

INSIDE

President's Message	2
Executive Director's Message	3
Research Commission Report	4
Connect with NAEA	5
Regional Reports	6
Division Reports	9
People News	10
Issues Groups Reports	14
Calls for Submissions	20, 21

NaEA NEWS

Advancing Art Education

A Publication of the NATIONAL ART EDUCATION ASSOCIATION

901 Prince St., Alexandria, VA 22314-3008
703-860-8000 ■ www.arteducators.org

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December 2015
\$4.00

NAEA's Welcome Mat is Out at 901 Prince Street!

NAEA staff is settling into their new home in Old Town Alexandria, and the verdict is in—we love it and can't wait for you to visit!



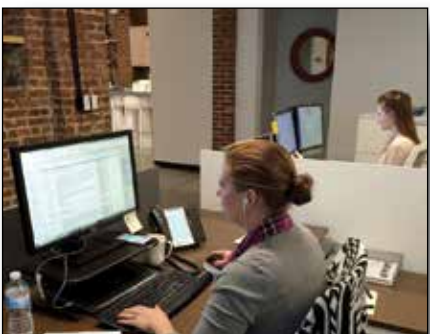
"It's a beautiful and beautifully versatile space in a great neighborhood."

—NAEA Convention Exhibits Manager Barbara Fett



"The offices are beautiful and contemporary. Large street level windows invite passersby to come in and view student artwork in the lobby gallery. The open floor plan and comfortable atmosphere encourages collaboration and discussion."

—Andrew D. Watson, Fine Arts Instructional Specialist, Alexandria City Public Schools



"NAEA's new space and location will greatly increase awareness of our organization and its mission and vision. The modern, industrial space propels us into the future and a new phase in our organization's history, as we mark 68 years of service to art educators."

—Linda Scott, NAEA Web and eCommunications Manager

(continued on p. 24)

NAEA Members Travel to Havana, Cuba

Thirty-five members took part in NAEA's fifth academic research travel experience as part of the NAEA International Research in Art Education Program.

See President Pat Franklin's column on page 2 for more information.

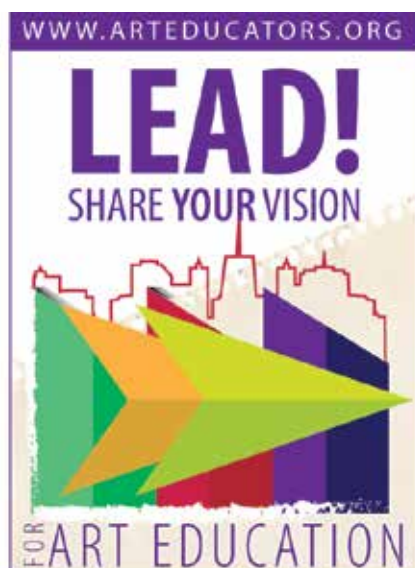


Clockwise from top: Typical taxis in Cuba.

Whimsical mosaic art at the home of artist Jose Fuster.

President Pat Franklin with students and their artwork at the Casa Del Niño y La Niña.

Students exercising in the square in Old Havana.



2016 NAEA National Convention: Chicago Leadership Journey to Convention

In a recent article in *Edutopia*, Elena Aguilar (2015) shared "5 Characteristics of an Effective School Team." One of the key components of a team functioning at a high level is having a facilitator, leader, or shared leadership. Leaders of teams allow for planning and intentionality to move the team forward in its effectiveness. Whether you work in a school/district, college institution, museum/gallery, or art education organization, are you part of an effective team? Are you a leader of the group? What do you do to facilitate the team's success?

The 2016 NAEA National Convention in Chicago will assist you with your leadership journey as we focus on the theme of LEAD! Share Your Vision for Art Education. Plan to join us March 17-19, 2016. You may register for the Convention and make hotel arrangements at www.arteducators.org/convention

(continued on p. 8)

Naea

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NEWS

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Deadline for submitting material for *NAEA News* February/March issue is, December 1.

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



Cultural Connections: Promoting Global Understanding

Patricia (Pat) Franklin

Members of NAEA have had extraordinary opportunities over the past 5 years to participate in research delegations exploring the status of art education in other countries. Many of these participants have commented that their travel experiences have been life-changing as well as assets to their professional growth. Members of our Association have become world travelers, carrying and sharing the benefits and value of art education around the globe.

Each time art educators travel abroad, or to other regions within the United States, they are leading by sharing examples and connecting with other art educators. When these travelers return, they bring back information to share with their colleagues and students. And they are creating bridges to support global understanding through the arts. It is wonderful to see the opportunities our educators create to reach out to teachers in other cultures, and they are thrilled to do it! They know that every new experience directly or indirectly benefits their students and our profession.

Your NAEA leaders recently had two international opportunities which directly support our mission to **advance visual arts education to fulfill human potential and promote global understanding**.¹ In late July, NAEA leaders accepted an invitation to participate in a sharing opportunity in China. Our leader delegation included Past President Robert Sabol, Chief Learning Officer Dennis Inhulsen, and myself. The NAEA delegation was invited by Yang Mythos Art Education International Group President Moses Wang and YMM founder Mythos Yang to participate in the YMM 10th-Anniversary Grand Exhibition and the 2015 China-U.S. Art Education Summit in Shenzhen, China. The summit's goal was to establish a platform for international art educators to exchange information. Representatives included presenters from China, the US, France, Canada, and India. Dialogues focused on logistics, curriculum, and assessment in art education. The forum provided an opportunity for NAEA to participate in important global conversations about art education.

It was an honor for NAEA leaders to participate in this special 10-year anniversary event. Through YMM's generosity, our leaders were able to travel and experience first-hand the people and culture of China. Our NAEA leader delegation was given a rare opportunity to observe locations and artifacts representing China's rich history. Additionally, we experienced the host city of Shenzhen. The youngest city in China, Shenzhen represents its bright future. We look forward to continuing conversations and connecting in other ways with art educators in China.

In October, a delegation of 35 NAEA members traveled to Havana, Cuba, as part of the NAEA International Research in Art Education Program. Because we are committed to achieving both NAEA's Strategic Vision goals and our mission of promoting global understanding, NAEA sponsored our fifth academic research travel experience. When NAEA established academic travel for members 5 years ago, Cuba was the first destination. With the recent moves toward normalization of relations between our two countries, Cuban educators look forward to increased contact with U.S. educators and are seeking support for their art programs. Participants included representation of all NAEA regions, and all membership divisions.

Members of the group included: NAEA Past President **Robert Sabol** and myself as co-delegation leaders, with **Tammara Ballard**, **Maria Barbosa**, **Kim Bonney**, **Sarah Brown**, **Kristin Calohan**, **Eileen Cave**, **Greg Charles**, **Diane Christie**, **Calvin Coleman**, **Barbara Crandell**, **Rhonda Dallas**, **Anita de la Cruz**, **Rachael Dornbush**, **Jeff Eason**, **Barbara Ervin**, **Nichol Fall**, **Evelyn Hay**, **Kathleen Keys**, **Alison Lee**, **Diane Lindley**, **Jane Mallonee**, **Gina Mellinger Alicea**, **Samantha Melvin**, **Priscilla Ocasio**, **Jeanna Pena**, **Laura Rahaim**, **Janet Reynolds**, **Sarah Robertson Palmer**, **Jennifer Torres**, **Julie VanDewark**, **Diana Woodruff**, and **Karen Yandow**.

On our first day, representatives of the Cuban government met with the delegation to discuss educational policy, curriculum, assessment, funding, instructional resources, and practices. During the week, our delegation toured a variety of arts education facilities including the National School of the Arts and the San Alejandro Academy.

Because we are committed to achieving both NAEA's Strategic Vision goals and our mission of promoting global understanding, NAEA sponsored our fifth academic research travel experience.

These visits gave us a glimpse into the importance of the arts and the role they played in preserving Cuban culture. We were able to interact with students, faculty, and administrators of elementary and secondary arts education facilities as well as institutions of higher education preparing students for careers in the arts.

One highlight of the Cuban experience included interacting with students of an after-school visual arts program which served special-needs learners. This was of particular interest to several members of the delegation and they were overjoyed to see the inclusion of special needs in this program. Our cultural experience also included a home visit to community project artist Jose Fuster. We appreciated how his playful creations provided an uplifting influence for his older neighborhood. Before our visit ended we had been carried away by the uniquely Cuban visual art, music, and dance. Many of our delegation were convinced that they had been *Cubanized*, to coin a phrase used by our tour guide at the Museo Nacional De Bellas Artes in reference to Cuban artists' interpretation of Cubism. He explained that Cuban artists always put their own cultural spin on styles of art and we could easily see the truth in this statement.



NAEA delegation to Cuba responding to a student performance at a performing arts school dedicated to school of Paulita Concepcion.

Our experiences in Havana were memorable! Those in our delegation who traveled with the first group to Cuba shared that little appeared to have changed since the 2005 Cuban experience. In conversations with Cuban educators, however, change is anticipated over the next 5 years based on relaxation of US-Cuba restrictions.

During the NAEA National Convention, members of the delegation will share the benefits of this professional development opportunity, the outcomes of their research, and the influence this experience has had—and will have—on their art classrooms and programs. Please join us and take the opportunity to learn more about this cultural exchange and future opportunities planned by NAEA.

Our 2016 National Convention in Chicago is only a short time away! See you soon! ■

Endnote

¹ www.arteducators.org/about-us

Patricia Franklin, President

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Welcome...

Naea


**to the December 2015
issue of NAEA News!**

Submissions for February *NAEA News* are due December 1.

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Jeff Leonard at jeff@leonardmedia.com,
or 215-675-9208, ext. 201.

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

MESSAGE FROM THE EXECUTIVE DIRECTOR



Cleansing the Palette

Deborah B. Reeve

“Through the eyes of a child.”

We’ve heard that phrase so often, it’s become a cliché. People say that our adult perspective can quickly become calcified—set in its ways. We need to be able to see the world afresh. And in this “Year of the User Experience,” it may be helpful to look at the way parents experience art.

According to Sandra Ruppert, director of the Arts Education Partnership, “We have a whole generation of teachers and parents who have not had the advantage of arts in their own education.” Many parents, as well as other classroom and subject area teachers, often lack a basic understanding of the essential value of art education. “Years of research show that it’s closely linked to almost everything that we as a nation say we want for our children and demand from our schools: academic achievement, social and emotional development, civic engagement, and equitable opportunity.” (Smith, 2009). Perhaps we need to do a better job of telling parents the story about why art matters. We may even be somewhat surprised by the difference that supportive parents can make toward ensuring their students have access to art education.

As you plan events that showcase your art program, see these activities as an opportunity to deepen parents’ knowledge and understanding of art education. Encourage family participation in art outings that include museums and galleries. Look for new and unusual places for students to exhibit their work throughout the community and include brief narratives that tell the story about the creative process. Engage parents along with their students in ways to experience the creative process with art challenges during back-to-school nights and other events.

Find the time and space in your journal to answer the question, *why* does every child deserve access to art education?

powerful story about why art matters. Share your stories far and wide and post your stories through social media.

Once you help parents experience art through the eyes of their student’s cognitive, social, and emotional growth—we have a chance to achieve the most critical outcome of the their experience of art: Becoming an advocate for art education. The point is that a parent’s experience of art—in your art room, in public places, in their home, or wherever—is fundamental to creating a supportive extended community for your art program.

If you want inspiration for engaging parents, NAEA is here to help. I encourage you to peruse the wealth of resources curated just for you by NAEA members. Tap into the archived webinars on Virtual Art Educators, and begin making plans now to participate in the NAEA National Convention next spring in Chicago where you will experience the synergy produced by the largest annual gathering of art educators worldwide. And from all of us at NAEA, thank you for making 2015 such a special year for art education, your students, and our vibrant community. Happy Holidays! ■

Reference

Smith, F. (2009, January). Why Arts Education Is Crucial, and Who’s Doing It Best. *Edutopia*. Retrieved from www.edutopia.org/arts-music-curriculum-child-development

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NAEA ORGANIZATIONAL AWARENESS

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

- **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 2,071,843 site visits and 7,746,813 page views over the past 12 months. www.arteducators.org. And watch for the new redesigned website coming soon!
- **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
- **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 has now moved 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”!
- **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 27-30, 2016. Washington DC. Watch for details.
- **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!**

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 **National Vice Presidents-Elect**.


An e-mail was sent to all eligible voting members in mid-November. A second e-mail will be sent in early January. **The deadline to vote is January 13, 2016 at 11:59 p.m. ET.** The e-mail included:

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

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

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

Questions? Please send an e-mail to elections@arteducators.org or call 1-800-299-8321. To see the nominees and their information, please go to www.arteducators.org/elections





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

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!**

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



Expanding Landscapes of Research

by Graeme Sullivan, Commission Chair

The fall semester is a good time to invoke landscape metaphors given that the sense of change is very visible, and everything is stripped bare. As the Research Commission continues to pursue its mission of supporting a culture of research, part of the task is to build on initiatives that bring the NAEA membership into conversations about research. Another challenge is to reflect in public on what art education research is, and what it does.

Since the inception of NAEA in 1949, art educators have built a professional community of colleagues who seek the shared goals of improving the quality of art teaching and learning, and increasing the effect art education can have on individuals and communities. Central to this mission has been the process of adopting and adapting research in the many settings in which art education takes place.

Art education research carried out over the past 6 decades parallels trends that shape educational research and cultural debates. During the curriculum expansion of the 1960s, the pervasive use of scientific methods meant that supporters of the arts adopted quantitative approaches to shore up claims about the importance of the arts in schooling. The next 3 decades was a time when socio-cultural perspectives and positions directly influenced educational thought with the application of qualitative approaches to studying schools and community settings. By the turn of the 21st century, there was no discipline tradition or methodology that was beyond the reach of art educators.

The complex political, economic, and socio-cultural contexts that influence educational practice means that art educators have access to an extensive array of issues, methods, and technologies to support research interests. The rapid expansion of the ways to conduct

research, such as hybrid and mixed methods, arts-based strategies, visual methodologies, practitioner-led inquiry, and investigations in digital settings, are some of the changing contexts where art education research is undertaken today.

Art education researchers draw on established practices used across the research community and those that continue to be developed. There are three main research traditions that inform the approaches taken today. These are **social science research**, **arts and humanities research**, and **practitioner research**. Each of these is a system of inquiry that has distinctive conceptions, purposes, methods, and criteria, yet all are highly adaptable for designing, conducting, and disseminating research. Let's take a closer look, beginning with social science research given that this paradigm has been the most dominant in educational research.

