200. 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

Summer Highlights of DIG Leadership...



Building upon the success of NAEA's SummerVision professional learning, NAEA introduced **SummerStudio Design Thinking for Art Educators, July 13-17, 2015**, with a focus on the "hands-on" studio design experience in alignment with the National Visual Arts Standards. **SummerStudio** was held in Kansas City, "America's Creative Crossroads," an inspiring example of new ideas and American creativity, and hosted by the Nelson-Atkins Museum of Art in partnership with Cooper Hewitt, Smithsonian Design Museum, with contributing partners Crayola, the Kansas City Art Institute, and Kansas City Young Audiences.

SummerStudio Design Thinking attracted participants from across the country and foreign countries, and was designed to spark the imagination of art educators and teaching artists and designers as they engaged in the innovative process of creative problem solving using Design Thinking, "an inventive process through which problems are identified, solutions proposed and produced, and the results evaluated." Connections were made between the focus on design and the creative process within the new National Visual Arts Standards and 21st-century skills supported by the Common Core State Standards (CCSS), essential skills for innovative entrepreneurship in a creative economy and inventive solutions to real life challenges.

SummerStudio Design Thinking was led by a team of prominent design educators and leaders, including Dennis Inhulsen, NAEA Past President & Chief Learning Officer; Jan Norman, Chair, NAEA Design Issues Group, and design experts from **Cooper Hewitt, Smithsonian Design Museum** education team led by Director of Education Caroline Payson and Michelle Cheng; Jack Lew, renowned design educator and former Senior Manager with Disney and Electronic Arts (EA); Jacob Simons, award-winning Experience

Design Director for NBBJ International Design Firm; and André Thomas from the Department of Visualization at Texas A&M University. Facilitation included exemplary Lead Design Teachers who are part of the **National Art Education Foundation (NAEF)** action research project—Art Education by Design: Creating Communities of Learners through Professional Development and Action Research. **Crayola**, represented by Director of Education Cheri Serman, was a contributing partner, with other experts including Jonathan Knecht, Vice President of Marketing and Creative Services, Kansas City Area Development Council, and Melinda Robino, Program Coordinator, Art Education, Kansas City Art Institute.

The Nelson-Atkins Museum of Art, with leadership from Rosie Riordan, Head of School and Education Services; Adam Johnson, Acting Director of Education; and the education staff, contributed the museum's facilities and resources, and **Kansas City Art Institute** generously hosted the opening reception. **Kansas City Young Audiences**



Presenting team for Summer Studio Design Thinking in Kansas City.



Art Educators at work in Summer Studio Design Thinking.

(**KCYA**) supported implementation through Arts Partners, along with **PREP-KC**. The **University of the Arts**, Philadelphia, offered the opportunity to earn graduate credits.

SummerStudio Design Thinking is part of a scalable and sustainable plan to provide annual professional learning opportunities and was overwhelmingly rated "extremely helpful" by participants. NAEA will continue to support the development of a community of learners and leaders through monthly webinars, a private Facebook site, and ongoing communication and shared resources.

LearnxDesign2015

The 3rd International Conference for Design Research and Education, organized by Design-Ed, Cumulus, and DRS was hosted at the School of the Art Institute of Chicago on June 28-30. This was the first American site for the conference, following Paris, France (2011) and Oslo, Norway (2013). The event was organized by Robin Vande Zande, Conference Chair; Erik Bohemia and Ingvild Digraanes, Conference Proceedings Co-Chairs; Joe Schwartz; Linda Keane; and Drea Howenstein.

The goals for the conference were to: (1) introduce teachers to new methods and tools for design education, (2) provide a collaboration among K-12 teachers, university professors, representatives from design organizations, and museums, (3) increase the knowledge base about design education and new concepts discovered through research, (4) strengthen the connection that design educators have on an international level, and (5) introduce those who are not familiar with Chicago to highlights that make the city famous.

Presentations and workshops such as Designing Spaces, Storytelling in the Design Process, Critically Examining Personal Design Practice, Teachers as Designers, among many others, highlighted the conference. During lunches a documentary entitled *Design & Thinking*, arranged by Delane Vanada and *Pushing Limits: Learning by Design*, organized



Participants in Summer Studio Design Thinking.

by Amy Maggiore, were shown. The first keynote was a debate/discussion with Philip Plowright, Peter Martin, and Teri Giobbia, moderated by Garreth Heidt, on current issues in K-16 design education. The audience was the "4th debater," organized by <remesh, a chat app, similar to text messaging-but allowed us to chat with a group of any size as if it was one person. The second keynote speaker was Murphy MacDonald, IDEO, who spoke on "Activated Empathy." The 3rd day, Live Learning Labs were conducted for elementary and secondary students, allowing the delegates to observe. The students and Linda Keane, who facilitated the elementary level, Delane Vanada and Jackie de Thorne, who worked with secondary students and Helen Slade, who worked with high school students on a Design Slam, gave the final keynote.

The evening events included: a reception at the Chicago Art Institute with Walter Massey, President of the SAIC, as guest speaker; an Architectural Boat Tour, listening to the history of Chicago buildings; and a trolley tour of the city. The closing reception dinner was held at Morgan Manufacturing, a renovated, pre-Chicago Fire building, over 32,000 square feet designed around a concept of industrial elegance. The Lifetime Achievement Award was presented to Victor Margolin, Professor Emeritus of Design History at the University of Illinois, Chicago. The conference proceedings are freely available. If interested, contact Robin Vande Zande, rvandeza@kent.edu ■

CAUCUS ON THE SPIRITUAL IN ART EDUCATION (CSAE)

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

Diane C. Gregory, *CSAE Chair*. Associate Professor of Art Education, Coordinator Undergraduate and Graduate Studies in Art Education, Visual Arts Department, Texas Woman's University. E-mail: dgregory@twu.edu

The Spiritual in Art Education: What's the Big Idea?

One of the goals of the Caucus on the Spiritual in Art Education (CSAE) is to share how we can introduce spiritual concepts into our primarily secular public school art education programs, a challenging goal that has perplexed many of us in CSAE. As providence would have it, this last spring, my graduate students and I set out to explore, study and develop meaningful, instructional units using the *Understanding by Design* (UbD) (Wiggins & McTighe, 2005) curriculum framework, *Rethinking Curriculum in Art*, (Stewart & Walker, 2005) and *Teaching Meaning in Artmaking* (Walker, 2001). We were doing this as part of the semester long assignment for a graduate course I was teaching, called Curriculum, Instruction and Learning in Art Education. Along the way, however, we discovered

and were inspired by the ongoing work of the creators of the HandHeld Art¹ website that is developing relevant and meaningful instructional units or lessons around the art collection of the Columbia Museum of Art and placing them online for educators to use. As it says on the home page, the site is a work in progress. It is also a joint venture between the University of South Carolina and the Columbia Museum of Art. Even though the ideas relate to the specific collection of the Columbia Museum of Art, many of the enduring ideas identified in HandHeld Art such as belonging, community, heroes, identity, relationships, play, suffering—became models for some of my students interested in integrating spirituality into the art curriculum using different works of art that could be found in the Dallas/Fort Worth area. Because of this, many of my students were able to use the UbD framework and the Enduring Ideas of the Handheld website to create art lessons and units that integrated meaningful and relevant spiritually artistic concepts into their art curriculums and that also related to works of art found in local museums.

Many of you may know about the UbD approach for developing K-12 curriculum but may not have considered this framework as a viable way for integrating spiritual art concepts into K-12 art curriculums. I maintain that some of the central components or tenets of this approach such as: Big or Enduring Ideas, Essential Questions, Backward Design, and making learning Relevant and Meaningful making is a viable framework for integrating the spiritual into secular art programs. Also, the NAEA 2015 National Visual Arts Standards are based in part upon some of the philosophy, ideas and approaches of UbD. The new NAEA Art Standards Toolbox, a Web-based app for Art Educators is organized around some of the components of the UbD structure, making it easier to assess and document student learning in art. In any case, as my students and I explored UbD, *Rethinking Curriculum in Art*, *Teaching Meaning in Artmaking*, and explored the HandHeld Art website, we discovered that these are exceptional resources for creating instructional units that center around spiritual themes. Up until last spring, I had struggled to find a way to integrate the spiritual into a

mostly secular art curriculum. I had struggled to find a way to help my preservice teachers develop art lessons and units that involved the spiritual in art for their future secular art students. This may be the case for you, as well. If so, if you are a K-12 art teacher, I hope this column has helped you find a way to integrate the spiritual into your own K-12 art curriculum. And if you teach preservice art teachers, I hope this column has helped you, as well. I invite you to correspond with me about ways you are integrating the spiritual into your art curriculum so that I may share your ideas in this column. ■

¹ <http://handheldart.cas.sc.edu>

References

- Walker, S. (2001). *Teaching Meaning in Artmaking*. Worcester, MA: Davis.
- Stewart, M., & Walker, S. (2005). *Rethinking Curriculum in Art*. Worcester, MA: Davis.
- Wiggins, G., & McTighe, T. (2005). *Understanding by Design* (2nd ed.). Alexandria, VA: Association for Supervision and Curriculum Development.

Join & Visit CSAE Online

Facebook: www.facebook.com/CaucusfortheSpiritualinArtEducation

RETIRED ART EDUCATORS AFFILIATE (RAEA)

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

Woody Duncan, RAEA President-Elect. E-mail: woodyduncan@comcast.net

One of the purposes of the Retired Art Educators Affiliate (RAEA) is to encourage continued personal involvement and development in art education. Even though we are considered to be retired, we still have much to contribute to art education organizations. While making plans for the autumn season, I encourage you to attend your state's art education conference. State conferences provide an excellent opportunity

to connect with long-time professional friends and to meet new ones.

I plan to attend the Illinois Art Education Association Conference: Encounters of the ART Kind, to be held November 5-7 at the Hilton Hotel in Lisle, IL. Several retired members hold leadership roles and/or will give presentations at the conference. The recently formed Illinois Retired Art Educators (IREA) will meet as a group during the conference.

Consider what you can do to be involved in your state's art education association.

NAEA National Convention in Chicago

It's time to start making plans to attend the 2016 National Convention in Chicago, March 17-19, 2016. You can register for the Convention and hotel rooms at www.arteducators.org. The theme Lead! Share Your Vision for Art Education can inspire us to consider how we can continue to lead and to share our vision with other art educators. The RAEA Awards Ceremony and the Annual Business Meeting will be held in consecutive sessions. (Schedule is still in progress.) Since the Awards Ceremony and Business Meeting will be held during the day at the Convention Center and not at a hotel, an early evening meal will be planned at a restaurant near the Convention hotels. RAEA award recipients, retirees, and

guests will have the opportunity to socialize and enjoy a meal together.

2016 Silent Auction

Michael Ramsey (KY) will once again organize the silent auction, which will be held during the Artisan's Gallery. All RAEA members are invited to donate a piece of their own original artwork. If you are not able to submit a work of art, but want to participate, you may sponsor a table by paying a table fee. All tables were sponsored at the last Convention, which allowed for 100% profit from the sales of the artwork. All proceeds support the activities of RAEA. To donate artwork for purchase or to sponsor a table, please contact Michael Ramsey: janeandmichaelramsey@hotmail.com.

RAEA Facebook Page

RAEA President-Elect, Woody Duncan, set up a Retired Art Educators Facebook page. Please check it out and post something.

RAEA To-Do Suggestions

- Send Dean Johns: deanjohns@gmail.com or Bob Curtis: rwcurtis37@gmail.com the contact information of your state representative.
- Contribute artwork and/or sponsor an auction table for the RAEA Auction at



RAEA President-Elect Woody Duncan and NMAEA members who attended the NAEA Western Region Leadership Conference in Santa Fe, NM, June 19-21, 2015.

the NAEA National Convention—the only revenue-producing event to fund RAEA programming.

- Exhibit in the RAEA Members E-Gallery. When submitting work, include: your name and state, title of the work, medium and size, and a short descriptive comment. Your contribution makes the E-Gallery a success.
- Submit an article for publication in the RAEA E-Bulletin.
- Inform the editors, Dean Johns and Bob Curtis, about subjects you would like to see addressed.

You are RAEA!! Participate in making RAEA a vital Issues Group. ■



Do you want to know more about RAEA?

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

LIFELONG LEARNING (LLL)

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

Jenny Urbanek, LLL Chair-Elect, Downtown Montessori Academy, Milwaukee, WI. E-mail: jenny.urbanek@gmail.com

Guest Columnist: Susan Whiteland. E-mail: swhiteland@astate.edu

Ohana is the Hawaiian term for family or community. It brings to mind, warmth, understanding, and cooperation with individuals caring and supporting each other. The term describes Honolulu's growing demographic trend of multigenerational households and age-friendly initiatives. It also describes what many art educators interested in lifelong learning have discovered takes place when multiple aged partners interact together in engaging quality art experiences.

My understanding of Ohana was broadened when I travelled to Honolulu, Hawaii to participate in Generations United's conference, Intergenerational Action on a Global Scale. Generations United¹, an organization dedicated to improving the lives of children, youth, and older adults through intergenerational collaboration, public policies and programs teamed with several other hosts to provide 4 days of refreshment, engagement, networking, and learning. The International Consortium for Intergenerational Programmes (ICIP), Japan's NGO Council on Ageing (JANACA), Seagull Schools, a private, nonprofit early education and adult day service provider, and The United Nations Association (UNAHawai'i) joined with Generations United to provide a stimulating conference designed for program planners, policy makers, educators, and others interested in intergenerational work. Presenters from over 10 countries shared research and successful programming ideas related to building generational relationships.

A pre-conference site visit set the stage for attendees to gain a general understanding about the history and culture of the Polynesian Islands of which Hawaii is a part. As an art educator I appreciated the tour of the Polynesian Cultural Center. The tour gave participants an opportunity to view regional dances, taste authentic traditional foods at a luau, try their hand at weaving from palm

leaves, experience the graceful body language of hula, or take part in other village crafts and games.

On a second pre-conference day participants were able to engage in action projects. One option was to learn about an alternative farm-based community that uses for-profit social ventures to support young people, homeless, and disabled individuals. The pre-conference attendees who chose the Kahumana Organic Farm and Café site visit joined in a crop harvest. I took part in an alternative action project. My touring group saw how the schools and adult day center programs of Seagull schools bring Kupuna, elders and Keiki, children, together for meaningful and enriching encounters. When we arrived at our first stop, Seagull School Ocean Pointe in Ewa Beach, we were invited to share in a Fairy Tale ball. We were warmly greeted by costumed children dressed as prince and princesses who adorned each of us with a lei made of twisted orange yarn. We were then ushered into an open pavilion where elders and children sat together at tables creating paper crowns and sequined fairy wands. We arrived just in time to witness the children invite their elder friends to dance.

The festivities continued with a feast of tropical fruit and punch that coincided with the school's snack time. We had an opportunity to visit with the school's teachers, elders, and children and then boarded our tour bus to arrive at a second campus a few miles away. At the Seagull School Kapolei campus we were able to tour six school classroom buildings and open play spaces. I met one of the Kupuna who was working with young children in a classroom. The intergenerational partners talked and modeled Play-Doh sculptures while we visited.

One of my favorite observations at the school was an intergenerational yoga class where the children and older adults played games and acted out motions of animals stretching and



moving in rhythmic gestures. Most of the older adults sat in wheel chairs while the children sat between them on mats. Each person regardless of age or disability actively engaged in the activity.

The conference itself ran for two days. Keynote speakers, poster sessions, workshops, and roundtable discussions dealt with a myriad of topics from technology applications that support intergenerational programming to postcards that featured oral history interviews.

The postcard project is an activity that I may incorporate into my own lessons for future art educators. The website www.sbyfproject.com details the activity. Presenter Matthew Smith explained that his idea for the project came from his personal dealings of watching his grandfather experience Alzheimer's disease. Smith wrote a children's book entitled *The Spaces Between Your Fingers* to explain the journey and how he found solace in recalling his grandparent's hand grasp positioned between the spaces of his own fingers. Smith focuses on the creative writing that can take place for an interviewer who listens to an elder's account of previous experiences. According to Smith's program, one can write the memory account online, create, and import an appropriate image for the post card, then print out the result to mail to the older adult. A copy of the card is digitally stored



on Smith's website for others to see and offer response.

During the conference I had the opportunity to share about two art education projects that my university students had helped facilitate. In a roundtable discussion I led a hands on experience of pulling relief prints. We discussed how university art students had led a similar activity in a nursing home setting that prompted them to see value in art experiences for aging adults. I also shared in a poster presentation the results of an attitudinal research study. The study investigated views of elementary aged students toward older adults after they worked together in an artmaking activity. Results of the study showed that intergenerational art activities contribute to understanding among generations. ■

¹ www.gu.org

UNITED STATES SOCIETY FOR EDUCATION THROUGH ART (USSEA)

www.USSEA.net

Alice Wexler, USSEA President. Professor of Art Education, State University of New York at New Paltz. E-mail: awex26@gmail.com

An Inclusive World: Bridging Communities, the USSEA and InSEA endorsed conference at the Queens Museum of Art in New York July 17-19, brought a diversity of scholars and practitioners from several disciplines and countries. An exhibition, with the same title, curated by conference organizer **Vida Sabbaghi**, opened at the museum Friday night. Earlier in the day **Tom di Maria**, director of the oldest and largest art community in the world for artists with disabilities Creative Growth Art Center in Oakland, California, gave the opening keynote address. He was followed by panel discussions about, among other subjects, the volatility and misrepresentation of the label "Outsider Art."

The work that the artists do at Creative Growth is not considered by di Maria as strictly Outsider Art, and yet he is careful not to isolate the artists who are sought after by Outsider Art collectors and dealers. Rather, they are visibly part of the contemporary art world. The legacy of deinstitutionalized Outsider Art, which di Maria neither dismisses nor encourages, is only one among multiple cultural discourses. Creative Growth has arrived at an enviable and balanced position in a field that still inspires polemics and theoretical debates.

Creative Growth opened its doors in 1974 while psychiatric institutions across the country were closing. Many of the first generation of artists entered Creative Growth with the label "mental retardation," a catchall label common in institutions. They chose instead to label themselves artists. In his address, di Maria spoke about Creative Growth's non-teaching philosophy in which the staff, who are professional artists, are trained to deflect questions such as, "What should I draw?" "Is it done?" The answers to these questions, says di Maria, must come from the artist. "We learn from each other. We don't interfere. We don't touch the work." He asked the audience difficult questions that led us to reflect on our presumptions about disability and examine the

prevailing notions in our fields. For example, "Can a person with a disability challenge us intellectually?"

di Maria (2015) describes Creative Growth as forming at an intersection of two forces: the closing of institutions and a time of social and political upheaval. The founders, art therapists Elias and Florence Ludins-Katz conceived a radical idea as ad-hoc micro-entrepreneurs by opening their garage to the ex-patients. di Maria said, "They put paint on a table in their garage and said, 'I guess they can come here.' And that's what happened. Just like Hewlett Packard and Apple." He paraphrased Margaret Mead as saying that "if you don't think that the actions of one or two people can change the world, in fact change has never come any other way."