Social science research is a normative practice that results in the transmission of knowledge that is referenced to what we know. The overarching principle is that qualitative and quantitative data should be adequately grounded in claims whereby evidence can be clearly identified, authorized, checked, and defended. Irrespective of whether researchers follow the linear pattern of quantitative methods or the iterative process of qualitative approaches,

data collection and analysis procedures rely on an underlying logic and rigor in interpreting results. A purpose of social science research is to pose questions that are descriptive, relational, or causal. Art teaching and art practice provides inventive clues about how to design research interventions, instruments and activities that are grounded in "research thinking" that can integrate the doubt of science and the creative and critical lens of art.

A purpose of arts and humanities research is to understand and interpret "the human condition" and the interplay of human interaction in relation to culture, art, education, politics, economics, technology, and so on.

If social science research seeks normative ends, arts and humanities research is grounded in interpretive and critical traditions that privilege distinctive "kinds" of knowledge and how that knowledge transforms our understanding. Arts and humanities research includes discipline specific research and sub-genres such as histories of art education, art history, philosophy of art, and interdisciplinary areas such as cultural studies, critical theory, visual culture, material culture, multiculturalism, etc. Within these modes of inquiry, there is a seamless integration of conceptual definitions and methods of analysis, argument, and

interpretation. A purpose of arts and humanities research is to understand and interpret "the human condition" and the interplay of human interaction in relation to culture, art, education, politics, economics, technology, and so on.

Although the influence of social science research and arts and humanities research on art education has been extensive, the role of "practitioners" as researchers has had a more difficult path to legitimacy. Yet the grounded knowledge and authentic experience of classroom teachers and artists position both as ideal sources in understanding the contextual richness of contemporary education and cultural practices, and thus able to translate research outcomes into effective actions. Teachers as "insiders," are practitioner researchers who seek to improve their professional practice and to apply local knowledge to affect educational change. Similarly, artist-researchers working in institutions, communities or as individual practitioners, invest in their capacity to affect social change through the power of their cultural agency. Practitioner researchers not only adapt methods from traditional forms of research, but also draw from art methods and media from their classrooms or studios because these provide inventive clues about how to design research interventions, activities, and to demonstrate the results. Hence, practitioners are well placed to give vision and voice to the adage that for the scientist, progress leads to change, while for the artist, change leads to progress. ■

www.arteducators.org/research/commission

Grant Funds Study of Single-Impact Museum Visits

NAEA-AAMD Research Plan developed by RK&A

The Institute of Museum and Library Services (IMLS) in Washington, DC, awarded NAEA and Association of Art Museum Directors (AAMD) with a National Leadership Grant to fund research that will examine the impact of single visit programs to art museums on K-12 students. The planning phase of the project, funded by The Samuel H. Kress Foundation, allowed NAEA, AAMD, and Randi Korn & Associates (RK&A)—the research company selected to conduct the study—to complete a literature review, design the research plan, administer a field-wide survey to art museums about their in-gallery offerings to schools, and submit a proposal to IMLS. The hypothesis of the research is that, though short in duration, single-visit programs affect students in complex, multi-dimensional ways that are central to the education of young people. The research will explore how single-visit programs affect students' skills and capacities across five interrelated areas: 1) critical thinking, 2) creative thinking, 3) affective/sensorial response, 4) human connections/empathy, and 5) academic development. These five areas were selected based on previous research, input from museum educators, and theoretical writings.

The research design is rigorous to account for the many factors in a student's life that can affect behavior (see Figure 1). There is a control group and two treatment groups. The Control Group will **not have experienced** a single-visit to an art museum or an in-classroom art lesson. Treatment Group A will have an **in-museum experience** and Treatment Group B will have an **in-classroom experience**. We hypothesize that experiential differences will emerge between the Control Group and both treatment groups and between Treatment Group A and Treatment Group B.

Using the data from the field-wide survey, RK&A will select 6 museums in geographic locations across the country, and similar but separate control and treatment samples based on school data (e.g., demographics, free-reduced lunch percents) and test scores. All students in these groups will complete a pre- and post-questionnaire to collect background information (e.g., demographics, attitudes about museums). Treatment groups will complete pre- and post-questionnaires; and because the control group does not have an intervention, one questionnaire will be

administered at the same time the post-questionnaire is administered. Questionnaire data are important to confirm or reject similarities across samples. Teachers will also be surveyed to explore in-classroom interventions that might be a factor. RK&A will also conduct in-depth interviews with students in all groups and score the interviews using a rubric. RK&A will design all instruments and NAEA-AAMD, advisors, Institutional Review Board, and school districts in the samples will review and approve them. ■

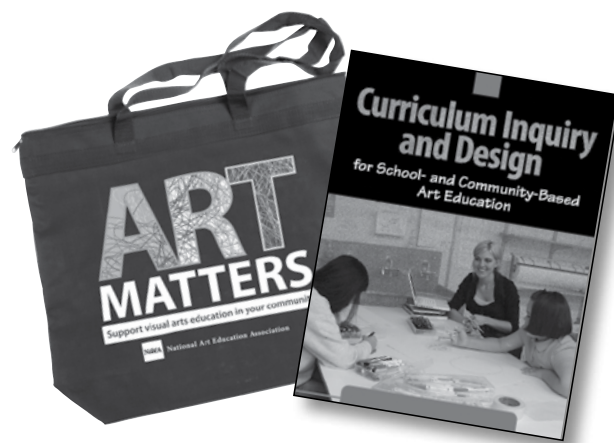
Measures	Pre Test Measure	Treatment	Program Measure	Post Test Measure
Data Collection	November 2016	January-April 2017	January-April 2017	January-April 2017
Control Group 1, 200 students across 6 cities, 80 teachers across 6 cities	Student questionnaire Teacher questionnaire	None	None	Student questionnaire Student interview Teacher questionnaire
Treatment Group A 1, 200 students across 6 cities, 80 teachers across 6 cities	Student questionnaire Teacher questionnaire	Single-visit program at an art museum	Observations of program	Student questionnaire Student interview Teacher questionnaire
Treatment Group B 1, 200 students across 6 cities, 80 teachers across 6 cities	Student questionnaire Teacher questionnaire	Single-visit classroom program facilitated by art museum educator	Observations of program	Student questionnaire Student interview Teacher questionnaire

Figure 1. Research Design



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• ESEA Reauthorization

Arts Education Community Launches Petition for Individuals to Support ESEA Provisions. See more at: 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

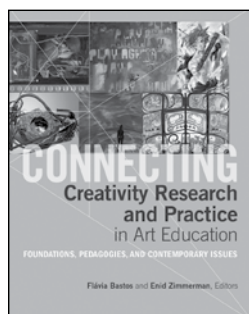
Advocacy White Papers for Art Education communicate the value of visual arts education in a changing educational environment and demonstrate why visual arts education is important for meeting each student's educational needs. www.arteducators.org/advocacy/whitepapers

RESOURCES!

www.arteducators.org/store

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NATIONAL CONVENTION!



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.
- **Online registration is now open** with full session listings to be posted early December. The mobile app will be released early February 2016. Visit the website for the latest news and updates: www.arteducators.org/convention

RESEARCH & KNOWLEDGE!

• National Core Arts Standards

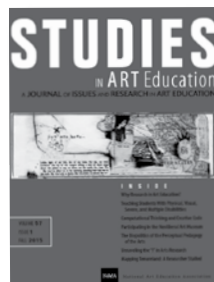
Download the New Art Standards App!

This FREE app is available exclusively to NAEA members. The Art Standards Toolbox App 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 Fall 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!

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

Gain fresh lesson ideas and inspiration for a vibrant new school year—all from the convenience of your computer or tablet! Broadcast 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>

• Digital Archives for NAEA News and Art Education!

Watch for the announcement of digital editions and archives for these member publications, beginning in 2016.

• Save the Date! NAEA Delegation to South Africa

Join the NAEA delegation led by President Patricia (Pat) Franklin to visit South Africa for the purpose of researching Arts Education, October 8-15, 2016. Details will be posted in January 2016.

• Save the Date! NAEA SummerVision DC: July 5-8, 2016, Washington, DC.

• 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

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COMMUNITY!

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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.

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• 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

SOUTHEASTERN REGION

Advocacy!

To Advocate: to plead or argue in favor of something, such as a cause, idea, or policy; active support.

Happy Holidays! As we near the close of another year, I always find myself considering my strengths and my personal “needs improvements” from the past 12 months. This year I am thinking about Advocacy! It’s something all art educators talk about, it’s something we all know comes with our job descriptions, yet it’s something that often gets pushed to the side as we’re busy teaching and volunteering. So I am planning on making my 2016 all about how I can better Advocate for art education. That is, I want to figure out ways that we can all help ensure that every K-12 learner has the ability to take visual art courses to help expand their creative and divergent thinking skills as well as having the opportunities to play with media and enhance their technical skills so that they can tell their stories visually.

I think that we all do our part in small ways to advocate and we always find modes to use the tools that our state art associations, our local districts, and NAEA give us—such as National Arts in Education Day (September), Youth Art Month (March), and platforms that allow us to showcase our student successes in a way that educates the public as to the importance of a visual art education—but have you stopped to consider the difference that these efforts truly make? In Georgia, we have a state exhibit called the Capitol Art Exhibit; each GAEA member is invited to exhibit two student works in a month-long show in Atlanta. Each student is asked to write to their legislators

inviting them to the reception and it’s been a huge success for 20+ years now! But a few years ago I started to wonder if this event was really making a difference. For example, did districts that didn’t offer art education suddenly start offering it? Did art educators’ schedules get lighter due to the hiring of more qualified visual art educators? As I asked myself these questions, I realized that this probably wasn’t happening. As a result, a group of art educators started to think outside of the box and consider a new advocacy campaign that could perhaps educate the true VIPs—the parents! Parents are the ultimate decision makers because parents are the voters! So if we truly want to change policy and change the thought process of educational systems that don’t value the arts, we should go to the PTAs and target the issues head on. Advocacy is really all about educating, informing, teaching, and modeling what strong art teaching can do for our students, our children... our future!

We still have our amazing GAEA Capitol Art Exhibit every February; we now invite parents and PTA representatives. Recently, our co-chairs of this event started bringing in student artists to actually create art at the event, because as we all know, the process is often more powerful and rewarding than the final work. It’s become an important advocacy tool in Georgia and with strong art leaders, it continues to grow!

Janis Nunnally, Tennessee Art Education Association President, says the following about advocacy, “As Visual Art teachers we have to let the community know that we are here and we have to show them what we can do for our students! Art exhibits, service-

“Art is a nation’s most precious heritage. For it is in our works of art that we reveal to ourselves, and to others, the inner vision which guides us as a Nation. And where there is no vision, the people perish.”

—Lyndon Johnson, on signing into existence the National Endowment on the Arts

learning projects, and photos in the paper are great beginnings for successful advocacy; making connections with other core teachers in your school is also important. Creating a few art lessons to connect with other disciplines will open their eyes to the importance of the visual art class! But most of all, we need the students to advocate for art as well! If they feel that their art class is the class they can relax in, ensure that their voices heard, and be applauded for thinking creatively, they will spread the word.”

Lauren Phillips, GAEA President-Elect, has this to say about advocacy, “Advocacy is so important in art education because we still have many people in positions of power who believe we are not essential for the growth and well-being not only of our students, but of our nation. If we do not advocate for our art programs, our students will not have opportunities for expressing themselves, creating new ideas, and solving problems that impact our society.” I can’t thank these two Southeastern Art Star leaders enough for bringing their voices to this column.

I am excited to hear how **you** advocate for art education and I look forward to seeing you all in Chicago in March where we will have time to share our state advocacy efforts at the

Southeastern Leadership Forum. Make sure you continue to participate in NAEA’s webinars and don’t forget to go online to check out NAEA’s Position Statements and Advocacy tool page. NAEA is a great source as you begin to rethink the best ways to advocate for your programs. Let’s make it everyone’s goal to see every child in the world receive an arts education! What a beautiful world that would be! ■



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PACIFIC REGION

Why teach art? When I ask that question in my classes, I can see my students’ eyes narrow and the thought-bubbles appear above their heads. It reads, “Oh no, not again. Anything but that question. Does this question really have an answer? Do we have to talk about this again?”

Art educator-leaders will face this question many times during their careers. I don’t apologize for asking my students to consider this question several times during their preservice careers. In fact, I ask them to review their many responses at the end of the program. We look at how their thoughts have changed over several years of reading, discussing, debating, researching, and teaching in a variety of settings. The themes and encounters with art that follow for beginning art educators are powerful accounts we need to keep close.

Art is Applicable.

One of the common misconceptions of art by many is that it is not useful or applicable—whether to 21st-century skills, curriculum, or students. However, as this account reveals, not only is this premise false but, in fact, the opposite is true—art skills are applicable to almost everything. The process of artistic creation as described by Zurmuehlen (1990)—doing, intending, making, realizing, and re-intending—is readily seen in all aspects of the art classroom. In art you fail and in art you succeed.

Frances’ account:

As I have seen in the classroom, students struggle to create and to see projects through to completion because art can be difficult. There is one student’s experience in particular that emphasizes the nature of the artistic process. A student was constructing a vase that was influenced by her personal research of the art history of pottery. She was determined to construct a sturdy vase

but with an intricate wave design on the top and she struggled attaching the delicate piece. I gave her some basic guidelines and assisted her in technical work when she asked; but in general, I simply watched as she approached the various difficulties throughout the project. She went through a series of testing approaches from trying different ways of cutting the clay to trying a new design entirely and at one point the piece broke in two. She was clearly frustrated when the piece failed to attach; however, at the very end of the last class she succeeded in the design she desired and continued to use those skills to later successes in subsequent projects.

As emphasized in the project, art is a process. It was through this experience of checks and balances that the student was able to come to her own learned and personal conclusions. This same process of doing, intending, making, realizing, and re-intending can be applied to any other area in life.

Art as Play and Engagement with the World.

Play is a powerful learning process. It is creativity in its purest state—it is magical. Both play and learning involve taking risks and exploring the unknown in an environment that is safe and full of possibilities. Play, exploration, problem posing, problem solving, innovation, persistence, envisioning, and observing are all evident elements found in making art.

Esther’s account:

From what I remember of elementary school, I loved my art classes. I was able to think freely and dive into my secret world. I would take my paintbrush and think about how the actions of the brush would mimic the tall lean grass waving in

the wind. I would create my picture—a farm. Not just any farm, my grandpa’s farm. This vivid experience describes everything that art is; an idea brought to life through a visual representation. At the time it was all about painting and experimenting with the movement of the brush. Now, understanding more about the development of the brain and the importance of art—I have a deeper appreciation of the individualism and of trial and error in my classroom.