To put this revolutionary act in context, di Maria described a 1972 book called, *The Life of the Retarded Adult* found in a box of the Katz's reading material, which instructed in detail when to take a developmentally disabled adult into public places and when to leave him or her at home.

By departing from the institutionalized version of Outsider Art, the Katzes eliminated the stereotypes that had preconditioned the art world to this distinctive work. They looked upon their artists' works as meritorious and deserving of gallery presence. In addition to being the oldest arts center for individuals with disabilities in the world, Creative Growth's gallery was the first in the country to focus on the art of the disabled, but with the vision of integrating their artists into the richly diverse culture of the community. The popular culture of Oakland and its surrounding artists played a large role since its beginnings. From the start, says Matthew Higgs (2011), director and curator of the White Columns Gallery in New York City, the Katzes envisioned the work of their artists in the public domain, not a privileged support network that perpetuated the



Clockwise from above:
The Unisphere at the Queens Museum.

Dan Barney's workshop.

Carlo Sampreto's PopDog installation.

Creative Growth Art Center. Photo by Ben Blackwell, 2013. Permission from Creative Growth.
Tom di Maria speaking at the Queens Museum.



isolation of formerly institutionalized people. They hired a professional curator to bind the two worlds together toward their future personal economies rather than relying on social services, even though California had the best services in the United States.

The conference topics, and particularly di Maria, invited me to think about broadening the term *inclusion* in public education to include a democratic conceptualization of special education that services all students who are potentially marginalized by poverty, ethnicity, social class, religion, and gender. Scholars, Baglieri Et al. (2011) find the source of the problem in the institutionalization of normalcy and, as a result, the primary practices of labeling and placing students with developmental disabilities. They call the "normative center" a self-sustaining practice that artificially de-centers students who fail to work within the rigid standards of the circumscribed "norm." ■

References

- Baglieri, S., Bejoian, L. M., Broderick, A. A., Connor, D. J., & Valle, J. (2011). [Re]claiming "inclusive education" toward cohesion in educational reform: Disability studies unravels the myth of the normal child. *T.C. Record*, 113(10), 499-516. Retrieved from: <https://www.tcrecord.org/library/abstract.asp?contentid=16428>
- Higgs, M. (2011). *Conversations with Matthew Higgs*. Retrieved from: <http://www.museumofeverything.com/exhibition4/pdfs/MatthewHiggs.pdf>.

CALLS FOR SUBMISSIONS

Call for Papers

Journal of Cultural Research in Art Education

Mini-Theme: *Media in a Post-Racial Society*

Accepting general submissions in keeping with the purposes of the journal to address issues of art, education, and cultural research and submissions specific to this issue's mini-theme—*Media in a Post-Racial Society*—attending to the potential for art educators to act against the prevalence of racism in mass media, engage with social media activism and counter-storytelling and provoke media citizenship through public pedagogy.

2016 Issue of jCRAE (Vol. 33)

Deadline for Submission: November 1, 2015

Manuscript Types: Written manuscripts, graphic novels, photo essays, videos, or digital art pieces in keeping with the focus of jCRAE are welcome. Visit www.jcrae.org for more information.

Senior co-Editors: Karen Hutzal hutzal.4@osu.edu and Ryan Shin shin@email.arizona.edu

Submissions: jcrae1983@gmail.com

A special theme issue of *Studies in Art Education*

Call for Articles, Commentaries, and Media Reviews on
Histories and Historical Research in Visual Arts Education

The last historically themed issue of *Studies in Art Education* was Volume 26(2), Winter 1985. Thirty years later, NAEA, publisher of *Studies*, is nearing its 70th anniversary (1947-2017). A committed cadre of art educators maintains historical research as a primary interest; a number of emerging scholars are doing historical research characterized by revisionist interpretations and innovative methods. Some have speculated that historical research emerges during periods of paradigm shift, raising questions about who does historical research, when and where, and most importantly, why?

Authors may want to consider some of the following questions as they draft submissions:

- Why is historical research important in a field such as art education where practice is informed by theory?
- Many histories of art education have used biography as a lens for understanding the past. Whose professional lives and contributions should be subjects for historical research in art education? Why are those people significant in relation to 21st-century art education?
- What types of historical research studies are needed in the 21st century?
- What questions should we be asking about the past?
- When does something become history? Did history of art education stop with the 1965 Penn State Seminar, or with discipline-based art education, or visual culture art education? Are we at the end of the history of art education, or just the beginning?
- Where should art educators look for historical research questions and methods? How might interdisciplinary approaches inform historical research?
- How might historical research contribute to professional learning for art educators? Should courses in art education histories be required during preservice or graduate programs? If so, why? What can we learn from critically examining histories of our field?

The Senior Editor of *Studies in Art Education* invites manuscripts that address this topic, "Histories and Historical Research in Visual Arts Education." All submissions for this special issue should follow the established submission guidelines for the journal at www.arteducators.org/research/studies

Deadline for submission: January 1, 2016 Theme issue proposed for: Spring 2017

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

Jack Watson, *Columnist*, Chapel Hill High School. E-mail: jwatson@chccs.k12.nc.us

Aaron Knochel, *CSTAE Coordinator*, Assistant Professor, Pennsylvania State University. E-mail: aaronknochel@gmail.com

“Where will the art happen in this?”

asked this flawed question of my students during a brainstorming session midway through a school year bookended by riots in Ferguson and shootings in Charleston, and events in between (including a racially-motivated shooting in our own city, Chapel Hill). In the previous column, Derek Fenner wrote about the need for critical engagement surrounding issues of police brutality and racial oppression, and as a high school studio art teacher, I found myself reflecting on the way I engaged these issues in my classroom. My students were seniors with an interest in socially-engaged art, grappling with their own experiences with violence and hate. They were troubled by the lack of open engagement with these issues throughout the school and wanted to turn their rage into action. My pragmatic inclination was to push these conversations toward a tangible response, even though I knew the process of forming the response was of great value.

Not knowing where the conversations would lead, I put our regular curriculum on hold so that we might open up a dialogue about the #blacklivesmatter movement and events happening in our own communities to pursue possible artworks and actions in response. What followed was a weeks-long inquiry into issues related to race, prejudice, privilege, class, and intersectionality. It began with student-led discussions, and moved into activities such as a collaborative, non-verbal concept map called a write-around where students wrote ideas and responded to one another on large rolls of paper through issues, personal connections, and visual forms. Students formed artistic collectives, planned community murals, staged die-in protests, and even invited a group of teachers and administrators to attend lunch with them to further problematize issues and form responses. At the heart of these inquiries was dialogue in

all of its forms: small groups, whole classes, written exchange, public demonstrations, and the informal debates that followed.

There is pedagogical need for these conversations, of course, but there is also an aesthetic rationale to frame these conversations as social practice. In *Education for Socially Engaged Art*, Pablo Helguera (2011) discusses the nature of verbal exchange as “the center of sociality, of collective understanding and organization” (p. 40). Organized discussions like these “allow people to engage with others, create community, learn together, or simply share experiences without going any farther.” Not all classroom conversations may be viewed as a work of art, but in framing it as such in the context of the art classroom, the socially-engaged classroom becomes a space of student-directed inquiry and possibility where creative communities may form. And it is the accepting of ambiguities, such as the lack of closure Helguera describes above, that mirrors the complexities of the issues, and leads to a deeper critical engagement than a single artwork or research paper might allow.

I told a colleague about these conversations and posed the same question to him, “Where is the art in all of this?” At that point, I was still concerned about the lack of tangible product after several weeks’ work. His response was “Maybe the conversation is the art.” My students, at least intuitively if not explicitly, understood this as well. They felt empowered to take the conversation to other classrooms and other situations. They talked about the relief of “having a voice” and “being heard,” and they organized their own actions and interventions outside of our class. Dialogue as art created a disposition in the classroom that led to more facile and dynamic responses when we engaged with other issues, such as gender identity or even school policy. We were learning together that, in the socially-engaged classroom, art resides in the processes of

forming communities and an open discourse into social theory. Maybe the conversation is the art.

Journal of Social Theory in Art Education

The Journal of Social Theory in Art Education website has migrated to the Virginia Commonwealth University library with the same open access to our online journal and the added benefit of a complete online archive of the entire journal... Let me say that again **free, open, and searchable online access to the entire journal!!!** You can find this amazing resource at the same location: <http://jstae.org>

And, don’t forget that you can be a part of this growing scholarly resource with our latest call for manuscripts for Volume 36, *Navigating divides: The changing landscapes of art education*. Deadline October 15, 2015.

Social Theory Curricula

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

Reference

Helguera, P. (2011). *Education for socially engaged art: A materials and techniques handbook*. New York, NY: Jorge Pinto Books.

CSTAE Online

Website: www.cstae.org

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

JSTAE: www.jstae.org

Twitter: @cstaenaea

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

CSTAE Coordinator: Aaron Knochel, Assistant Professor, Pennsylvania State University.
E-mail: aaronknochel@gmail.com

CALL FOR PAPERS – JSTAE

Submissions for JSTAE Volume 36, **Navigating divides: The changing landscapes of art education**, are being accepted through **October 15, 2015**.