Looking around at children playing—making art in my art classroom, there are so many little details happening. Innovation. Creation. Problem-solving. Building. Children are discerning what they want to keep and also what they want to change. The process of trial and error is so vital in their artmaking. “The 10 Lessons the Arts Teach” by Elliot Eisner¹ mentions multiple ways art increases development, such as good judgment, multiple views, as well as communication. These ten lessons, I’ve condensed into: exploration, imagination, and creation. I see them happening each time children make art during our practicum experiences.

Art Educator as Researcher.

In order to make art magic the teacher must be innovator and researcher; and always reflective. John Dewey explained that experience was essential to learning. However, to be meaningful, the experience had to be reflected upon and understood. In the account below, reflection allows Jesse to understand the importance of giving students the freedom and encouragement to explore and invent.

Jesse’s account:

One experience that stuck out to me most was watching my student Gabe explore mark making by using the bundle of wood sticks to paint on his paper. At first he picked

up the sticks and made a couple of marks and then set the bundle down quickly. I had encouraged him to try to use the sticks—how quickly he had given up and returned to the brush left me feeling like I shouldn’t have pushed him in the first place. After a while of walking around and beginning to paint an image of my own I looked up to see Gabe smiling over at me as he began to apply pigment to the bundle of sticks. As he set back to work on his painting, I was inspired by how willing he was to try out this new technique in his own time. A simple word of encouragement and he was on his way. All this got me thinking that it is our job as the teachers of these students to gently usher them into a new realm of possibility, into an environment where they can thrive and create with the confidence and knowledge that they are capable.

To be continued... ■

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Endnote

¹ www.arteducators.org/advocacy/Eisner_10_Lessons_2013.pdf



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EASTERN REGION

An August 2015 obituary for Oliver Sacks stated, “personal experience often misleads... yet, one can imagine Sacks reflecting, anecdote is in fact precisely where evidence begins. Sacks [summoned] up the human experiences and encounters that are the bedrock of... everyday life” (Zeman, 2015, para. 20). In his book *Seeing Voices*, Sacks (1989) wrote, “For thought, for communication, and culture—do not develop automatically in us... they are a gift—the most wonderful of gifts—from one generation to another.”

In June, I received a friend request on Facebook from Neysa, a former student of mine at the Rhode Island School for the Deaf who moved to Florida. I “friended” her and the next day she posted a photo of the bottom of a pinch pot with my writing: “Neysa ’85” And a message: “Hi peter ago time I was young girl and your art! I remember you—I know you love art! You remember me. I miss you longtime. I am Neysa. Hugs [sic].” For 30 years her pinch pot has been in her living room—more on Neysa to follow...

Team East affiliates have been working on restructuring constitutions and bylaws, developing strategic plans and visions, giving awards, and looking at and talking to each other about new and better ways to make our mission to shape human potential a reality. Many of these initiatives were the focus of state conferences: DAEA “Teachers Teaching Teachers,” CAEA “Making Connections,” MAEA Maine “Ripple Effects,” MAEA Maryland “Collaborate, Play, and Search for New Ideas,” MAEA Massachusetts “Curiosity, Inquiry, Wonder,” AENJ “STEAM,” NHAe “Imagination Encircles The World,” NYSATA “ART=,” PAEA “Flow + Feel Art Ed,” and WVAEA “Fall Conference.”

I was able to go to conferences in Delaware, New Jersey, and West Virginia. On a Thursday morning, Maura and I drove to the Hurricane-threatened Delaware and New Jersey coast. As crazy as that may seem, we were rewarded with Joaquin going into the Atlantic. On Friday,

DEAE had a 1-day event with 80 participants; on Sunday AENJ had a STEAM-themed conference in Long Branch with 800 participants! The enthusiasm and depth of these conferences show that NAEA is alive and well in all sizes. West Virginia members were not able to come to our Eastern Region Conference, so I made it to their conference so they know that they are an important part of our community.

The idea of community was beautifully illustrated in New Jersey with keynote speaker and Master Glass Artist Josh Simpson. Josh makes magnificent glass globes, which you likely have seen in museums. In his Infinity Project,¹ more than 3,000 glass planets have been hidden, tucked, nestled, perched, sunk, tossed, and otherwise scattered all over the earth—in spots that are clever, mundane, unique, historic, inaccessible, dangerous, hilarious, gorgeous, and breathtaking—such a metaphor for what we are about in art education!

Like Delaware, many of our state organizations are reinventing themselves; New Jersey and other organizations are celebrating a long tradition of excellence. Last year AENJ awarded their Distinguished Achievement Award to their founders as they celebrated their 75th year. This year as they begin the next 75 years they awarded the AENJ Student Chapter/Rowan University, which is their first student chapter and the future of art education.

I’m constantly amazed at the magic and power of the Internet. I logged onto Facebook and there was a post from Adam, RISDeaf ’85. He is an accountant at a world-wide coffee corporation and travels the world. In primitive times he would send me postcards from his art encounters in world museums. There was his post from Greece with photos of early Kyros figures. Dorothy, RISDeaf ’77, commented, “Peter would love this Adam, he loves museums.” Then below that Neysa commented, “Yes, but my favorite—late Greek.” Three of my Deaf students, 10 years apart in age, were having a global conversation about



art. “The most wonderful of gifts—from one generation to another” (Sacks, 1989). The NAEA Chicago National Convention theme is **LEAD! Share Your Vision for Art Education**. I hope you will be lucky enough to see your visions in your lifetime. But even if you never see the harvest of your work, know that those seeds are growing even when you can’t imagine that they took root. ■

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Endnote

¹ www.megaplanet.com/the-infinity-project



Top: (left) Joanne Onnembo, AENJ President, and Josh Simpson, Master Glass Artist with globes from the Infinity Project. Photo by Roger Castonguay; (right) The Delaware Board of Extraordinary. Natalia Ciriaco, Beth Eggleston, Kristen Leida, MaryJane Long, Jennifer Boland, Rosetta Roach, Lorraine Polling, and Carolyn Czipoth, with Peter Geisser.
Bottom: (left) AENJ's Future. Melissa Fasolino, Dave Ruscitti and baby Nate. Photo by Roger Castonguay; (right) AENJ Distinguished Achievement Award. Founders of the AENJ Student Chapter/Rowan University. Jane Graziano, Melissa Fasolino, Kelly DiGioia, David Johnson, AENJ President Joanne Onnembo. Photo by Roger Castonguay.



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WESTERN REGION

Developing, building, and supporting members insures organizational vibrancy. Members who are supported are much more likely to take on a leadership role. As educators we must always strive to stay active and vital in our professional lives. We must continue to ask questions and look for new opportunities to grow and build ourselves and our students.

As a leader it is vital to:

1. Join a community,
2. Make space,
3. Stay open, and
4. Store up our curiosities

These can lead to our future explorations.

I have challenged myself by asking myself to complete the following sentence on a regular basis: “I’m wondering about...” and to post the answers somewhere in my workspace. Through this exercise, I plan to return to these statements and use them for inspiration.

Experiment. Follow your curiosity. You never know where it might lead—perhaps to your best work. Perhaps an artist’s way is to act on the world while being enthralled by it. In a world moving at breakneck speed, let’s chal-

lenge ourselves to create work that is steeped in the slow pace that comes with wonder. Perhaps that is the only real art.

The Western Region has always been a leader in exploring member needs and resources necessary for organizational growth.

Illinois—IAEA has developed a mentorship program designed to develop future leaders. This program will be led by Dr. Anne Becker. Members were encouraged to apply and become a part of this innovative new program. The Illinois Art Education Association has committed to the development of electronic media and relevant resources including Web content, social media, and branding. Media Arts has been a special focus and the organization has participated in a Media Arts Conference at Eastern Illinois University. IAEA President Joan Mills is excited to welcome NAEA members to Chicago in March. The association has worked to develop a wide array of very special offerings as part of this year’s convention.

Kansas—KAEA has provided annual grants to members and students to promote further education in the visual arts. Grant recipients must commit to presenting at the KAEA annual conference. The KAEA Board continues to play a very active role in the promotion of the hiring practices by local school boards of highly qualified art educators to teach every art course required for graduation. Board members have made numerous presentations across the state to inform decision makers of the importance of quality art programs. Linda Nelson-Bova has published an article in the Topeka Capitol Journal for National Education Week touting the importance of Arts Education in schools. Linda Morgan, Kansas

co-president, reports that a new blog and a Pinterest page has been added to facilitate social medial communication and that Google has been used to access statewide membership needs.

Nebraska—NATA members have participated in a program to develop video documentaries of Nebraska artists. Artists worked with students in schools to create documentaries. Videos can be seen at www.nebraskaartist.org. President Lynette Fast continues to post a weekly blog for NATA listserv participants and on Facebook. Updates can be found at www.nebraskaarteducators.org/nata-communications-blog.

NATA is very active in recruiting new members and meeting the needs of art educators across the state. One example is a partnership between the organization and representatives from University Art Education programs designed to support NATA membership and programs. Higher Education division members will host an art exhibit and reception at the annual fall conference. Leaders are also experimenting with the use of Google circles to facilitate collaboration in rural areas of the state. Bob Reeker from Nebraska has been selected to chair this year’s convention. He has worked diligently to plan this epic event. Again, the Western Region is proud of our members and their service and leadership to NAEA.

Wisconsin—The Potawatomi Grant Program has provided \$3,000 in teacher grants. President Jen Dahl explains, “The WAEA Potawatomi Grant Program supports standards-based projects that provide opportunities for children and youth to gain in-depth art knowledge and skills in both school and community-based settings. This program

supports visual arts education and the pivotal role it plays in improving high school graduation rates, countering the achievement gap in urban and rural communities, and preparing young people to participate in a workforce dependent on creative contributions.”

WAEA is proud to announce the annual Wisconsin Art Exhibits and Awards. This experience is open to all Wisconsin public school students enrolled in grades 7-12. Each accepted piece will be exhibited at the January 2016 State Education Convention in Milwaukee. WAEA continues to refine their website and build digital resources at www.wiarted.org.

We will soon celebrate many of our members in Chicago. Accomplishments across our region are many. Sharing success through NAEA allows us to continue to grow and build a vital network of colleagues. As you prepare to bring this year to a close, don’t forget to celebrate your growth and look forward to new explorations. What do you wonder about? Where can that lead? What do you need to bring with you on this journey? Who will travel with you? Best wishes for a great 2016! ■



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2016 NAEA National Convention: Chicago! continued from page 1

We have some amazing learning opportunities coming your way in Chicago next March. Jean Houston, scholar, philosopher, and researcher in Human Capacities, is one of the foremost visionary thinkers and doers of our time. Houston is long regarded as one of the principal founders of the Human Potential Movement. A prolific writer, she is the author of 26 books, including *Jump Time*, *A Passion for the Possible*, *Search for the Beloved*, *Life Force*, *The Possible Human*, *Public Like a Frog*, *A Mythic Life: Learning to Live Our Greater Story*, and *Manual of the Peacemaker*.



Pat Franklin, current NAEA President, will deliver a message about the great work your professional organization is doing to assist you in advancing visual arts education to fulfill human potential and promote global understanding.



William E. "Bill" Strickland, author of *Make the Impossible Possible: One Man's Crusade to Inspire Others to Dream Bigger and Achieve the Extraordinary*, will share his leadership journey with Convention attendees. Strickland is a community leader and President and CEO of the nonprofit Manchester Bidwell Corporation based in Pittsburgh; one of the company's subsidiaries works with disadvantaged and at-risk youth through involvement in the arts.

We also have amazing Super Session speakers and panels planned. Each promises to further the Convention theme of leadership:

- Authentic assessment across the United States
- **Stacy Lord**, NAEA member and member of SOFIA's Airborne Astronomy Ambassadors Program who is scheduled to fly space missions
- **Ted Southern**, artist and space suit/glove designer for NASA space program
- **Chicago Public Arts** hosted by Olivia Gude

- Linda Keane on the use of play space in artistic experiences
- **Conversation on Creative Leadership** for and in the arts
- **Lisa Lee**, museum educator from Chicago
- **Curriculum Slam** hosted by Olivia Gude, James Rees, and others
- Alliance for Young Artists & Writers
- **Jesse Reno**, a Portland, Oregon-based artist who explores imagery involving primitives, totems, and tentacles

And we have five inspirational Chicago artist—leaders who will share their stories:

- Michael Noland
- Suellen Rocca
- Michael Dinges
- Juan Angel Chávez
- Michael Bonesteel

Much planning has been done over the last year to help make your Convention a wonderful learning experience. We appreciate the hard work of Anne Becker and Laura Milas, local co-chairpersons; subcommittee chairs Karen Popovich, Jerry Stefl, Steve Ciampaglia, Eryn Blaser, Greg Petecki, Melissa Richter, and Becky Blaine; and many other IAEA volunteer members who make up the Chicago 2016 Planning Team.

The Chicago 2016 Convention proves to be an incredible development opportunity for those who attend. Plan to be one of 5,000 plus art education **leaders** in attendance as we learn from each other, celebrate one another, and develop and improve our skills as effective leaders in our work setting.

—Bob Reeker, 2016 NAEA National Convention Program Coordinator

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The Peaceable Kingdom, by Michael Noland.



Like; don't like, by Michael Dinges.

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“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.

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ELEMENTARY DIVISION

view my membership with NAEA as an essential “job insurance.” A job insurance that advocates for retaining art teaching positions, promotes the importance of art education, provides high-quality professional growth opportunities, fosters leadership in the profession, monitors and influences policy and legislation, and researches, analyzes, and informs about current trends and issues that affect art education. I hope you will join me in encouraging others to join us and secure an NAEA *Job Insurance Policy*.

I have heard fellow art educators say, “I am too busy right now,” so many things are required of us I can’t even think about joining NAEA or taking part in some of its activities.” The pull of APPR, SLOs, shrinking positions, expanding class loads, and diminishing budgets makes us want to retreat and focus entirely on our individual art programs. However, this is exactly the time that we need to stay involved and encourage our colleagues to do the same. Each of us needs to become a part of the **we**: NAEA. **We** need to share with each other best practices, cross-curricular connections, our methods on stretching budgets, ways we have advocated for our programs, and how we have innovated and grown professionally. This last area is perhaps the most essential. We each need to tend to

our emotional needs to reenergize, reinvent, and stretch our abilities.