This call for submissions explores art as a means to understand ourselves, others, our communities, and our world, which are inherently always in flux. In response to the uncertainty of change, social issues become oversimplified and polarized as divides. In the contemporary world of shifting ideas, curriculum frameworks, standards, and goals, art educators work to critically address the complexity of divides, real and perceived.

More information and the full version of the CFP can be found on our websites <http://cstae.org> and <http://jstae.org> or by contacting **Melanie Buffington**, JSTAE Editor 2016-2018, at jstaeeditor@gmail.com.

NaEA

Recognize Excellence—Nominate! October 1 is the deadline for nominations for the Eisner Lifetime Achievement

Award; Manuel Barkan Memorial Award; National, Division, and Regional Art Educators; Distinguished Service Awards; and many more NAEA awards. For details, see www.arteducators.org/grants/naea-awards



CALL for ARTISTS

2016 NAEA Women's Caucus Juried Exhibition: *Leading by Visual Voice*

The NAEA Women's Caucus is continuing its rich tradition of exhibiting artwork at the 2016 NAEA National Convention. Women's Caucus *and its affiliate Caucus members* are invited to submit works of art relevant to the conference theme of *Leading by Visual Voice*. Works of art and an artist statement are to be digitally submitted by **November 1, 2015** for a juried process.

Artists of accepted works will be invited to speak about their art at the 2016 NAEA National Convention. Additionally, accepted artworks will be included in an exhibition catalogue disseminated at the 2016 NAEA National Convention's Women's Caucus sessions in Chicago.

For more information or to submit works of art to be juried, please visit the NAEA Women's Caucus webpage at naeawc.net. Questions can be directed to Catherine Chen at uaavcecatherine@gmail.com or Elizabeth Garber at elizabethjessiegarber@gmail.com

UPLOAD DEADLINE: November 1, 2015

Call for Nominations:

2016 USSEA EDWIN ZIEGFELD AWARDS

USSEA's Annual Edwin Ziegfeld Awards honor distinguished leaders who have made significant contributions to the National and International fields of art education. Two Ziegfeld Awards will be presented during the 2016 NAEA National Convention to be held in Chicago, Illinois, March 17-19

- One national award to honor an art educator from within the United States.
- One international award to honor a colleague from outside the US, who has made contributions of INTERNATIONAL significance to art education.

ELIGIBILITY: Nominees should be members of USSEA or InSEA and persons who have brought distinction to International aspects of art education through an exceptional and continuous record of achievement in scholarly writing, research, professional leadership, teaching, professional service, or community service bearing on international education in the visual arts.

NOMINATIONS: Nominations may be submitted by any member of USSEA, InSEA, or NAEA. Forms are available at the USSEA website <http://ussea.net>.

DEADLINE DATE: Nomination materials are due by November 1, 2015 or as soon as possible (some flexibility). Letters of nomination, acceptance, and support must be written in English.

MAIL NOMINATIONS to: Angela La Porte, Department of Art, 306 Fine Arts Center, Fayetteville, AR 72701, E-mail alaporte@uark.edu



MASTER OF ART EDUCATION + TEACHING LICENSE

MASTER OF ART EDUCATION FOR LICENSED TEACHERS

PHD IN EDUCATION: ART EDUCATION CONCENTRATION

ARTS.VCU.EDU/ARTEDUCATION • ARTEGRAD@VCU.EDU

VCU ART EDUCATION GRADUATE STUDIES

FACULTY RESEARCH SPECIALTIES

Aesthetics
Arts & Healthcare
Assessment
Critical Theory
Culturally Relevant Pedagogy
Curriculum
Dialogic Looking
Feminist Pedagogy
Gaming
Museum Education
Program Evaluation
Service-Learning
Socially-Engaged Art Practices
Technology
Urban Education

CURRENT FACULTY

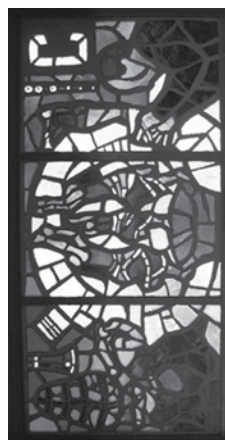
Dr. Melanie Buffington
Dr. David Burton
Dr. Pamela Lawton
Dr. Ryan Patton
Dr. Pamela Taylor
Dr. Sara Wilson McKay
Dr. Courtne Wolfgang

**APPLICATION DEADLINE
JANUARY 15**



VCU ART EDUCATION
GRADUATE STUDIES

NYC Underground Art Tours



In New York City, you know there's great art *above ground*. But are you aware of the great art *below ground*? Our tours of the extraordinary art available throughout the NYC subway system are educational and entertaining. And we offer a **special discount for art students and teachers**. Visit our website for details.

Apple Subway Tours
@AppleSubway.com



NAEA provides you with resources to help you to personally reach out to colleagues and recruit them as NAEA members. You score a chance to win BIG PRIZES!

YOU COULD WIN
a \$500 Blick Art Materials coupon, FREE 2016 NAEA National Convention Registration, and more!



Get details, tools, and tips at www.arteducators.org/partners

K-12 eBooks, ePortfolios, and more!

Go to **DavisArtSpace.com** to sign up for a test drive.



Davis Digital

Davis Digital is much more than eBooks. It's an online platform and environment **created by and for art educators**. Students and teachers can access Davis Digital from any computer with an Internet connection.

Each purchase of Davis Digital eBooks includes:

ePortfolios: Share your students' artwork or use for assessment.

Curriculum Builder: A planning and presentation for your lessons.

Fine Art Images: Easily access brilliant fine art images that supplement each Davis textbook lesson.

Plus a **Teacher Edition eBook, Teacher Resources, and Student Accounts**.

DavisArt.com | 800.533.2847 | ContactUs@DavisArt.com



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

www.wix.com/khsieh/naea-lgbtq

Sunny Spillane, *LGBTIC Co-Chair*. Assistant Professor of Art Education, The University of North Carolina at Greensboro. E-mail: srspilla@uncg.edu
Andrés Peralta, *LGBTIC Co-Chair*. School of Art, Texas Tech University College of Visual & Performing Arts. E-mail: andres.peralta@ttu.edu
Ed Check, *LGBTIC Columnist*. School of Art, Texas Tech University College of Visual & Performing Arts. E-mail: ed.check@ttu.edu

Teachers, in many school districts throughout the country, have operated under employment contracts that traditionally include clauses on “moral turpitude.” These clauses require a teacher—as a representative for and of the public—to bear the responsibility to conform to what the community thinks is appropriate behavior for a professional educator. Unfortunately, what the community considers appropriate or inappropriate is not clearly defined and can change from community to community, campus-to-campus, school board member to school board member—even within the same district. A teacher has no way of knowing, without making assumptions, what is viewed as good moral character by the school boards, communities, campuses, principals, or colleagues. Teachers tread moral waters carefully in fear of retribution, which could impact both personal lives and careers, for comments or activities in their private lives.

The recent decision by the Supreme Court that makes same-sex marriage a constitutional right brings with it challenges for LGBTQ individuals who work as educators in communities with conservative notions of what constitutes morally upstanding behavior. Although all teachers must comply with professionally related obligations and policies, these

responsibilities become blurred when the expectations of the community clash with the freedoms protected by law. Parents, supervisors, and school boards expect a teacher to be a role model for the students they oversee. Being in a position of power, a teacher is often viewed through a critical lens and is required to maintain morally appropriate behavior which is left open to interpretation by community standards. Citing moral turpitude as a means for disciplinary action, LGBTQ educators might find they are barred from participating in social relationships that a community deems illicit, regardless of equity or legality. Educational systems in each state in the United States have the ability to establish their own criteria for curricular standards and outcomes. Quality teaching practices are defined for educators and many times leave out or minimize LGBTQ pedagogies; in some curricula, these pedagogies are deemed too controversial and removed entirely. Communities are presented with challenges in terms of curricula that incorporate LGBTQ representations. Questions concerning whether or not openly LGBTQ educators are positive role models, or whether or not their sexual orientation is subconsciously internalized and corrupting the youth they serve arise as new legislation renders these philosophies

moot. In art education, for example, how might curricula incorporate visual representations of an expanded definition of parenthood, families, love, and marriage including same-sex partners? What injustice/disservice do communities, school boards, principals, parents commit in eliminating, disciplining, or prohibiting educators from including LGBTQ representations in their curricula—citing immorality as a justification?

—Andres Peralta

With the ruling from the Supreme Court affirming gay marriage may come some requests for LGBTQ content in some art classrooms. I’m discovering how complicated LGBTQ terrains and issues are across class, geographies, races, her/histories, and genders. How there are many LGBTQ communities, not just one. Often what gets media attention are White middle-class male ways of being gay. Did you notice that I did not mention women? There are lots of issues yet to be resolved across the countless LGBTQ communities of men, women, and transgendered persons. When I attended the 2014 Human Rights Campaign Creating Change Conference in Houston, I learned a lot about my own misinformations, ignorances, and phobias about many issues including: trans, age diversity, elders, youth, privilege, race (especially Whiteness), medical, corporate, education, outreach, and the list goes on and on.