The NAEA National Convention is a terrific opportunity to immerse yourself in high-quality professional development and tend to that emotional need. The Convention will occur in Chicago, Illinois, March 17–19, 2016. The Convention theme **LEAD! Share Your Vision for Art Education** conjures up a variety of interpretations. First, “LEAD!” reminds us that each one of us is a leader. We are each essential to enhancing and moving art education forward in our country, our states, and our localities. While “Share Your Vision for Art Education” can apply to many areas of Art Education such as innovation, research, implementation of standards, or imagining the potential of Art Education. We might even make a connection to the many technological advancements that are impacting our profession and the greater art world reflected in **LEAD! Share Your Vision for Art Education**.

The 3-day Convention includes over 1,000 participatory workshops, panels, seminars for Job Alike groups, research reports, discussions, exhibits, and tours—as well as keynote addresses by world-acclaimed educators, artists, researchers, and scholars—with the opportunity to connect with your colleagues from all over the world. Each year, around 110–200 exhibitor booths displaying the latest art textbooks, high-tech software, prints, slides, curriculum materials, equipment, and programs, as well as the latest studio and art history media are made available



for examination and review by art educator delegates. You can find more information along with resources to assist in making your case for attending at www.arteducators.org/convention

The Elementary Division will be sponsoring several sessions at the 2016 Convention. We will be hosting three **Carousels of Learning**. 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 on learning in the art room through collaboration or interdisciplinary lessons. Presenters will share strategies they have used to promote collaboration within their art room as well as collaboration with others outside of the arts. In the second carousel, experienced educators will share the best ways they have harnessed assessment to promote learning in the art room; assessment does not have to feel like it is unrelated to what we do but can be used to inform and promote our instruction. The third carousel will focus on learning through technology; there are many great ways in which technology is being used successfully to promote art learning and support state and national standards. The Division will also host a **Conversation with Colleagues**. During this session leadership will share news and opportunities from the national level; more importantly, you will have the opportunity to converse with colleagues on issues that are most pertinent to your teaching, school,

or region. The final session the Division will sponsor is the **2015 National Elementary Art Educator of the Year Showcase**. Join 2015’s Elementary Art Educator, Drew Brown, as she shares her best practices, her classroom, and her philosophy. I am certain you will walk away from this session with wonderful ideas.

The National Convention is also a time to honor outstanding art educators from around the country. Regional and National honorees from all seven Divisions will be showcased at a combined event: **Celebrating Leadership**. This is the first time all of these award winners will be honored in one session; there will be no individual Division award events this year. Please come and honor all of these great art educators on Thursday, March 17, 4:00–5:50 p.m.

I encourage you to strongly consider attending this Convention and I hope to see many of you in **CHICAGO!!** ■



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NAEA Elementary Division Online

NAEA Elementary Division OnlineNing:
<http://naeaelementarydivision.ning.com>

Facebook: www.facebook.com/NAEAElementaryDivision

Listserv: www.arteducators.org/news/listserv

SECONDARY DIVISION

I know you are reading this article in December, but I am actually writing it in October, on Columbus Day to be exact. Here in the northeast the autumn weather has been beautiful. Today is warm and sunny and the leaves will soon be at their peak. Having spent the majority of my weekend outside, a thought kept running through my mind. I kept thinking about how lucky I am to be able to notice and enjoy my surroundings. I am lucky to be able to view the incredible, warm red and gold leaves juxtaposed against the green leaves, and to see the reflection of the colorful trees in the flat, still water of the pond—to be able to notice the roundness of one tree as it overlaps the freeform shape of another—to see the variation in the color of a fallen leaf lying in the green grass or on the dirt path. I am lucky to feel the softness of the fallen leaves and pine needles under my feet, to feel the warmth of the sun, and hear the birds singing. I am lucky, but I have also been educated to be observant and aware, and appreciative of the beauty surrounding me. I owe this to my art teachers and the art education I received from the first day I walked into school as a child.

As I think about my current group of high school students, I realize how important it is for me to educate them to be observant human beings and to teach them to be in the here and now. So often many of them tune out the world instead of letting it in, stuck in their own heads, not allowing any of their surroundings to permeate their brains. It sometimes makes me wonder if they have even noticed that the leaves have changed color at all. “To the extent that we close ourselves off from the

unfamiliar; from things that would challenge us; from things that make us think; from things that can stimulate our senses, we create our own little cocoon—that safe place where we can exist unaffected by all the stuff that swirls around us. We all need to gain or regain our sense of wonder about new things” (Cox, 2007). Hopefully this fall you have attended or better yet, presented a workshop at your state-wide conference. These conferences are such an incredible opportunity for us as educators to become more observant, and for us to learn new things, stimulating our senses and in turn, stimulating our students’ senses and boosting their learning. At the end of October, Connecticut had its fall conference, “Making Connections”, and Dr. Robert Sabol was one of the keynote speakers. Both Texas and Colorado had their conferences in mid-November. TAEA’s Conference, in Galveston, featured student art exhibitions, museum studies, hands-on classes, vertically aligned curriculum, nationally recognized keynote speakers, and much more. In Breckenridge, Colorado, the CAEA conference, “Experience Synesthesia” focused on fully engaging the senses through art. There were over 110 workshops featuring arts integration, advocacy, special needs, and integration of the new state standards. Don’t forget to register for the NAEA Convention in Chicago, Illinois from March 17-19, 2016. If you have never attended a national convention, it is a transformative experience. As I mentioned in my last article, look for Secondary Level specific workshops, including Secondary Award Winner and NAHS showcases, Conversations

with Colleagues, and the Division Awards Celebration.

As important as it is to educate ourselves and in turn bring that knowledge back to our teaching and our students it is equally as important to educate the decision makers and administration in our towns, districts, and schools. Some of you may have a visual arts administrator in your district, but more and more as art educators, we are evaluated by non-arts administrators, such as the building principal or assistant principals. During the fall most of us are solidifying our goals for the year. As we move forward to midyear reviews and observations, it is essential that we help our evaluators understand the importance of art education as part of the whole school curriculum, and help them to recognize, describe, and discuss effective teaching and student learning in the visual arts classroom. The Colorado Art Education Association is working on rolling out their Practical Guide for Evaluating Teachers in the Arts, and the Visual Arts Classroom Observation Guide. The Colorado art educators are very excited about the outcomes these guides will bring to bridging gaps for evaluators in understanding teaching and student learning in the art room and for the teacher to be able to more successfully demonstrate their effectiveness as educators. Creating a common language can be a catalyst for arts teachers to initiate an ongoing dialogue with their colleagues and administrators about how art education is a key component in improving learning throughout all academic areas and

engagement in fine arts is beneficial to the educational process and the whole child.

“A Great Teacher is like a fountain; she draws from the still, deep waters of personal growth and professional knowledge to serve others from her abundant overflow” (Godbold, 2012). ■

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People News

Southern Illinois University, Carbondale, has acquired the collection of author and NAEA member **Peter London’s** papers. Their Archives Center also houses the collected works of John Dewey and Buckminster Fuller, two of the foundational thinkers of London’s work as educator, artist, and art teacher.

The collection contains notes and drafts of almost all the books, papers, lectures, articles that he has authored over 50 years within the Art Education profession, and will offer researchers, especially those in the teaching of the arts, the opportunity to study works in progress, from earliest sketches and proposals to editor’s commentaries and subsequent drafts up to publication. London did his doctoral work at Teachers College, Columbia University, where the chair of his dissertation committee was Edwin Ziegfeld, the founding President of NAEA.

The collection includes professional correspondence with many of the formative art educators of the last 50 years, such as Jerome Hausman, Al Hurwitz, Ed Beittel, M. C. Richards, and David Baker. The issues addressed are many of the primary issues of the NAEA this last and most formative half century; community based art education, art and social responsibilities, the mutual contributions of art education and art therapy, holistic theory and practice of art teaching, the flaws and alternatives to DBAE, against national standards and for genius loci, the decline of men in the field of art education, the central importance of the creative act in art education, the field of Deep Ecology and its relationships with art teaching, and more. The collection contains drafts and editorial comments for London’s three books: *No More Second Hand Art*, *Step Outside: Community-Based Art Education*, and *Drawing Closer to Nature*, as well as articles and keynote addresses given to various state art education associations, and presentations at the NAEA national conventions.

SIU will place this material in their Special Collections Center and make it available in an on-line format sometime before the end of 2016.

In Memoriam



Paulette Spruill Fleming passed away unexpectedly on October 10, 2015. Fleming was a Professor of Art and Design at California State University, Fresno, where she has taught courses in art education and crafts since 1988. Dr. Fleming was awarded the J. Eugene Grigsby Award for meritorious service to art education in 1988 by the Committee on Multicultural Concerns (COMC) of the National Art Education Association. A fine art graduate of Hampton Institute, she held an MFA in Theater Arts-Design/Tech from Brandeis University and a PhD in Art Education from The Ohio State University. She served as an art consultant and review panelist for the California Commission on Teacher Credentialing for the past 18 years, helping to bring a balanced approach to program standards.

Her publications and professional activities centered on issues of cultural pluralism and identity and she was the recipient of numerous grants in the areas of curriculum development and instructional innovation. Dr. Fleming received the Service Award for the College of Arts and Humanities, an NAACP Image Award for Civic Engagement, the California Visual Art Educator of the Year Award for 2008, and the Trailblazer Award for Outstanding Community Leadership from the African American Historical and Cultural Museum of the San Joaquin Valley in 2011. She was recognized as one of Fresno’s Top Ten Professional Women of the Year for 2010, and in 2013, she was honored as one of three “Women Inspiring Girls” by Girl Scouts of Central California South. Dr. Fleming was the co-founder and Executive Director of the CSU Fresno Partners-in-Art youth program, which was selected to be one of 25 university projects nationwide invited to present at the 2012 Smithsonian Folklife Festival.

Dr. Fleming is survived by her daughter, Jamillah Finley of Fresno, and three grandchildren.



The Phillips Collection and University Of Maryland Form Dynamic Partnership to Transform Scholarship and Innovation in The Arts

The Phillips Collection, Washington, DC, and the University of Maryland have announced a bold partnership between the two institutions with a shared vision to dramatically transform scholarship and innovation in the arts.

The Phillips Collection will expand its education programs, reach new and diverse audiences, and pursue key initiatives that align with the museum’s strategic mission as an “experiment station” and institution for learning. At the same time, UMD will grow its established scholarship and academic programs within the arts, provide unparalleled research and education opportunities for UMD faculty and students, and expand its footprint in the nation’s capital.

“This is a pivotal moment in Phillips history,” says Phillips Collection’s Director Dorothy Kosinsk. “Together with the University of Maryland—one of the country’s leading institutions for research and innovation—we can reach new audiences, disrupt conventional thinking, and inspire new heights of achievement and impact.”

“This remarkable partnership fulfills a long-time dream for this campus,” said University of Maryland President Wallace D. Loh. “Not only does it provide access to this priceless collection, but it brings a new vigor to our arts education, and to the entire campus. We are genuinely a STEAM university—Science-Technology-Engineering-Arts-Math.”

The University of Maryland Center for Art and Knowledge at The Phillips Collection is the expansion of the Center for the Study of Modern Art—the museum’s nexus for academic work, scholarly exchange, and innovative interdisciplinary collaborations.

As part of the new partnership, UMD students, faculty, staff and Alumni Association members will received free admission to the Phillips, and have access to the collection, facilities, and museum staff for research and educational purposes. The Phillips will also offer internships for UMD graduate and undergraduate students in interdisciplinary fields.

MUSEUM EDUCATION DIVISION

The Museum Education Division has a lot to be thankful for this holiday season. We have an engaged, active, thoughtful, and curious division of dedicated museum educators. Through our work on the annual Preconference, Peer2Peer Hangouts, *Viewfinder*, National Convention sessions, position statements and social media posts, we are striving on a daily basis to advance the field and support each other in the work that we do.

Impact of Art Museum Programs on Students Research Initiative

By now, you have all learned, hopefully, of the great news that the division received in the early autumn. If not, it is an absolute pleasure to share the news that the NAEA Museum Education Division, collaborating with the Association of Art Museum Directors (AAMD), has received a prestigious National Leadership Grant from the Institute of Museum and Library Services (IMLS). (See article on page 4.) The grant will fund a study examining the impact of single visit programs to art museums on K-12 students. The project qualitatively and quantitatively explores how engaging directly with original works of art within the distinctive physical setting of art museums nurtures skills and capacities among students. We are excited to be working with Randi Korn & Associates, Inc. over the next 3 years on this study. We are currently in year 1 and are working toward finalizing and disseminating the literature review created during the planning year. We are also working on site selection for year 2

of the study. Stay tuned to the listserv and our social media platforms for up to date information.

Peer2Peer Google Hangouts
Peer2Peer Google Hangouts are going strong in their 3rd year. Hangouts are free videoconferences that anyone can watch. We bring together multiple voices on one topic in a live online broadcast the 2nd Wednesday of every month at 1 p.m. EST/10 a.m. PST. All Hangouts are archived on our Google+ page.

Upcoming topics: January 13, 2016—Get Ready for the NAEA Museum Education Pre-Conference; February 10, 2016—Diversity in the Museum Education Field; March 9, 2016—University Art Museums.

Staying Connected
The Museum Education Division has invaded social media. While many of us have an active social media presence and often get into great discussions via hashtag about issues surrounding museum education, the division did not have a social media presence—that has changed. Over the last couple of months, a committee of division members, led by the Cleveland Museum of Art’s Hajnal Eppley, has met on a regular basis to create a new social media presence for the division.

You can find us on the following platforms:

Facebook: www.facebook.com/groups/NAEAMuseumEdDiv
Our Facebook group promotes conversation and deeper engagement between division

members. In addition to links to articles and resources that may be of interest to members, the page also includes occasional discussion prompts or questions to initiate conversation. It also serves as the primary location to post photos from Division events, such as the Pre-conference.

Twitter: @NAEAMuseEd
Twitter is the place we share division news and information on a timely basis. We also use Twitter during key events (such as the Museum Education Pre-conference) to live-tweet and allow people to tune-in and participate remotely.

Google+: NAEA Museum Education Division
The Division’s Google+ page is the primary location for all information connected to our Peer2Peer Hangouts. If you are interested in participating in a hangout, head over to our Google+ page for more information.

YouTube: NAEA Museum Education Division
Did you miss a Peer2Peer Hangout? Do not worry—all hangouts are archived on both our Google+ page and on our YouTube channel.

Interested in submitting something to our social media platforms? Please fill out the form, found here: <https://docs.google.com/forms/d/1OHcCb26h1E8IYuc5vPXjkNaBSPS7aWwFRAuZR9QWXKw/viewform> and the committee will review for submission.