Often, I can look and connect globally to cultures thinking more progressively about LGBTQ issues and also those that struggle with

fear and violence against LGBTQ persons. One positive and tremendous resource for me is **RethinkingSchools.org**. This organization often describes teachers struggling; it offers concise, practical, social, and political issues in relation to teachers, students, teaching, and change and reform. Another great resource is **Free Minds, Free People**. FMFP is a teacher-based movement with vision, voice building, sustaining relationships, and solidarity among diverse people who are committed to social justice-oriented education and community work. FMFP helps teachers develop and deepen their practices as learners and educators.

Kate Lyman published six articles in *Rethinking Our Classrooms, Volume 2* that address myriad social issues including LGBTQ families, AIDS, homelessness, civil rights, gender issues and bodies, and death—life issues turned into class lessons. Lyman invited her 2nd- and 3rd-grade elementary classroom students’ lives into their classroom and lessons. Kate Lyman is that rare positive and brave template and practitioner showing us ways to critically and carefully address human rights issues in elementary classrooms. She also writes about her fears and concerns about what it means to be a good teacher and what it means to be a community citizen working toward positive social and cultural changes. Published in 2002, this text remains salient in its vision and scholarship. Her classroom examples and writing continue to challenge and transform my students’ lives and mine.

—Ed Check ■

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.

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
Limeul Eubanks, NASDAE, Mississippi Department of Education. Tel: 601-359-2586. E-mail: leubanks@mde.k12.ms.us

Columnist: Debra Wehrmann DeFrain, Nebraska Department of Education, Director of Fine Arts. E-mail: Debbie.DeFrain@nebraska.gov

OCTOBER?! It was just June! Lesson plans, committee work, continuing ed, assessment...

I remember my years teaching K-12 music, K-8 art, K-8 dance, and years teaching college—new units, taking classes, designing syllabi, committees, co-worker collaboration. *Sound familiar?*

I miss those summer days. My position is year-round as Director of Fine Arts at the Nebraska Department of Education (NDE). My time is spent creating/implementing professional learning, presenting workshops, updating college teacher-prep programs, assisting other curricular areas, prepping for statewide Administrator Days. *Sound familiar?*

It all requires planning. I am promoting fine arts education, putting into practice the shared belief that fine arts education is integral to any education. That is where I am in my little corner of the world—plans to create and plans to implement the plans. Some of my musings are specific to Nebraska Fine Arts Standards. Many are relevant to your particular situation—just change the names/dates. In the real world, we have more to unite us than to drive us apart.

Nebraska never had statewide Fine Arts Standards! No matter where/what I taught in Nebraska, there was no statewide document of what a “student should know and be able to do” to guide any fine arts discipline. *My plan?* I used national standards for reference in my classroom, in curriculum work, in preparing preservice teachers. For more than a decade

(April 2003-May 2013) there was not even a state-level Fine Arts contact. That did not stop Nebraska’s teachers! Nebraska students were (and are) fortunate to have dedicated educators serving our diverse learners.

Nebraska now has K-12 Fine Arts Standards (as of March 2014), and educators are on a newly-energized roll. My first year at NDE involved working with Nebraska educators in writing Fine Arts Standards and with the State Board of Education in adoption. Our guiding document is *Nebraska K-12 Fine Arts Standards: Media Arts/Visual Arts/Dance/Music/Theatre* in Grade Bands K-2, 3-5, 6-8, 9-12 (almost the last to adopt standards, but the third state to create/adopt Media Arts). I always refer to newly updated National Core Arts Standards as valuable resources, whether adopted or not! Several states, Nebraska included, prefer standards be written by teachers from within the state.

Your plan? Your state? We all know that good teaching, student assessment, and teacher evaluation can happily co-exist, so I tried to create an efficient/sensible 5-year plan (with built-in overlap).

- Years 1-2 (June 2013-June 2015): Write/adopt *Nebraska K-12 Fine Arts Standards*, develop/deliver *Fine Arts Standards Development/Implementation/Resources*, create *Standards Instructional Tools (SIT)*.
- Years 3-4 (July 2015-June 2017): Develop/deliver *Fine Arts: SIT, Assessment/Teacher Evaluation/Resources*, create *Student-Friendly Standards (“I can” statements)*, begin *Fine Arts: Early Childhood (Birth-age 5) Resources*.
- Year 5 (July 2017-June 2018): Develop/deliver *Fine Arts: Early Childhood Student Assessment/Teacher Evaluation/Resources*,

revise K-12 Fine Arts Standards (Early Childhood inclusion?).

My plan? Target these audiences, keeping needs of students foremost:

1. Media Arts (K-12: classroom, Visual Art, computer tech/info tech, Library/Media, SpEd
 - Visual Arts (K-12: Visual Art, SpEd; K-8 classroom)
 - Dance (K-12: PhysEd, Music, SpEd; K-8 classroom)
 - Music (K-12: Music, SpEd; K-8 classroom)
 - Theatre (K-12: Theatre, English, Speech/Comm, SpEd; K-8: Music, classroom)
 - Administrators/Curriculum Directors
2. State professional organizations/special-interest annual conferences
 - Media Arts: NATA (Nebraska Art Teachers Association), NETA (Nebraska Education Technology Association)
 - Visual Arts: NATADance: SHAPE Nebraska (Society of Health and Physical Educators)
 - Music: NMEA (Nebraska Music Educators Association), NMTA (Nebraska Music Teachers Association)
 - Theatre: NSCTA (Nebraska Speech/Communication/Theatre Association)
 - High-ability learners: NAG (Nebraska Association for Gifted)
 - Middle-level Learners
 - Early Childhood
 - Community Learning Centers (CLC) Site Directors
3. College/university (public/non-public) preservice teacher student chapters (item 2)
4. College/university (public/non-public) teacher education programs (item 2)

5. Partner agencies (e.g., Nebraska Arts Council, Nebraskans for the Arts, Lincoln Arts Council, Nebraska School Activities Association, Nebraska Association of School Administrators, advocacy groups)
6. Museums, community directors and docents of education (e.g., Museum of Nebraska Art, Joslyn Museum of Art, Sheldon Museum of Art, Mari Sandoz High Plains Heritage Center, Durham Museum, Omaha Performing Arts, Omaha Area Arts Education)
7. Plan/Implement statewide Fine Arts Standards *Roadshow* (day-long professional development) for all educators/administrators (May 2015 pilot program at four museum sites: west, central, southeast, east).
8. Chair Rule 24 (Endorsement) Music ad hoc and Art ad hoc committees to review/update endorsement requirements (*done*, approved by Nebraska Council on Teacher Education, and ready for public hearing and legislative action) affecting all Nebraska college teacher education programs.
9. Utilize distance learning/V-tel when on-site visitation is not calendar-friendly.

A heartfelt “thanks” to NASDAE (please consider joining this inclusive group), to NAEA (what amazing resources you offer), to SEADAE (your patient advice/guidance is invaluable), to dedicated fine arts educators in every part of the nation (you ARE difference makers), to retired educators (graciously volunteering your expertise in many ways).

Plan your work and work your plan! I must run. Places to go and people to irritate (this *is* in the plan)... ■

PUBLIC POLICY AND ARTS ADMINISTRATION (PPAA)

Kyungeun Lim, PPAA Chair, Doctoral Candidate, Indiana University, Bloomington. E-mail: kylim@indiana.edu

Teacher Self-Efficacy in the Era of Accountability

Teacher Professional Development

One of the key issues of current education policies has been professional development for teachers. This issue has been also discussed in the art education field. For this month's PPAA newsletter, we examine questions such as: What is teacher professional development? What does self-efficacy mean for teachers? What are the roles of self-efficacy? And how can we, as art educators, encourage preservice art teachers and current art teachers' self-efficacy?

Art Teacher Professional Development

The issue of professional development for teachers has been discussed based on the approaches of the No Child Left Behind Act, especially in light of accountability measures like high-stakes testing (Allison, 2013; Kedzior & Fifield, 2004). In order to improve student learning, teachers' abilities have been scrutinized. Kedzior and Fifield list the common characteristics of successful teacher professional development:

- Teachers have a strong **content-focused** knowledge and are experienced in conveying that knowledge to students.
- Teachers experience **extended** professional development opportunities through multiple session participation, active learning, and practices.
- Teachers make efforts to **collaborate** with professional peers.

- Related to **daily work** in schools.
- **Ongoing.**
- **Coherent and integrated.** The teachers conduct the development with standards, evaluation, research, and practice.
- **Inquiry-based.**
- **Teacher-driven.** The teachers care about their own identities and needs.
- **Informed by student performance.**
- The teachers conduct **self-evaluations.**

Allison's study also emphasizes content knowledge, active learning, relation to art education classroom, self-understanding, working with practices, and having mentors for art teacher professional development. Art teachers have experienced stress in their classrooms due to the pressure of school accountability, lower self-efficacy, and struggling with identity as artists or teachers. In order to encourage art teachers to develop professionally, Allison argues for art teachers to start to think about themselves as "competent professionals" (Allison, 2013).

Both Kedzior and Fifield's categories and Allison's research indicate that teacher professional development is defined by continuing to investigate, work with peers, and pursue self-improvement, all of which is closely related to their sense of self, motivation, and identity. In this way, teacher self-efficacy has been considered one of the important factors of successful professional development. So what is self-efficacy? And how can

we encourage our preservice teachers and art teachers to have self-efficacy?

Teachers' Self-Efficacy

Self-efficacy demonstrates a belief that an individual has the capacity to attain expected results (Bandura, 1997). Self-efficacy is constructed based on confidence, motivation, and self-knowledge (Garvis, 2009). Teacher self-efficacy can influence student learning. A teacher's self-efficacy is connected to his or her self-beliefs, the content, their school environment, and their students' learning and abilities. Art teachers' self-efficacy can focus on their content knowledge, studio skills, and general educational skills, such as instructional strategies, classroom management, and student management (Garvis, 2009). For current art teachers, continuous development sessions, making connections with other art teachers, having mentors, and having opportunities to improve themselves as artists and teachers help professionalism (Allison, 2013). It is also important for preservice art teachers to have self-efficacy. Studies have suggested providing opportunities for experiences in practical fields, collaborations with other students or current art teachers, and reflection sessions (Garvis, 2009; Mukeredzi, 2014).

Public Policy and Arts Administration

As an Issues Group of NAEA, the Public Policy and Arts Administration (PPAA) tries to understand art education in various ways. As indicated above, the PPAA group fosters conversations regarding culture, arts, education, museums, government, advocacy, and policy issues. The issue of teacher professional development is also one of our strong interests. Our members and group are also interested in governmental support for art organizations, the impacts of policy on schools and teachers, and other social theories that influence arts and cultural policies. If you are interested in getting a free membership to the PPAA, please contact Kyungeun Lim at kylim@indiana.edu. ■

References

- Allison, A. (2013). No art teacher left behind: Professional development that really matters in an age of accountability. *Art Education Policy Review*, 114(4), 178-190.
- Bandura, A. (1997). *Self-efficacy: The exercise of control*. New York, NY: Freeman.
- Garvis, S. (2009). Improving the teaching of the arts: Pre-service teacher self-efficacy toward arts education. *Online Submission*, 6(12), 23-28.
- Kedzior, M., & Fifield, S. (2004). Teacher professional development. *Education Policy Brief*, 15(21), 76-97.
- Mukeredzi, T. (2014). Creating space for pre-service teacher professional development during practicum: A teacher educator's self-study. *Australian Journal of Teacher Education*, 40(2), 126-145.

SPECIAL NEEDS IN ART EDUCATION (SNAE)

<http://specialneedsart.weebly.com>

Juliann Dorff, SNAE President. E-mail: jdorff@kent.edu

Lynne Horoschak, SNAE Past President. E-mail: lhroschak@moore.edu

For this issue Beverly Levett Gerber and Lynne Horoschak present a clear, concise, and very exciting explanation of DARTS, the Division of Visual and Performing Arts, the newest Division at the Council for Exceptional Children (CEC). My sincere thanks go to Beverly and Lynne for providing this important information. I know after reading about it you will want to join me as a member!

Ten Questions about DARTS at CEC

1. What is DARTS?

DARTS is the new division of the Council for Exceptional Children (CEC) and an acronym for the Division of Visual and Performing Arts Education (try saying DVAPAE and you'll understand why we chose DARTS.). DARTS is also the first CEC division to focus on arts education for students with exceptionalities and those who teach the arts to them.

2. What is CEC?

The Council for Exceptional Children (CEC), founded in 1933, is the professional organization of educators dedicated to advancing the success of students with exceptionalities. CEC fulfills its mission through advocacy, professional standards, and professional development. CEC's core values are demonstrated by a commitment to diversity, caring, and respect for the dignity and worth of all individuals.

3. CEC now has 18 professional divisions. Where does DARTS fit in?

DARTS differs from other CEC divisions for several reasons: (1) DARTS includes all students with exceptionalities—it does not focus on one student population or one group of educators; (2) DARTS includes visual and performing arts educators; and, (3) DARTS encourages special educators to work collaboratively with arts educators.

4. Why is DARTS necessary? We already have CEC and the National Art Education Association (NAEA) and other national associations for music, dance/movement, and drama/theatre educators.

That's the point—we already have *many, separate organizations* who teach the arts to students with exceptionalities in a variety of school and community settings. We know a great deal about teaching the arts to students with exceptionalities but there is little, if any, sharing of this information across the arts and with special educators.

5. How and why did DARTS get started?

During the summer of 2012, The Kennedy Center VSA organized a forum of invited guests—art educators and therapists, music, drama, dance educators, and special educators. They included government representatives, students with exceptionalities who excelled in the arts, and parent representatives. Most of the participants had never met before, yet they teach the arts to students with exceptionalities. The Forum got everyone excited about the possibilities of collaboratively working together.

6. What happened?

There were two summer meetings with invited participants and two publications, *The Intersection of Arts Education and Special Education: Exemplary Programs and Approaches* (2012) and 2013 VSA *Intersections: Arts and Special Education/Exemplary Programs and Approaches*. VSA now requests proposals for its summer Intersections conference. It is an opportunity to share information about arts programs but the content and goals vary.

7. How can CEC build a professional "home" for teachers of the arts?

Arts educators and special educators both benefit when they share teaching experiences. What began at the Kennedy Center can be offered to all those teaching the

arts to students with exceptionalities. CEC became the logical place for DARTS. As the umbrella organization for all of special education, CEC offers a "home" to all who teach arts education to students with exceptionalities, including those who teach "Art-side" (in community arts settings and after school programs).

The annual CEC Convention & Expo provides face-to-face sharing and offers many training opportunities. With over 800 sessions, arts educators can pick and choose the information they need. In addition to the convention, CEC offers:

- Webinars and other professional development events;
- "Special Education Today," a weekly newsletter and tri-weekly news digest;
- CEC Community's All Member Forum, where members can connect, share, and collaborate; and
- Publications.

DARTS will use these information avenues and others suggested by arts educators. DARTS will offer an easy-to-access on-line arts/special education newsletter and a journal to share arts/special education teaching strategies and lessons. DARTS' newsletters will introduce people in the arts/special education world, describe programs, and post a calendar of arts/special education events around the country (for example, the University of Northern Iowa's Autism and Arts Education Symposium held this past April). Because this information is not centrally located, it is currently difficult to access.

8. Who should know about DARTS?

Visual and performing arts educators and special educators in schools and universities, museum educators, arts education/special education administrators, community arts teachers and directors, and parents of students with disabilities are all welcome.

Those who value the arts for students with exceptionalities should know about DARTS.

9. How and when can I join DARTS?

CEC recently created a number of membership options that can be found on CEC's website www.cec.sped.org DARTS, an official CEC division as of April 8, 2015, will have its own membership line beginning **January 1, 2016**.

10. Can I get on the DARTS e-mail list before January 1, 2016?

Yes. E-mail dartsinfo@cec.sped.org or call **703-264-9400**. Leave your name and e-mail address and we will add you to our mailing list. Welcome to DARTS, our new arts education/special education home. ■

Beverly Levett Gerber is Professor Emerita of Special Education Southern Connecticut State University. She combines special education and art education and has been an advocate of the arts for students with special needs for almost 50 years. Gerber is a frequent presenter at both the National Art Education Association (NAEA) and the Council for Exceptional Children (CEC).

She is a founding member and Past-President of NAEA's Special Needs Issues Group, and is their liaison to CEC. Gerber initiated CEC's Special Interest Group for Teachers of the Arts, and is CEC's "Arts in Special Education" Program Advisory Committee representative. Gerber is the 2011 recipient of NAEA's Lowenfeld Award. Her acceptance speech, "Art Education and Special Education: A Promising Partnership," can be found on NAEA's website at www.arteducators.org

Lynne Horoschak is SNAE Past President. E-mail: lhroschak@moore.edu

COMMUNITY ARTS CAUCUS (CAC)

Jennifer Combe, *President of CAC*. Assistant Professor at The University of Montana. E-mail: jennifer.combe@mso.umt.edu
Meaghan Brady Nelson, *CAC Past President and columnist*. Assistant Professor at Middle Tennessee State University. E-mail: meaghan.brady.nelson@gmail.com

This past spring the Community Arts Caucus (CAC) turned 3 years young. We are thankful for the support given by each of our new and returning members. Over the past 3 years we have watched our membership steadily increase. This year the number of proposals submitted for Convention under the CAC has grown significantly. Although the number of proposals submitted was impressive, it was the content, experiences, and practices described in each of these proposals that was outstanding. The CAC presentations in Chicago will offer a different story of how we all experience the community arts in our own unique way. At the NAEA National Convention in New Orleans, I was happy to see many new faces at our business meeting. Each of our new members challenges the caucus to expand in ways we didn't know were possible. Currently our membership includes public school art teachers, professors at various institutions, museum educators, and those individuals who run and work at grassroots community arts spaces. As we continue to grow and expand, both in membership and purpose, we would like to share components of the CAC Constitution. By sharing this information it is our hope that more art(s) educators find a connection to our caucus, join us and help us to further expand and improve the CAC from within.

Purpose
The purpose of this organization shall be to further discuss issues concerning community arts theories and practices and build a commu-

nity of community arts practitioners, artists, educators, students, and researchers. We aim to promote dialogue, research, curriculum development, and programming through this organization by convening the broad array of practitioners, artists, educators, students, and researchers interested in the topic and practice of community arts.

Mission
The Community Arts Caucus mission is to advance community arts within the field of art education.

- Objectives**
To accomplish its mission, the Community Arts Caucus:
- Fosters a diverse and inclusive national network of Community Arts practitioners, including practitioners, artists, educators, students, and researchers, that works to represent and advance the concerns of members and the field.
 - Encourages the development of relationships among those who teach art during school and outside of school within their communities.
 - Advocates for the recognition of Community Arts.
 - Assists in providing leadership in the professional development of Community Arts practitioners and researchers.
 - Works for the greater support for the work of Community Arts practitioners and researchers within the field of art education.