Not on social media but interested in getting up to date information on the division? Please sign up for the Museum Education Division Listserv www.arteducators.org/news/listserv; we will continue to send out major announcements and updates via this platform.

In closing, at this time of year we all take a moment to give thanks for all the amazing things in our lives. I am personally thankful for a supportive family, fantastic friends, and a community of colleagues (this includes my marvelous museum education network) that challenge my curiosity and engage my intellect on a daily basis. Thank You and Happy Holidays! ■



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HIGHER EDUCATION DIVISION

A Singular Measure: How Much Justice Does This Bring Into the World?

Working down from the top of the auditorium stairs to the stage, a drummer called the meeting to begin, his rhythmic beats echoing through the hall, silencing side conversations, drawing the crowd to a central focus. A stage occupied by young people voiced Hughes’s “oath—America will be!”¹ despite just cataloging how it is “the land that has never been yet.” The convening of Imagining America Annual National Conference in October of 2015 opened with a plenary session challenging artists and scholars to active engagement in public life. A museum director, a community activist, and a university president shared their views about the importance of context when determining a coherent approach to anything, the value of indigenous community leaders for sound community engagement, and how humanities, arts, and design help us discover our innate tools for storytelling and listening, transforming something we once only knew in one way into something multidimensional (Sousanis & Haft, 2015).

Speaking explicitly to higher educators, Imagining America members explore what is necessary to enact democratic ideals in an ongoing research initiative entitled “Full Participation”:

Now more than ever, colleges and universities are crucial institutions for building societies’ capacity to realize democratic values and address the complex problems facing local, regional, national, and international communities. Higher education and community leaders are grappling with how to fulfill these challenging and sometimes conflicting responsibilities, at a time when they are buffeted by competing values, incentives, and economic pressures... Many higher education institutions acknowledge and embrace public engagement and diversity in their mission statements, but they are not currently set up to facilitate the achievement of these important goals.² This statement encourages me to ask how we as higher educators can interrupt institutional

barriers standing in the way of goals that many higher education art educators share—goals such as increasing diverse voices in the field, challenging corporate involvement in K-16 education, and cultivating a desire and respect for learning outcomes that are represented in ways beyond numbers. In Baltimore, I attended a pre-conference session on Reimagining Assessment and was fortunate to be in a room full of people who were engaged with values-centered propositions—What does justice-centered pedagogy look like? Instead of “rigor” as criteria in higher education, can we focus on “trust-worthiness” to ask, “Are we in relationship with the people in the endeavors we seek to measure?” What if the only metric of any program, class, endeavor were, “How much justice does this bring into the world?” What if our discussions within our division were to clarify what is the public purpose of our discipline? All of these questions excite me to imagine myself, and our collective division of NAEA—in our roles as higher educators—otherwise.

In my doctoral seminar this semester, the students and I are spending time with the powerful work of arts and education philosopher Maxine Greene and appreciating the space for imagining otherwise that art creates. But into our third text of her vast collection of writings, we are feeling a need to move beyond being moved. We are seeking action. One of the students brought in a resource from her Cultural Diversity in Art & Society class called *Beautiful Trouble: A Toolbox for Revolution* (Boyd & Mitchell, 2013) which claims to be for everyone who longs for a more beautiful, more just, more livable world—and wants to know how to get there.

Equipped with tools like this, higher educators can begin to imagine ourselves otherwise as we seek to dismantle obstacles and reconstruct our classes, our degree programs, and our universities. For those higher education art educators at the Imagining America conference, sources of challenge ranged from the semester structure to promotion

Please register early for the Chicago National Convention and look for upcoming Higher Education Division Forums: Art Educators in Academia as Public Intellectuals organized by Juan Carlos Castro and Karen Heid, and Leading Toward Social Justice facilitated by Amelia Kraehe and Connie Stewart.

and tenure policies. Disrupting the Semester was an impactful session that **Kate Collins** from Towson University highlighted asking the question, “How can we be ‘good partners’ when the work pretty much needs to be done on our time schedule at our convenience?” She went on to say she “would love for those at NAEA, especially the higher education and community arts caucuses, to pursue these conversations as well.” Another path for higher education action includes what **Ross Schlemmer** of Edinboro University mentioned: “advocacy for public scholarship... which continues to be an issue/struggle for those of us in higher education in terms of getting our universities to understand and value public scholarship—particularly with regards to tenure and promotion.”³

Courtne Wolfgang, Assistant Professor at Virginia Commonwealth University, heralded the interdisciplinarity and action-orientation of the IA conference where “people—through their practices as writers, performers, musicians, community organizers, advocates, yogis—challenged me to think anew about the impact the arts have on communities. I learn so much from my fellow art educators, but breaking from my disciplinary silo produces something dynamic and different and new: rebuilding ideas around completely different armatures.”

A final thought on the importance of what the NAEA Higher Education Division can learn from Imagining America comes from **Melanie Buffington**, Associate Professor at Virginia Commonwealth University, “It is crucial to recognize the political nature of our work and be overt about who is being included and excluded. This type of awareness should cause us to question some of the traditional practices and beliefs that me may take for granted rather than see as constructed systems.” What are the constructed systems in our division that could benefit from some “beautiful

trouble” and shifted measurements that focus on justice and trust instead of institutional or historical boundaries? How might we imagine ourselves otherwise as a collective of higher education art educators? And what good might that do? ■

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Sousanis, N., & Haft, J. (2015, Winter). [cover] *Diversity & Democracy: Civic Learning for Shared Futures*. (18)1.

Endnotes
¹ www.poemhunter.com/poem/let-america-be-america-again
² <http://imaginingamerica.org/research/full-participation>
³ Please see <http://imaginingamerica.org/research/tenure-promotion> if you are interested in this issue in particular



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State/Province Association/Issues Group Awards

NAEA Newsletter Awards

Recognizing 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, 2016.

*If a newsletter is published less than 3 times a year, please specify this in the cover letter. Three copies of any available issues from the previous calendar year may be sent.

Submit to: Mail hard copy newsletters to NAEA Newsletter Awards, 901 Prince Street, Alexandria, VA 22314. If submitting digital pdf files, send to awards @arteducators.org

NAEA Website Awards

Recognizing 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, 2016.

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 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, 901 Prince Street, Alexandria, VA 22314.

NAEA Candidates for Regional Vice President

All eligible voting members received a ballot by e-mail in November. A second e-mail will be sent in early January. **The deadline to vote is January 12, 2016 at 11:59 p.m. ET.** See page 3 for more information. Find complete candidate bios at www.arteducators.org/elections



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Resource Specialist,
Redway, CA



James Rees
Teacher/Art Dept. Chair
Provo, UT



Rebecca Carleton
Elementary Art Educator
Randolph, VT



Diane Wilkin
Secondary Art Teacher
Levittown, PA



Anne Becker
Art Consultant
St. Charles, IL



Bob Reeker
K-5 Visual Art/Computer
Science Specialist
Adjunct Instructor
Lincoln, NE



Kirby B. Meng
Art Educator/Fine Arts
Teacher on Special
Assignment
McDonough, GA



Meg Skow
Art Teacher/Grants
Coordinator
Summerville, SC

SUPERVISION AND ADMINISTRATION DIVISION

Adjust Your Sails

The other day fate gave me a gift. Having worked late the night before and getting little sleep due to a sick puppy, I overslept on a day full of scheduled doctor appointments. Running out the door, I grabbed the mail and shoved it in my bag. I signed in at 8:35 a.m. for my 8:30 appointment. A few minutes later, the nurse called me over to the desk and said, "Mmm... your appointment is at 10:30 a.m. Are you planning on waiting or coming back?" Visions of my schedule imploded in my brain, quickly followed with a symbolic sailboat on a sunny lake. I collect quotes, selecting one every so often to guide my mindset. *What do you use to create a mindset?* Images? Quotes? The second vision was in reference to this year's quote by John Maxwell.

"The pessimist complains about the wind. The optimist expects it to change. The realist adjusts the sails."

When the nurse confirmed my mistake, I exclaimed, "Yes! I have two hours!" I walked over to a corner window seat and sat down with a contented sigh. You see, in my doctor's office there are absolutely no cell phones allowed. The convergence of these events had given me 2 hours with nothing to do, but read the NAEA News that had come in the mail the previous day. What a gift! I really like to read the entire NAEA News as it gives me insight for the teachers I supervise.

"Few journeys throughout time are uninterrupted. Take these pauses as a time to reflect, refresh and recharge—and they cease to be perceived as interruptions." (Bedford-Pierce, 1995)

So as I read, I let my mind wonder and gave myself time to make those wonderful connections to experiences, life, people, ponderings, etc—some people call this reflection. To me, reflection is symbolized by a mirror and the action involves looking at previous events and evaluating them. As a matter of fact, several articles talked about summer being a time of reflection. Summer is often a supervisor's busiest time, preparing professional development for teachers, determining goals and budget, mapping the calendar, and so forth. But reflection is very important in contributing to our growth. I tend to do mine in December (for the end of year plans) and in May (for next year's plans). *When do you take time to reflect?*

"Reflect on what has come before. Anticipate that there will be a future. Accept every present moment. You have found the key to what we call time." (Bedford-Pierce, 1995)

But *this* gift of time was less reflection than unfettered mind wandering, leading to creative wonderment, discovery of connections, and enjoyment in reliving (symbolized by mountainous vista). Here are a couple of my thoughts, prompted by NAEA News:

Pat Franklin wrote about NAEA's upcoming trip to Cuba and I remembered while on the inaugural Cuba trip I had popped into a

classroom where several little boys were busy drawing during a break. As I peeked over their shoulders, one boy helped another 'make the cape' look right on the superhero flying over a village. How many times have you seen young children drawing their heroes? I hope I never forget the **magic** art has and how it circumvents all language, time and geography.

According to the PPAA article, there is a need to improve teacher self-efficacy. My mind flashed to the previous weekend when a teacher and I were dismantling a large outdoor student art exhibit. I had the pleasure of telling the teacher her student had won first place in the high school division. I want to always **remember the pure joy** she expressed as she ran around in the rain telling everyone, "He won! My student won! After 19 years, MY student won!" Everyone, even complete strangers, could not help but smile at her and share the joy.

The CSTAE article reveals that organized discussions create communities and that art is not always tangible. Sometimes, **the conversation is the art**. I think about how satisfied I feel after spending time with colleagues discussing philosophies, beliefs, and practices about art education.

The article about the School for Art Leaders reminded me of the diagram we drew showing the percentage of time spent for self, others, and work. We spend a lot of time balancing and separating life and work—when we should integrate them. I feel this is especially true for us, as artists, educators, and leaders. I know the artist within me helps generate the responses to everything in my life. I hope, those that attend the Supervisor's Summit

(NAEA pre-conference) feel that they are being nurtured as all three.

"You cannot nurture without nourishment. What you do not nurture cannot grow." (Bedford-Pierce, 1995)

So as we enter this season, adjust your sails, and give yourself the gift of time—for reflection, for mind wandering, to practice the art of conversation, and to nurture yourself as an artist, an educator, and a leader. ■

Reference

Bedford-Pierce, S. (1995). *The Key to Life*. White Plains, NY: Peter Pauper Press, Inc.



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CONNECTING RESOURCES

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

MIDDLE LEVEL DIVISION

Conversations are important. Developing an environment where students can converse about art and meaning-making is an essential part of an art teachers' job. In this month's edition of NAEA Middle Level News, Western Region Middle Level Director Nikki Kalcevic shares the methods she uses in helping students experience quality artful conversations. Nikki teaches grades 5 and 6 in Northwest Arkansas at Ardis Ann Middle School. Based on philosophies of Teaching for Artistic Behavior (TAB) and Studio Habits of Mind, she facilitates a choice-based art room where students discuss and learn about skills, concepts, and media—then choose how to create and solve their own visual art problems. Please join the “conversation” by taking full advantage of your NAEA membership through attending the free webinars, logging onto our NAEA Middle Level facebook page, sponsoring a chapter of the National Junior Art Honor Society, and attending our always-amazing convention, Lead! Share Your Vision for Art Education—2016 in Chicago.

Socratic Circles in the Art Room

Nikki F. Kalcevic, Western Region Middle Level Director. E-mail: nkalcevic@bentonvillek12.org

Because I offer choice-based project learning by Teaching for Artistic Behaviors in my art room, I wanted to ensure the students were also getting a choice and a chance to speak their ideas and inquire during art discussions. I really wanted them to take the lead in the art conversations where I only facilitated if needed. I used my professional growth plan goal last year to join a Socratic Circle training offered through my district. Socratic Circles (or sometimes called Socratic Seminars) is a discussion technique used in classrooms to promote higher-level inquiry and discussion among students. It also promotes character education by learning to listen and hear people during a conversation; using appropriate body language to show you are

engaged in the discussion; respecting others' ideas while offering one's own ideas in a polite manner. Socratic Circles are not debates and are not arguments. If the discussion takes that turn, this is a place where the teacher needs to facilitate.

There are many ways to begin using Socratic Circles (SC) in your classroom. In my classroom, students “read an art text” (art video, poster, digital art image, article, etc.) by viewing, listening, and/or reading while also taking notes on a form I developed. We start by looking at projected images on a screen and as the students become more comfortable, we begin to use video segments from the PBS series, Art 21. I prefer this series because the contemporary artists featured prompt students to dig deeper to develop ideas and inquiries about the artist and the artwork than just surface material. Students really think about how artists observe, plan, connect, engage, problem solve, communicate, create, and reflect during the artmaking process. (This is the “ah-ha”—the connection to choice-based project learning and artistic behaviors!)

After taking notes about what we observe, we get into our circles (as shown in the diagram). A discussion group located in the middle of the room is the inner circle (about 8-9 kids) and leads the conversation from notes and questions they have created. The outer circle listens and observes the inner circle discussion without talking or adding to the inner circle discussion; however, they are taking notes about how the inner circle interacts with each other as well as staying on topic about the text. The teacher acts only as facilitator if needed—meaning if the conversation stalls or needs redirection, the teacher would offer an open ended question to refocus the discussion—otherwise the teacher acts as an observer and gives feedback at the end of the conversation. I give the inner circle about 8 minutes to discuss; then they receive constructive feedback from the outer circle

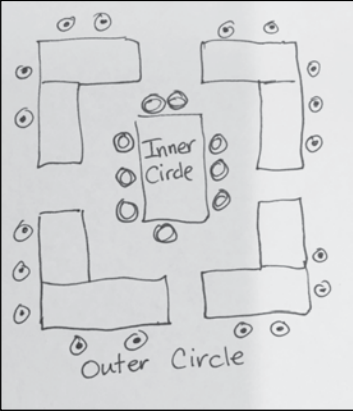
and me. Then we switch so that the outer circle gets to sit in the middle of the room to discuss and lead from where the first conversation left off.