- Works to encourage the advancement of art education outside of schools, in community settings, and for school-community partnerships.

Governance
The CAC will be governed by an executive committee made up of elected: president (who also serves as delegate), vice president, immediate past president, and an appointed communications liaison. The term of office for each president position is 1 year. Vice president elected in year 1, will serve as president in year 2, and past president in year 3. The new president nominates the communications liaison who is then approved by the executive committee. Newly elected officers assume offices at the close of the Community Arts Caucus Annual Meeting. Nominations are accepted at the annual business meeting. Election of officers will be held during the annual business meeting by secret ballot with a simple majority rule. The CAC will hold an annual business meeting at the NAEA National Convention. Time and agenda will be announced via e-mail and Facebook at least 2 weeks prior to the annual meeting. Additional CAC meetings may be scheduled during the National Convention. Such meetings will be announced via e-mail and Facebook prior to the Convention. A quorum for meetings shall be at least 5% of the membership. Robert's Rules of Order (revised) shall govern the proceedings of the CAC, except as otherwise provided for in the bylaws or by NAEA.

Joining our Caucus
As a growing caucus, we are always seeking new members with new perspectives. It is our hope that you will take this time to become a member and pass this information on to friends, peers, and colleagues. We are a young and energetic caucus and with new, paying, members we will have a stronger capacity for community involvement within NAEA. Please visit: members.arteducators.org/naeassa/ssaaauthmain.login_page and login to join or renew your membership. If you are joining as a new member, once logged in to the NAEA website, you will click on "rejoin as a lapsed member." When renewing your membership, you must wait until your current membership expires. Once that happens, follow the instructions above and click: "rejoin as a lapsed member."
The yearly membership dues enable us to continue to offer CAC Travel Awards and offer workshops and field trips to community organizations in NAEA National Convention host cities!
Ultimately we will publish an online, community-based journal and it is only through your active participation that we are able to grow and offer these exciting membership benefits. ■

Online Master of Arts in Modern Art History, Theory, and Criticism

MASTER OF FINE ARTS IN VISUAL ART

Name: Jeremie D. Riggelman, MFA '15
Residence: Pasadena, California
Profession: University recreation director
Medium: Cast plastics and bronze, photography

Tap into current culture with an innovative, two-year master's degree for a new generation of art historians. The **Online M.A. in Modern Art History, Theory, and Criticism at Azusa Pacific** moves beyond art appreciation to cultivate expertise through a framework of aesthetic understanding and scholarly analysis.

Reimagine the creative process through Azusa Pacific University's Master of Fine Arts in Visual Art, a highly collaborative, low-residency program near Los Angeles. At APU, faculty mentors and distinguished visiting artists enter into open dialogue with students and guide them as they develop a cohesive vision of art and faith.

**Challenge the expected. Cultivate the gift.
BE TRANSFORMED.**

Other degree programs offered: B.A. in Art | B.A. in Graphic Design | BFA in Visual Art

College of Music and the Arts • Department of Art and Design
(626) 387-5726 • artdesign@apu.edu • apu.edu/art



EARLY CHILDHOOD ART EDUCATORS (ECAE)

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

Hello, ECAE members!

I hope that each of you have had a restorative and reenergizing summer, allowing you to begin the fall semester with gusto!

The Wonder of Learning

Last October, ECAE member and secretary, Shana Cinquemani, shared her experience of traveling in May of 2014 when she explored the serious work taking place in the infant-



Photo provided by Shana Cinquemani.

toddler centers and preschools of Reggio Emilia, Italy. Shana took part in a study tour alongside other passionate teachers, researchers, higher educators, and scholars. Through this study tour, it was her hope to gain a deeper understanding of what early childhood education was in this progressive city—a city that many of us (early childhood art educators) have found interest and inspiration in, from afar.

Not all of us are as fortunate to make the pilgrimage to Reggio. However, there is a tremendous opportunity to gain insight into the work being done in Reggio through the traveling exhibition known as *The Wonder of Learning*. For those of you who are unfamiliar with the work that has historically been done and continues to be done in Reggio, visiting *The Wonder of Learning* exhibit provides an opportunity to engage with some of the values first conceived and instilled by Loris Malaguzzi and upheld by the educational institutions operated by the Municipality of Reggio Emilia.

The Wonder of Learning exhibition is currently on view in Pittsburgh, Pennsylvania until Sunday, November 15, 2015. For those ECAE members in close range, I hope that you have

the chance to visit. Otherwise, keep your eyes peeled for the next stop on the exhibition's tour! If you are able to visit, please share your photos and reflections on our Facebook page or through the listserv. More information about the exhibition in Pittsburgh can be found at www.pittsburghwol.org

Recent Contributions to the Field

This past spring, at the NAEA National Convention in New Orleans, during the ECAE business meeting, members shared some of their recent publications and other influential contributions to the field. I thought I would list them here for your reading and research pleasure:

- *Listening to Children: Being and Becoming*. Bronwyn Davies (2014). New York, NY: Routledge.
- *Journeys: Reconceptualizing Early Childhood Practices through Pedagogical Narration*. Veronica Pacini-Ketchabaw, Fikile Nxumalo, Laurie Kocher, Enid Elliot, and Alejandra Sanchez (2014). Toronto, Ontario: University of Toronto Press.
- *Engaging Young Children in Museums*. Sharon E. Shaffer (2015). Walnut Creek, CA: Left Coast Press, Inc.

- *Visual Research Methods in Educational Research*. Tarr, P., & Kind, S. (In press). New York, NY: Palgrave Macmillan.

If you are an ECAE member, please share your publications by e-mailing axc1046@psu.edu and I will share your work with our community.

As always, please continue to share your news and questions via the ECAE Facebook page and NAEA/ECAE listserv, or you can e-mail me directly at axc1046@psu.edu.

If you are not receiving e-mails via the ECAE listserv, please visit www.arteducators.org/community/committees-issues-groups/ecae and click the link, "Join Listserv."

Additionally, if you are not yet a member of ECAE and would like to join, go to the NAEA webpage, log in with your username and password, find and click on "Join NAEA Interest Groups," and select ECAE. Membership is free!

Thank you all so very much for your hard work and advocacy for both art education and young children! ■

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

Guest Columnist: Melissa Crum. E-mail: MelissaCrum@MosaicEducationNetwork.com

Our Schools Are Changing, But Are We?

Research maintains that while diversity in America is steadily increasing (Milner, Flowers, Moore, Moore, & Flowers, 2003), educators are still overwhelmingly White, middle class, and monolingual English speakers (U.S. Department of Education, 2009). This disconnect creates cultural disparities that may yield unhealthy student-teacher relationships. Unfortunately, teacher education programs struggle to fully prepare teachers for this ever-changing American demographic. There is now an imperative need to provide effective teacher education that fosters critical investigations of the systemic influences of power, injustice, oppression, dominance, and inequity that extends from within the classroom to federal policies (Gorski, 2009). Such goals require not only examinations of systems such as mass media, educational, judicial, justice and governmental, but also examinations of self, particularly one's own implicit biases she holds about others and how she *thinks* about her students.

Implicit biases are assumptions we hold about groups of people based on limited information such as race, age, gender, class, and language (Rudd, 2014). These, often unconscious, biases guide our beliefs about and interactions with others. Black youth are most commonly affected; Black males are often viewed as irresponsible, dishonest, and dangerous (Rudd, 2014), while Black girls are often perceived as "unruly, loud, and unmanageable" (Crenshaw, Ocen, & Nanda, 2015, p. 24). Implicit bias also results in oppressive systemic behavior and policies such as educators disproportionately disciplining Black children harsher for the same infractions as White children (Rudd, 2014), and states adopting race-based academic standards (Race-based academic targets raise eyebrows, 2013). With this in mind, there remains a need for cultural competency development that gives future teachers the knowledge, tools, and language to facilitate equitable learning environments for students across cultural backgrounds (Gorski, 2009).

It can be difficult to identify and deconstruct the role of institutional racism in the U.S. education system, especially the ways in which implicit biases of teachers, administrators, and policy makers are embedded within traditional education curriculum, instructional methods, and testing materials (Weddington & Rhine, 2006). So, how do educators address personal biases and how they affect curriculum choices, pedagogy, and interactions with students? Primarily, we need to work on our relationships with our students by critically thinking about *how we think* about our students.

Mosaic Education Network is an education consulting company that helps schools build strong relationships with the diverse communities they serve through arts-based community-oriented curriculum development and diversity training. Founded by artist, researcher, and diversity practitioner Melissa Crum, Mosaic Education Network creates pathways for effective leadership through a series of professional development workshops on critical self-reflection practices for schools using history, research, and contemporary art. In this professional development experience, you are assisted in thinking about *what* you are thinking about. You evaluate the relationships you have with your students and colleagues and how it affects everyone's success.

Mosaic Education Network utilizes an approach called Multicultural Critical Reflective Practice (MCRP)—an on-going process in which participants identify, analyze, and challenge the cultural beliefs, values, and assumptions that color their interactions with students (Crum & Hendrick, 2014). Created by Melissa Crum and museum educator Keonna Hendrick, MCRP integrates contemporary art, critical self-reflection, and storytelling to guide teachers serving high minority populations on creative pathways of leadership to build stronger classrooms, effective schools, and productive communities. MCRP is a praxis grounded in social justice prioritizing the investigation of unequal power relationships at the intersections of race, class, and gender for societal transformation. Participants expand understandings of themselves and others while learning how to have more



Melissa Crum and Ms. Hendrick conduct diversity training for museum educators in New York.