What I love about using the SC technique in the art room

is that it combines elements of many art discussion techniques—Visual Thinking Strategies (VTS), the Feldman Art Criticism Model, and Artful Thinking from Harvard Project Zero. To learn more about Socratic Circles in the art room, please check out my blog on buildanewbox.weebly.com AND my NAEA webinar in February 2016 in which a group of art teachers will discuss art education practices and strategies at the elementary, middle, and secondary level. You might also want to check out the book we used in my district training, *Socratic Circles* by Matt Copeland. ■



Nikki Kalcevic



September Buys

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PRESERVICE DIVISION

Considering Our Future Selves

As many of you may have experienced in your Art Education classes, there is a time for the passion for art and the technical ability to teach to merge into your own personal standpoint or philosophy. Sometimes this time to connect comes in the form of a written assignment, or as a space in your teaching portfolio. Maybe the time to connect your passion for Art and your zeal for Education meet organically. Whatever path led you to those moments, I wish for you a thunderbolt of clarity, a gentle voice that makes your life's calling clear, or a truth that comes to you in the form that best serves and sustains you at this juncture in your educational experience.

We spend so much time considering the future self, the *as-yet-to-be* Art Educator, that we may easily lose sight of our current impact and successes. Don't forget to congratulate yourself on your efforts this semester. You've surely talked through a project with a classmate in a studio course, connected with K-12 students in a practicum, or talked to your loved ones about the importance of Art in our lives and in our society. You already are a wonderful advocate and leader. Art Education is lucky to have you, as you are right now, in the shaping of this exceedingly beneficial and significant aspect of our society.

We Have Arrived!

The fall semester was one of incredible productivity for the Preservice Division. Our NAEA Web page is now up-to-date and has several new resources to help out new and established NAEA Student Chapters. On this

page, students can now access the NAEA Student Chapter Handbook, as well as our archived communications. Also on this page are the Student Chapter of the Year application and the NAEA New Professional Art Educator nomination forms. Students may want to investigate these now to get the ball rolling for next year.

As of October, our Preservice EmPower Hour Webinars have started off, once a month, (we're looking at your amazing Peer2Peer events, Museum Division), and the conversations derived in these sessions have been inspiring. We have a variety of topics in the coming months, and hope that you'll join us in exploring these various topics with future colleagues. Here is a snapshot of the months' Preservice EmPower Hour topics to come:

- **January**—EdTPA: Plan Your Attack
- **February**—NAEA National Convention How-Tos: Save Money, Have Fun, Get Excited!
- **March**—(Dual-subject) Highlights from the Convention/ Artist Educator Q&A
- **April**—Summer Internships: Where to Look and How to Decide
- **May**—The Job Hunt: Planning for Your Next Step

Our social media:

Facebook: www.facebook.com/preservicedivision

Twitter: twitter.com/NAEAPreservice

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

A Hearty Thanks to Our Team

The Student Chapter Development Team has established connections with over 20 different universities to ask what their Art Education and related field students need from our Division. A regular Division newsletter is now dispatched monthly to our members (thanks to the Elementary Division for the inspiration).

As the newbie Division, we have a lot of communication to establish, and a lot of support to offer to our many fabulous future Art Educators. Luckily, one could not find a more dedicated and excited bunch for such a task. Many thanks and tremendous praise is necessary once again to our members of the Student Chapter Development Team. You are creating amazing things for this Division.

New Considerations with Our New Growth

The Preservice Division has benefitted from amazing volunteers to lead us to connections and open communication. As we look to other Divisions' successes, one continued need we possess is establishing counterparts in each region. I am actively seeking Regional Directors for the Southeastern, Western, and Pacific regions of NAEA Preservice Division. An ideal person for this leadership role would be knowledgeable of their surrounding states' higher education art education programs, and have an interest in developing relationships among those programs. This particular role would last through the end of my current term, in March of 2017. For that specific timeline, a sophomore, junior, or graduate

student would be ideal for this position. If interested, please get in touch!

Connections Are Key!

Make sure that you are signed up to receive our monthly newsletter, as well as following us on our various social media platforms and areas of online presence. Preservice Division spans across the country, and actually even further, so digital connection is our truest ally in networking and creating collegial bonds. Find us on Twitter, Instagram, Facebook, LinkedIn, and Google+. We'd love to be your friend, follower, connection, and all else in the name of Art Education bonding.

Here's wishing you a uniquely restful and replenishing winter's break from classes. I look forward to our conversations in 2016. ■



Amanda Barbee

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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

Since the mid-1980s, the Guerrilla Girls,¹ an anonymous collective, have been committed to public performance, exhibitions, and inspiring social action to address inequities in the art world. They are making their way to the Twin Cities (Minneapolis/Saint Paul) beginning January 2016, through a series of planned exhibits, teen workshops, performances, and debates that will be scheduled at the Walker Art Center, Minneapolis Institute of Art, the Minneapolis College of Art and Design, and other venues. These events invite us to participate as well as reflect upon our commitments to eradicating discrimination and working toward equity justice and the empowerment of self and others.

One of the hallmarks of the Guerrilla Girls is their use of humor. On their website they write, "We use humor to convey information, provoke discussion, and show that feminists can be funny."² In the spirit of the Guerrilla Girls, how might we re-envision the world through humor? How can humor be used to address issues of equity and justice within art education?

2016 National Convention

We look forward to many engaging WC-affiliated sessions, board meetings, and events that will focus on leadership. Two WC board meetings (Lead, Act, Transform I, and Lead, Act, Transform II) will be panel discussions led by members and leaders. These sessions will address the relevance of feminist leadership and its impact in the classroom, workplace, and community.

Another Convention highlight will be a cross-divisional session with four NAEA Issues Group leaders representing the Design, Social Theory, Technology, and Women's Caucuses.

The interactive discussion will center on shared issues and interests relative to our missions and ideas for collaborative research.

WC members are encouraged to attend this session to plan and think across divisional lines.

Recognition

Stay tuned for announcements of the WC awardees for 2016. Our yearly Women's Caucus awards acknowledge outstanding art educators who are making a significant impact through their practice. We look forward to honoring these individuals and their achievements at the scheduled WC Awards Ceremony in Chicago.

It is also important to recognize many members who contribute to the success of the Women's Caucus and its Convention events. These members include the board of elected and appointed leaders who give their time and energy. A special thanks to the awards committee chairs and members, proposal reviewers, our convention coordinator (**Michelle Bae**), our exhibition and exhibition catalog coordinator (**Elizabeth Garber**), and convention presenters who play a huge role in shaping the Women's Caucus and our Convention sessions. Thank you to all who make a successful Convention possible.

We welcome our new board members: **Christine Liao**, who will be updating the WC website and **Cynthia Bickley-Green**, who will develop professional development resources.

WC Retreat

Thanks to **Karen Keifer-Boyd** for hosting WC members at her lakefront home in Ohio in August for an informal retreat to bring together members for dialogue. Participants reflected that the retreat was full of great conversation and sharing of time together in powerful ways and a powerful and an inspiring way to walk into a new teaching year.

Some of the highlights were telling apron stories around the bonfire and returning to

the academic gown. The academic gown, along with an apron, were brought to the Lobby Session in San Diego in 2014 to explore as symbols of power. Participants of the 2014 Lobby Session responded by writing a phrase or quote onto a piece of fabric that they attached to the apron, or gown. Responses were read aloud and were amplified by the group. At the retreat, we again read aloud each response and kept the fabric pieces as artifacts. It is likely that a discussion of the apron and gown will resurface in the upcoming Women's Caucus Lobby Activism Book edited by **Karen Keifer-Boyd**, **Linda Hoepfner Poling**, **Sheri Klein**, and **Adetty Pérez de Miles**.

Online Resources

A great online resource for women artists and art educators is Moore Women Artists.² Here you can find articles and resources about women's art and other related topics. WC member **Cynthia Bickley-Green's** recent article, "Reflections on the 1972 Conference for Women in the Visual Arts at the Corcoran," provides a concise historical overview of this first and important national conference.

Women's Caucus Blog

The WC blog will be highlighting members. Check out the blog for this new feature. Also, by the time this column is printed, the WC iArt Exhibit submissions should be posted on the WC blog. Check out the art by our members at <http://naeawcvoices.wordpress.com> ■



Bonfire at Lake Erie at the WC Retreat, summer 2015.

Reference

Bickley Green, C. (2015, March 31). Reflections on the 1972 Conference for Women in the Visual Arts [Web log post]. Retrieved from <http://moorewomenartists.org/reflections-on-the-1972-conference-for-women-in-the-visual-arts-at-the-corcoran>

Endnotes

¹ www.guerrillagirls.com/interview/faq.shtml

² moorewomenartists.org

Online Presence

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

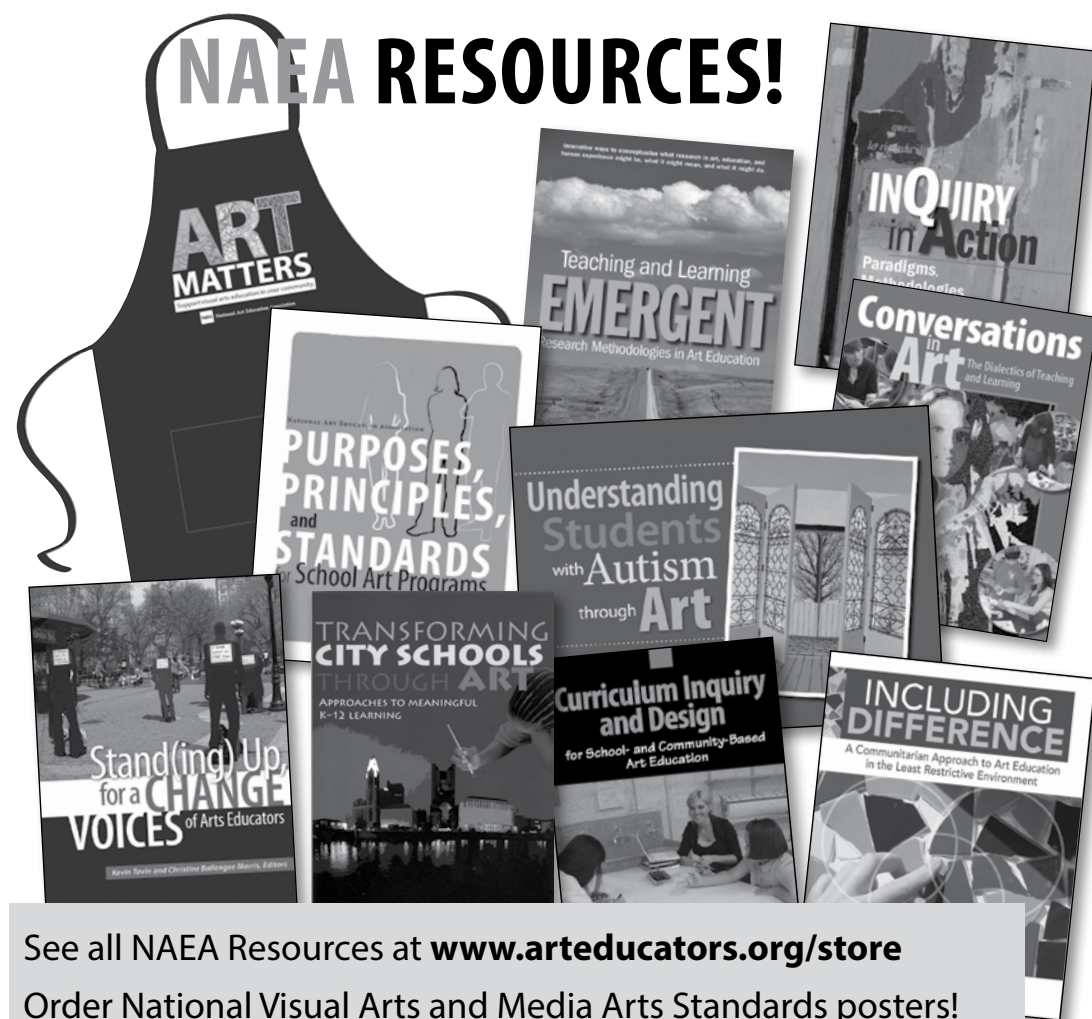
WC Facebook: www.facebook.com/groups/177480239379

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



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.*

NAEA RESOURCES!



See all NAEA Resources at www.arteducators.org/store

Order National Visual Arts and Media Arts Standards posters!

TransCultural Exchange's International Conference on Opportunities in the Arts

Expanding Worlds: Your Connection to the World at Boston University's George Sherman Union

February 25-27, 2016

Unlike other fields, the arts offer few obvious options for recent graduates. The traditional gallery system is on the wane, while the number of artists is growing and grant support has decreased. At the same time, there are exciting new possibilities for artists—including more than 1,500 residencies worldwide, which provide an ideal first step into another culture, entry into the new global arts arena, and valuable connections and access to those working in other fields, such as science, technology, medicine, and ecology. Many also provide stipends, free room and board, and studio space for a few days up to a year.

How do artists find out about all these new opportunities, learn to navigate the world of grants and residency applications and connect with major, international critics and curators and those in other fields who are desirous to work with them?

The answer is TransCultural Exchange's *International Conference on Opportunities in the Arts*. This year's will take place in Boston, February 25–27.

The conference goal is to encourage artists not only to attend programs where they can become acquainted with other cultures and meet/work with their international peers, but also to address artists' growing desire to engage in other fields of study. With activities ranging from keynote talks, informal gatherings, evening receptions, Pecha Kucha presentations, panel discussions, concerts and tours (including of MIT's Art and Architecture program, MIT's Glass Lab, the Harvard Art Museum's new Study Center and Biomedical Modeling) to portfolio reviews and more, this is an ideal professional development opportunity.

Early Bird Conference registration (due by December 15, 2015) is \$225. (There are also deep discounts for group registrations, students and those attending, who live outside the Northeastern region of the US.) Registration and information are available online: www.transculturalexchange.org/2016-conference/registration.htm

ART EDUCATION TECHNOLOGY (AET)

http://www.artedtech.org

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

Submit your nomination for the AET Awards!

The deadline is December 15th this year. Please see <http://artedtech.org/index.php/awards> for details.

The iPad as a Teaching Tool for Digital Art

Guest Columnist: Tingting Windy Wang, Rowan University.