Right: Melissa facilitates diversity training with teaching faculty and staff for K-8th parochial school in Columbus, Ohio.

engagement with and confidence in students for better academic performance.

Through investigations of works from contemporary Black artists like Kara Walker, Iona Rozeal Brown, Kerry James Marshall, and Rashid Johnson, teachers engage in discussions to face their discomfort head-on as they consider stories they have held on to about the figures in the art. By answering questions such as, "Who do you think these people are in this painting?" "What do you think their life experiences are?" "Who do you think their community consists of?" teachers confront preconceived notions that guide their interactions with students and share their trials and triumphs with their peers. Teachers are offered research-based solutions that can increase students' performance and make them better leaders within and outside of the classroom. If we don't think about *how we are thinking* about our students we run the risk of limiting their complexities, depth, and humanness. Teachers can become agents of social change by emphasizing strategies for interrogating oppressive systems (Weddington & Rhine, 2006). As more teachers become change agents, we change society. Let's build relationships that change the world. ■



References

- Crenshaw, K. W., Ocen, P., & Nanda, J. (2015, February 10). Report: Black girls matter: Pushed out, overpoliced and underprotected. African American Policy Forum and Center for Intersectionality and Social Policy Studies. Retrieved from www.aapf.org/recent/2014/12/coming-soon-blackgirlsmatter-pushed-out-overpoliced-and-underprotected
- Crum, M., & Hendrick, K. (2014). Multicultural Critical Reflective Practice and Contemporary Art. In J. Boyd Acuff & L. Evans (Eds.), *Multiculturalism in Art Museums Today*. (pp.271–98). Lanham, MD: Rowman and Littlefield.
- Gorski, P. (2009). What we're teaching teachers: An analysis of multicultural teacher education coursework syllabi. *Teaching and Teacher Education*, 25, 309-318.
- Milner, H. R., Flowers, L., Moore, Jr., E., Moore III, J., & Flowers, T. (2003). Preservice teachers' awareness of multiculturalism and diversity. *The High School Journal*, 87(1), 63-70.
- Race-based academic targets raise eyebrows. (2013, March 6). Nightly News. Retrieved from www.nbcnews.com/video/nightly-news/51074245#51074245
- Rudd, T. (2014). Racial disproportionality in school discipline implicit bias is heavily implicated. Kirwan Institute Issue Brief. Retrieved from <http://kirwaninstitute.osu.edu/racial-disproportionality-in-school-discipline-implicit-bias-is-heavily-implicated>
- U.S. Department of Education (2009). Digest of education statistics. Washington, DC: National Center for Education Statistics.
- Weddington, H., & Rhine, S. (2006). Comfort with chaos and complexity. *International Journal of Learning*, 13, 39-47.

Study Visual Culture, Contemporary Art & Art Education in Finland

Aalto University prepares professionals in the fields of art education, visual culture, curating, and contemporary art. All the two-year MA programs are taught in English by leading scholars and practitioners in their field.

NoVA

Nordic Visual Studies and Art Education students learn about the best of Nordic practices and traditions. Students study at Aalto University and other Nordic partner institutions in Denmark, Sweden and Norway. NoVA offers students a broad range of areas of study, including critical art pedagogy, digital technology, sustainable development, and intercultural and social entrepreneurship.

Vicca

Visual Culture and Contemporary Art students explore new forms of artistic ideas, production, and professional opportunities, within the broader field of visual culture. Theory and practice are tightly interwoven, and emphasis is on developing each student's artistic and theoretical thinking.

CuMMA

Curating, Managing and Mediating Art is a transdisciplinary program that addresses contemporary art, audience, and the public. It provides a structure for reflection and acting, learning and organizing in art institutions and the public sphere. CuMMA students attempt to understand and shift the paradigms of contemporary art and the curatorial and cultural field.

A!

Aalto University
School of Arts, Design
and Architecture

taide.aalto.fi/en/studies/

For more information contact
Dr. Kevin Tavin | kevin.tavin@aalto.fi

Leading Contemporary Creative Research

Curriculum Slam! Happening at NAEA 2016 Chicago

Ever wonder how to represent the lightning-fast and slow-dawning transformations that happen in minds and materials in our art rooms and media labs? Ever feel frustrated by how difficult it can be to share the excitement of dynamic “curriculum happenings” with other teachers?

Attend a Curriculum Slam!—a 21st century curriculum-sharing format first developed at the Museum of Contemporary Art Chicago. The event, made up of mini-presentations in a PechaKucha type format (automatically advancing slides), guarantees that within a 2-hour or less timeframe audiences will be rewarded with many vividly illustrated imaginative and innovative curriculum ideas. Since the inaugural NAEA Curriculum Slam! in 2013, school districts and state art education associations have been incorporating their own version of the Slam! into PD days and state conferences to share best practices in their localities.

At the 2015 New Orleans NAEA Curriculum Slam! each presentation suggested how a big idea about contemporary living could be effectively investigated with contemporary making practices. Olivia Gude’s opening presentation, *Principles of Possibility*, contextualized the selected innovative curriculum within the overarching goals of working with students to develop tools to become more aware of inner experiences and cultural contexts, in order to creatively re-conceptualize ways of thinking, acting, and being in and responding to contemporary times.

The projects dissolved boundaries between quality art and quality design or media education. Catherine Muller, Raja Schaar, and Ann Gerondelis from Georgia Institute of Technology demonstrated students developing design thinking through digitally documenting the elegant deconstruction of everyday objects purchased at dollar stores. Steve Ciampaglia engaged middle school students in the quirky challenge of designing unwinnable low-fi 8-bit video games, learning programming while

reflecting on the underlying cultural values and messages of commercial games. Jake Myers showcased his students’ work on making Badvertisements; Nick Hostert’s students designed interactive augmented reality installations, and Ron Wigglesworth shared art projects that involved students in visualizing the often-overwhelming amounts of data encountered in contemporary life. Madeleine Stern explained how a 4th-grade ceramics unit became a collaborative dinner party installation. Through exercises during her presentation Kate Thomas convinced many people that performance art that attunes us in new ways to our bodies, each other, and our environments is possible even in everyday teaching situations.

Rachel Valsing presented a “Un-Rule” list, a set of actions inspired by her students that were designed to stimulate adventurous art making, and included such descriptors as Collaborative, Temporary, Not Entirely Original, Unfinished, and Participatory. As Valsing concluded her presentation, she recalled the meaningful experiences she has had with students based on the “Unrules,” and later explained that preparing for the Curriculum Slam! and “having the opportunity to dig deep and reflect on the roots of my teaching philosophy was incredibly valuable as I am nearing a decade in the classroom. In fact, it was that looking back on the work of my students

that brought me to tears on stage during the Slam! I feel very lucky to have had this opportunity to meet new colleagues from across the country and speak of the work that has mattered most to me.” Slam! DJ James Rees noted that “her heartfelt plea and hope for teachers to instigate and explore different approaches to teaching that really impacts students in a personal way” brought tears to the eyes of many of the teachers in the room.

Gude explained that the intensity and quality of the Slam! is attributable to the many “behind the scenes” people who support it, including content and presentation coach Lydia Ross who is the Programmer of Education: School and Teacher Programs at the Museum of Contemporary

Possibilities
make meaning
Investigate
make lives
Experience



Curriculum Slam! team at the 2015 New Orleans NAEA Convention. Back row from left: Nick Hostert, Madeleine Stern, Ron Wigglesworth, Olivia Gude, Catherine Muller, Jake Myers, Raja Schaar, Rachel Valsing, Ann Gerondelis. Front row from left: Steve Ciampaglia, Kate Thomas, and Lydia Ross. Not pictured: James Rees. Photo courtesy of MCA Chicago.

Art Chicago (MCA); the MCA Teacher Advisory Committee who review and choose presentations; logistical manager, T-shirt designer and MC James Rees; and this year’s ushers—the Brigham Young University NAEA Student Chapter who graciously and firmly encouraged the crowd into the front half of the huge ballroom.

You can link to the NAEA video of the entire 2015 New Orleans Curriculum Slam! through the NAEA Digication Curriculum Slam! e-Portfolio at https://naea.digication.com/curriculum_slam/Welcome

Also, in the Curriculum Slam! e-Portfolio, you’ll find the directions for applying to present in the 2016 Chicago Slam! It’s an easy application—a short description and a few images. **Applications are due on December 18, 2015.**

empowered making
comprehensive
curriculum
EXPERIENCE
INVESTIGATE
RECORD



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

Don't miss a thing! You can still access 100% of the NAEA Back-to-School Virtual Conference—Learning and Leading in a Visual Age—filmed live at the Phillips Collection in Washington, DC, September 26, 2015!

- ▶ Gain fresh lesson ideas and inspiration for a vibrant new school year—all from the convenience of your computer or tablet!
- ▶ Engage in sessions with Maria Fabrizio, Illustrator and Communications Designer, *Wordless News*; D'Wayne Edwards, founder of Pensole Footwear Design Academy; Eric Scott of the Journal Fodder Junkies—and more!
- ▶ Earn Credit! Earn 5 clock hours of professional development through NAEA or choose university credit through California State University, Chico.

Access this professional learning opportunity now:
virtual.arteducators.org