Now more than ever, schools nationwide have embraced the iPad as the latest tool in teaching a variety of disciplines including multimedia, history, language, and math (Hu, 2011). The art discipline is not lagging behind. Progressively, more art teachers are willing to challenge themselves and start to teach art by means of this comparatively new technology. The iPad can be a very innovative media that encourages unique art expression and creation. When installed with one of the many available painting applications, such as Brushes, Sketchbook, or Procreate, iPads can offer learners a combination of tools and mediums through which to conveniently generate art. Briggs and Blythe (2013) note that applications such as Sketchbook and Brushes are programmed to simulate painted and drawn marks made with the finger or a stylus on the touch sensitive screen. Marks made mimic some of the physical properties of material paint such as fluidity. The palette enables the painter to access a spectrum of pigments unlimited by expense or conservational instability. The infinite layers offer new possibilities for art so that color never becomes muddled as it would with watercolor. Moreover, iPad art enables a diverse range of individuals, not only the established artist, but also the amateur art learners, to explore aesthetic interests and develop an art practice (Briggs & Blythe, 2013).

I recently interviewed a group of art teachers who worked at elementary and middle schools across the United States. These art teachers are experienced with teaching art on iPads. They have experimented with numerous lessons and projects with iPads, and were constantly amazed by how much their students can do and understand. By using a variety of applica-

tions, art projects taught by these teachers included digital drawing, digital painting, photo collages, graphic designs, drawn animation, stop motion animation, green screen video effects, moviemaking, photography, time-lapse videos, creating e-book's, craft making, and virtual pottery making. Other art related activities included researching art contexts, adding photo effects, uploading art to online art gallery's, writing artist statements, students' curating their own art gallery, presenting art projects, and composing art journals that helped students reflect on learning and growth.

For example, an interviewed teacher discussed that she and her students have done amazingly interesting projects by means of iPads

including: spontaneous drawings on the App of Sketchbook Pro, creating Arcimboldo portraits through the use of the Faces iMake app, taking and editing digital photography on the The Warhol, Pixlr-o-matic, and Photo Booth apps, producing movie trailers in iMovie, discussing and criticizing artwork with Chatterpix, creating magazine covers using templates, learning the processes of throwing on a wheel with Pottery HD, as well as creating African mask designs in ArtStudio.

Through these art projects, art teachers have taught some very important art knowledge and skills. For example, the concepts of layering and transparency were taught by using the layer capability in Sketchbook Pro. Teachers demonstrated foreground, middle ground, and background that were located in different layers through hiding and revealing a specific layer. The idea of the contour line drawing was strengthened by teaching drawing the contour of an object both on paper without a photo and on an iPad



Commonly Used Applications

with a photo. Students' ability of presenting and responding to artwork was improved by creating a Keynote presentation that combined texts and images as a reflection of their research results online. Furthermore, when teaching relatively complex knowledge such as perspectives and human figure proportions, the appropriate use of iPads can help in understanding the content, engage the class, encourage problem solving in a creative way, and open up more opportunities for learning.

We live in a fast pace technological world—students have anything they need at their fingertips. iPad is a tool to help our students expand their knowledge of art. Our job as art educators is to direct students to use these tools to expand their creativity in ways that they never knew they could. ■

AET Social Media Challenge

AET is hosting a social media tag challenge. You can win a free registration (worth up to \$165 for active members and \$105 for student members) to attend the NAEA National Convention in Chicago.

Use the main AET hashtag #artedutech and other AET hashtags to tag your social media posts related to art education technology. One hashtag posting is equal to one entry—the winner will be drawn from the pool of entries. The more you tag, the greater the chance that you have of winning. The challenge ends on December 31, 2015. Participants must be an NAEA member. The winner will be announced on the AET website in January.

The prize will be given as a reimbursement. The winner will need to submit your NAEA National Convention registration in order to receive the prize.

The tagged posts will show up on AET's website www.artedtech.org. The main hashtag is #artedtech. You can also use the following hashtags for specific content: #artedtechchat, #artedtech-news, #artedtechtips, #artedtechvids, #artedtechlessons, #artedtechjobs, #artedtechevents, #artedtechgrants.

References

Briggs, J., & Blythe, M. (2013). Apps for art's sake: Resistance and innovation. *MobileHCI '13 Proceedings of the 15th international conference on Human-computer interaction with mobile devices and services*, Germany, 45-54.

Hu, W. (2011, January). Math that moves: Schools embrace the iPad. *The New York Times*. Retrieved from www.nytimes.com/2011/01/05/education/05tablets.html?pagewanted=all





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LIFELONG LEARNING (LLL)

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We Be Monsters: An Exploration of Intergenerational K-12 Art Programming in Milwaukee

Typically, when one thinks of intergenerational art programs, one thinks of mutually beneficial projects that bring together older and younger people. Yet, within our compulsory age-segregated educational structure, the gaping generational and developmental differences between elementary and high school students is easily overlooked. Creating collaborative artworks between young adults and children is a variation on the traditional definition of intergenerational learning, with the goal of developing a more connected community. In Milwaukee, a city notorious for its racial segregation, we (two visual-art educators) created an intergenerational community art project which explores diverse populations within the K-12 educational system. The elementary school's student population was mostly White middle class; while students at the high school were predominantly African American, with the vast majority living under the poverty level. Overwhelmingly, these demographics of students in their normative educational experience would never have the opportunity to work closely together.

After examining this participatory artmaking project, three significant things became apparent: (1) Accountability and responsibility toward communities highly motivated high-school students to complete their projects; (2) The diversity of student populations allowed insight into a different demographic; and (3) Shared culminating events can have a deep community impact. A tertiary outcome of this experience was breaking down social barriers and stereotypes in regard to age, race, and social class.

Overview

We began our collaboration in February 2015, when a class of elementary students from Downtown Montessori Academy (DMA) took a field trip to The Milwaukee High School of the Arts (MHSA) to work with high school students. The students worked in pairs to develop creatures, or "monsters" with distinct personalities. The elementary students drew these monsters, with varying levels of assistance from their older peers. Using "monster" drawings as blueprints, the high school student's created 3-D marionettes and puppets from the elementary student's drawings. The final community exhibition featured a silent auction of the puppets, with proceeds donated to a nonprofit of the high school student's choice.

Accountability and Responsibility

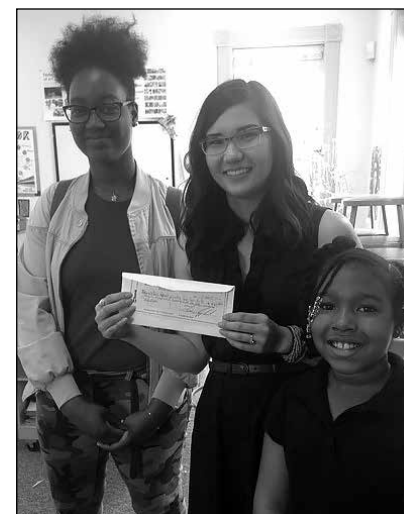
One purpose of intergenerational programs is to allow opportunities for different generations to become engaged in issues that concern society. High school students began to take ownership of the project when selecting the non-profit organization to receive donated funds. Walker's Point Center for the Arts (WPCA) was chosen because they provide free after-school art classes to a traditionally underserved population. Many of the students recalled having the opportunity to participate at community arts organizations free of charge to their families. The experience of raising and awarding funds was a huge step toward self efficacy for the high school students. The students felt that their actions had the potential to really shape their realities and create change. Previously, the majority of students expressed that they didn't feel empowered to make changes in their city through their efforts or actions. Students were also out of their comfort zone sewing and using the required tools—in doubt that their artwork would be sold. Yet, instead of giving up, they worked together and were highly motivated to create accurate 3-D representa-



tions of the elementary students' drawings. Not only did all of the students who participated in this collaborative project complete it, but also demonstrated a markedly higher level of craftsmanship and attention to detail. It was clear that they desired to do their best work, as they felt accountable toward the younger student. This project allowed a small but significant step toward changing students' perceptions of what they could accomplish with teamwork and perseverance.

Student Diversity and Insight

Many of the elementary students had never had the opportunity to interact with teenagers and were deeply impacted by their interactions with high school students. Prior to the field trip, elementary students were asked to describe a teenager. They responded that teenagers were, "bossy," "grouchy," "big," and "like to have their own space." However, many of the elementary students had "never met a real teenager before," which increased their initial anxiety when being introduced to their high school collaborator. However, by the end of the fieldtrip, the children and teen partners were hugging, taking selfies, and displaying various acts of affection. When asked to describe a teenager afterward, elementary students responded, "awesome," "kind," "helpful," and "cool." Ultimately, connections between intergenerational partners quickly



solidified through the artistic process, despite initial reservations. For weeks after the field trip, elementary students spoke incessantly about their teenage partner.

Community Impact

The culminating event was packed. The elementary students and their families were excited to see their drawings realized. The high-school students were truly ecstatic and amazed to see that every piece in the silent auction was sold—one piece selling for \$50—well past the minimum bid. Additionally, a local CBS news affiliate filmed a news segment about the project, which aired on May 27, 2015. Six months after the event, parents and students were still talking about what an amazing event the silent auction was.

As a result of the overwhelming success of the We Be Monsters project, we are continuing to collaborate between our schools. This semester, we have expanded our intergenerational project (the history of civil rights in Milwaukee) to incorporate older adults, high school students, and elementary students.

The project affirmed that community-based art programs have a unique role to play in creating a caring and connected culture while emphasizing values of lifelong learning. We look forward to continuing collaboration between schools and developing a curriculum focused on repairing the social bond. ■

COMMUNITY ARTS CAUCUS (CAC)

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Meaghan Brady Nelson, CAC Past President and columnist. Assistant Professor at Middle Tennessee State University. E-mail: meaghan.brady.nelson@gmail.com

In the summer of 2007 I was a full-time public school art teacher in the Windy City working on my Masters degree in Art Education through the mostly online program at The Ohio State University. I had traveled to Columbus, Ohio to participate in my first community arts based service-learning project under the guidance of Karen Hutzler. Working beside other OSU art education graduate students and our community partner, kids from the Weiland Park neighborhood, we explored the assets of this community in order to inspire the creation of our collaborative artwork, and each gained a renewed sense of community and desire to utilize service learning in our own schools (Hutzler, 2010).

This experience was a game changer for me, it successfully planted the seed that such a fun and community collaborative artmaking experience could also be a place for critical discussion and action research as an art teacher. This community arts experience was the reason my career excitingly shifted toward the path that I am on now. Under the advisement of Karen Hutzler, I continued my own education (PhD) in order to better understand how to create similar community arts practices and experiences in and outside of the classroom.

The research I conducted for my dissertation reflected this and, at that point, I was fortunate (and excited) to win the Caucus on Social Theory and Art Education's first Travel Award

Stipend at the 2012 conference in New York City. I was in the thick of completing my dissertation and pondering what the future would hold. I remember receiving the award from CSTAE's coordinator Patty Bode at the annual business meeting, surrounded by fellow CSTAE members. This award, though small in monetary sum, was huge in solidifying my decision to pursue these dreams of creating critically consciousness community based arts experiences.

The woman sitting to my left leaned over to congratulate me and we shared our passions for community arts. This person was Jennifer Combe, CAC's current President. That singular conversation in New York City turned into a friendship and continued dialogue and service for the Community Arts. Jennifer was the first person I thought of when looking for continued leadership within the CAC. Together, along with Andres and Jody, we are proud to open the call for entries for CAC's 2016 Travel Award Stipend. Perhaps this year's winner in Chicago will make a similar connection at our annual membership meeting that inspires them to continue with their service both within and out of the community arts.

The CAC Travel Award—Call for Proposals

Each year, the Community Arts Caucus (CAC) invites individuals to apply for the CAC Travel

Award, which is designed to encourage and support the attendance and participation of deserving students, teachers, or community arts practitioners by helping the recipient pay for costs to attend the NAEA National Convention. I would also like to thank our membership for their commitment and the dues that help make this award possible.

We were honored to present the first annual Community Arts Caucus Travel Award at the San Diego Convention to David Herman in 2014. David is an amazing photographer and Creative Director at Preservation LINK, Inc. in Dallas, and an art education doctoral fellow student at The University of North Texas.

In New Orleans, we were thrilled to present Hyunju Kim as the winner of the 2015 CAC Travel Award. Hyunju Kim is a PhD student at The Ohio State University whose research focuses on using community art to build inter-ethnic relationships and to help establish a healthy community in the Columbus, OH, area. We are currently accepting proposals through January 17, 2016.

CAC Website: www.communityartscaucus.org

The Community Arts Caucus is excited to announce the launch of our new website! Find out about our travel award, our community arts field trip at national conference and

connections to resources for supporting community arts.

Joining our Caucus

We are always seeking new members to join our caucus. We are hoping that you will take this time to become a member and pass on this information to friends, peers, and colleagues. We are a young and growing caucus, and with new paying members, will have a stronger capacity for community involvement within NAEA.

Please visit https://members.arteducators.org/naeassa/ssaaauthmain.login_page and login to join or renew your membership. The yearly membership dues enable us to continue to offer CAC Travel Awards, offer workshops and field trips to community organizations in NAEA convention host cities, and ultimately publish an online, community-based journal. It is only through your active participation that we are able to grow and offer our membership benefits. ■

Reference

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DESIGN ISSUES GROUP (DIG)

Jan Norman, DIG Chair. Consultant and Former National 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

The DIG Vision: Reflections on the Past and Plans for the Future

As DIG members reflect on the past accomplishments of 2015, share news of the present, and plan for the future, we can proudly claim that this has been an amazingly productive and memorable year in which decades of visionary ideas and plans have finally become realities.

2015 Reflections on the PAST

Some of the most meaningful success stories were showcased through the leadership and contributions of DIG to the 2015 NAEA National Convention, **The Art of Design: Form, Function, and the Future of Visual Arts Education.** DIG members worked diligently with the NAEA program chairs and staff to help plan and secure General Session speakers, such as Tim Gunn, star of Project Runway, and several Super Sessions, including RISD President Rosanne Somerson. Two collaborative DIG Super Sessions, Art Education by Design—It’s Everywhere! and When Art Meets Design: What DIG Discovered, both shared the remarkable resources and outcomes of two major action research projects supported by grants from the National Art Education Foundation (NAEF). The implementation of the Design Live Learning Lab/Standards Studio for Fresh Ideas was a continual hands-on, design thinking workshop series in the Exhibit Hall that was sponsored as a new partnership between twelve art and design colleges, each members of the Association of Independent Colleges of Art and Design (AICAD) and NAEA. Complemented by numerous design education workshops and presentations, the convention vividly reflected essential components of a coordinated national plan to bring Design Thinking into art education at all levels across the country. As reported previously in *NAEA News*, the New Orleans Convention was a springboard for other national and international conferences and institutes, which included LearnXDesign, the 3rd International Conference for Design Research and Education, organized by Design-Ed, Cumulus, and DRS, and hosted at the School of the Art Institute of Chicago, June 28-30. Summer Studio Design Thinking was held in Kansas City, July 13-17, sponsored by NAEA and hosted by the Nelson-Atkins Museum of Art and Cooper Hewitt, Smithsonian Design Museum. Contributing partners were Crayola, the Kansas City Art Institute, Kansas City Young Audiences—with support from the National Endowment for the Arts.

“Design Thinking is the iterative process that helps educators develop a strong creative, collaborative school culture. Begin by designing a Creative Leadership Team (a group of teacher leaders who coach colleagues) then design the plan to build creative capacity school-wide.”

—Cheri Sterman Director, Education Crayola

NAEF action research results, resources, and assessment rubrics and instruments were shared in two NAEA Convention Super Sessions and breakout workshops. The grant program, Art Education by Design: Building Communities of Learners through Action Research, was directed by Primary Investigator Jan Norman, working in collaboration with a team of consultants, including Martin Rayala, Chief Academic Officer, Design-Lab School and Co-Founder of DESIGN-ED, and Sandy Sobolew-Shubin and Becca Klarin, WestEd. A team of nine “Lead Design Teachers” was continually engaged as field researchers in their respective Action Research Schools, collaboratively participating in the development, field-testing, and implementing of the rubric and assessment instruments. They also served as Design Thinking mentors to other art educators, as facilitators and presenters for the NAEA National Convention Super Sessions, and in Summer Studio Design Thinking in Kansas City. This model of “teachers-teaching-teachers” has been an effective way to scale-up and promote creative leadership using Design Thinking in their own schools and communities. Lead Design Teachers include Andrew Phillips, AIA, Charter High School for Architecture + Design (CHAD), Philadelphia; Louis Mazza, MAT, The Arts Academy at Benjamin Rush, School District of Philadelphia; Alison Crane, MA, Blue Valley North High School, Blue Valley School District, Overland Park, KS; Barbara Nikoomanesh, MA, Olathe East High School, Olathe, KS; Andrew Bencsko, MA, New York High School of Art and Design, New York School District; Monica Fontova and Todd Shaffer, Young Audiences Charter School,

Jefferson Parrish School District, New Orleans; and Carla Carter and Elizabeth Keegan, Cleveland Digital Arts High School, Cleveland School District.

The final report and findings were submitted to NAEF in August 2015 and revealed positive improvement in students’ use of Design Thinking and creative problem solving in a pre- to post-measurement using the Design Thinking Rubric, with documentation and evidence of students’ work on their completed worksheets. All sites reflected positive improvement in students’ development of 21st-century skills as measured by the Rubric

indicators for creativity, critical thinking, collaboration, and communication. Students in all sites showed increased interest and engagement as measured by the coded observation protocols. All instruments and resources are available upon request to Jan Norman jan@ya.org. This action research project is supported by a grant from the National Art Education Foundation.



Students working on their Design Thinking challenge at Olathe East High School.

DIG PRESENT: News and Shared Resources

As true of any effective professional learning, DIG initiatives are being supported and sustained by ongoing communication, shared resources, webinars, and workshops. Thanks to technology, these initiatives are enabled by a private Facebook site for Summer Studio participants, by e-mails, conference calls, webinars, and through several publications—intended to share effective lesson plans, programs, and resources. DIG members are invited and encouraged to participate in an effort to promote a community of learners and leaders in Design Thinking.

DIG FUTURE: Plans for the 2016 NAEA National Convention and Summer Studio

DIG was again involved in the promotion of design-related National Convention proposals and in their review and recommended selections. We are thrilled to announce that again AICAD colleges will present the AICAD Design Live Learning Lab. The new, revised format for 2016 has been adjusted to provide what 2015 participants expressed as more beneficial to Convention attendees. This year’s Live Learning Lab will be a series of longer Design Thinking workshops presented by AICAD colleges, each with standards-based, hands-on design experiences replicable in your classrooms.

Summer Studio Design Thinking was launched in 2015 as an annual professional learning institute to scale up and build creative leadership in Design Thinking. Plans are underway now for 2016, with confirmation plans and details to follow shortly.

Alert! Several other design challenges and professional learning opportunities will be announced in January and February 2016.

DIG Membership

If you are not a current member of DIG, don’t miss joining this dynamic leadership group. **The primary goal of DIG is to promote the teaching of design in preK-12 art education programs.**

The new DIG membership on NAEA’s website is quick and convenient for both renewing and joining as new members. The DIG membership cost is only \$10. Please join us! ■

POSITION: SUMMER CAMP ART and CRAFTS COUNSELORS



START DATE: June 12, 2016 through August 13, 2016

APPLICATION DEADLINE: Open now thru April 30, 2016

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

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

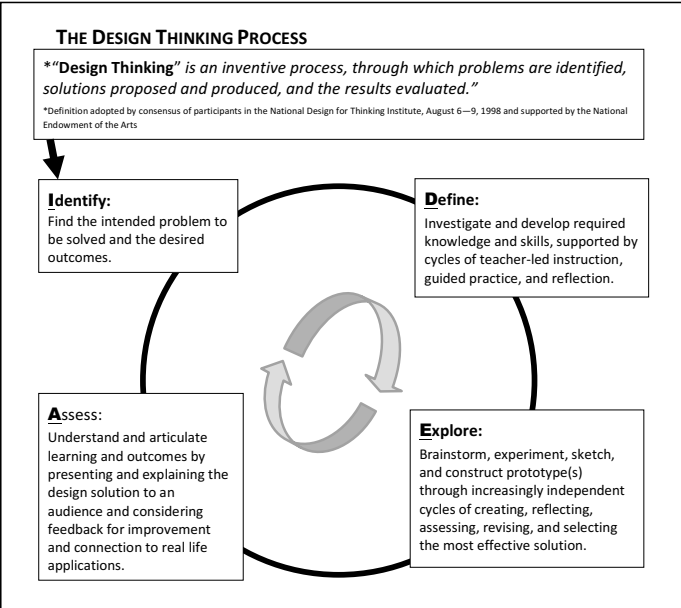
Art Director manages departments, prepares project agenda, carries out curriculum, supervises instructional staff, orders, controls and distributes supplies.

Outstanding facilities in beautiful camp setting.

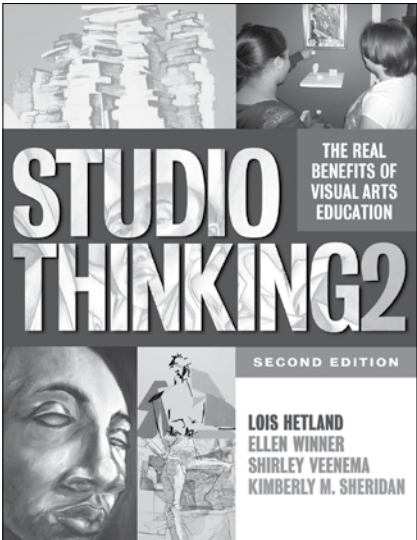
QUALIFICATIONS: Expertise teaching in program areas. Detail oriented. Experience managing others. Experience working with school age children.

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

CONTACT AND APPLICATION: staff@camptowanda.com. www.camptowanda.com. Click on Work @ Camp or call MARK at 570-253-3266.



IDEA model developed through Art Education by Design: Creating Communities of Learners through Profession Development and Action Research. Supported by a grant from the National Art Education Foundation.



Second Edition

Lois Hetland, Ellen Winner, Shirley Veenema, and Kimberly M. Sheridan

Studio Thinking 2 will help advocates explain arts education to policymakers, help art teachers develop and refine their teaching and assessment practices, and assist educators in other disciplines to learn from existing practices in arts education.

Order online at www.arteducators.org/ store or call 800-299-8321

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

It is a pleasure to announce two new USSEA Awards.

The USSEA Award for Excellence in PK-12 Art Education

This USSEA award is presented to a PK-12 art educator who has demonstrated leadership in and commitment to multicultural, cross-cultural educational strategies in their school/s and communities. This art educator actively implements an approach that builds respect for human dignity and diversity through art. The teacher must be a member of NAEA and USSEA to be recognized for their contributions. Their work must be confluent with the mission of USSEA, which is to foster “teamwork, collaboration, and communication among diverse constituencies in order to achieve greater understanding of the social and cultural aspects of art and visual culture in education.”¹

USSEA Award for Outstanding Master's Thesis

The USSEA Graduate Thesis award is presented to a master's graduate whose thesis or creative component reflects the mission of USSEA—to foster teamwork, collaboration, and communication among diverse constituencies in order to achieve greater understanding of the social and cultural aspects of the arts and visual culture in education. The topic investigated in the master's work promotes pluralistic perspectives, deepens human and cultural understanding, and/or builds respect for diverse learners.

The announcement of these awards led me to think about the history of USSEA, and its parent organization InSEA. Dramatic changes have occurred since their beginnings in art/education and certainly in the world. Most of the following text is quoted or paraphrased from John Steers (2001) in his essay *InSEA: A Brief History and a Vision of its Future Role*, tracing InSEA's historical traditions while

acknowledging the challenges educators face in the present and future.

USSEA was founded in 1977 as an affiliate of InSEA and NAEA. The goals of USSEA reflect, on a national level, the goals of its international parent organization InSEA, which in turn, was inspired by the spirit of postwar hope and optimism of its parent affiliate the United Nations Educational, Scientific, and Cultural Organization (UNESCO). John Steers (2001) quoted Richard Hoggart who explained how UNESCO was conceived. The motivational energy and overarching goals of UNESCO and InSEA are rooted in the following thoughts.

The world had just come through a terrible and protracted war, one initiated by false philosophies working on ignorance through massive control of free speech. The impulse in 1945, to try to ensure that it did not happen again, and that people should understand each other better through education and all forms of cultural and scientific exchanges, the passionate emphasis on truth, justice, peace, and the importance of the individual—these impulses were irresistible. (p. 216)

These sentiments led to the formation of InSEA in 1954. They are also guiding principles of USSEA, a society of people who work toward greater understanding and respect for learners from all ethnic, minority, and sociocultural backgrounds. Steers (2001) describes how the inception of InSEA began with the UNESCO seminar on “The Visual Arts in General Education,” July 7-27, 1951 at the University of Bristol, England at which twenty countries were present. The delegates included a significant number of people who continued to take leadership roles in InSEA as the organization developed. Dr. Edwin Ziegfeld was one of the twenty delegates who became the first president of the Society, as well as the first president of the National Art Education Association in the United States. Ziegfeld noted then that, “The effects of this seminar

will leave an indelible mark on our future” (as cited in Steers, 2001, p.217). Steers asked whether history shows this assertion to be right. His concerns were with the escalation of globalization and, as a result, the universalization of an economic-driven Western ideology of education. Steers writes,

Everywhere our world at the beginning of the 21st century is very different to that of 1951 in countless and often unimaginable ways. An obvious change is our growing awareness of the threats and immense opportunities that are presented by increasing globalization. The word lacks precise definition, but clearly globalization has something to do with the notion that we all now live in one world with increasingly shared experiences, economies, and cultures. We are aware of processes that tend to centralize economic power. Some people believe that the era of the nation state is over and that politicians have lost their capacity to influence major international events. World trade drives globalization and its scale is such that just for once the term ‘awesome’ is justified. Anthony Giddens² has pointed out a fact that “more than a trillion dollars is now turned over each day on global currency markets... To many living outside Europe and North America, it looks uncomfortably like Westernization—or, perhaps, Americanization, since the US is now the sole superpower, with a dominant economic, cultural and military position in the global order. Many of the most visible cultural expressions of globalization are American—Coca-Cola, McDonalds.” (pp. 224-225)

Perhaps, Steers says, we need to be cautious of international pedagogy, no matter how benign it may seem, and protect the alternative approaches to curriculum and assessment that are threatened, and more often erased, by the Western ideologies of governments

and organizations. Steer's essay is prophetic. Since 2002 we have seen that the universalization of curriculum and assessment are, as he said, “Linked to... inevitable demands for greater accountability from the teaching profession leading inexorably to ever-tighter control of the curriculum and its assessment and, through these mechanisms, to control of teachers in the vain search for a ‘teacher-proof’ education system.” (p. 225). Steers recognized that this reform movement threatened creative and cultural education, asked us to resist the notion of a universal panacea, and rather to learn from a rich variety of people and cultures.

One of the key qualities of creative individuals (but one seldom shared by bureaucracies) is the ability to tolerate ambiguity and to forestall closure—to keep a range of possibilities in play. If the subject is to avoid atrophy we need to cherish multiple visions of teaching and learning about, for, and through art. (p.228)

Submit applications for both awards by mail or e-mail to: Angela La Porte, Department of Art, 306 Fine Arts Center, Fayetteville, Arizona 72701. E-Mail: alaporte@uark.edu.

Nomination materials (nomination form, vitae, letter of nomination, and one letter of support) are due by January 15, 2016. Recipients will be recognized at the 2016 NAEA National Convention. **The forms for nominations can be found on the USSEA website ussea.net** ■

Reference

Steers, J. (2001). InSEA: A brief history and a vision of its future role. *Journal of Art and Design Education*. 20(2), 215-229.

Endnotes

¹ <http://ussea.net>

² From a lecture, Runaway World given by Giddens on April 11, 1999. BBC Reith Lectures on Globalization

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

National Convention in Chicago

Make plans to attend the NAEA National Convention in Chicago, March 17-19, 2016. The theme is *Lead! Share Your Vision for Art Education*. Attend and participate so that you can share *your vision* for art education! Preregister, book a hotel, and view more information at www.arteducators.org.

The **RAEA Awards Ceremony** and the **Annual Business Meeting** will be held back-to-back this year. 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.

Other presentations include **Blending Our Voices** (the annual joint session of the RAEA and the Preservice Division). A list of all presentations and workshops by retired art educators will be available online prior to the convention.

2016 Silent Auction Sponsored by RAEA

Michael Ramsey (Kentucky) once again will lead us to a successful RAEA Silent Auction to be held during the Artisan's Gallery at the 2016 NAEA National Convention.

All NAEA members are invited to donate a piece of their own original artwork. Categories for artwork include painting, drawing, mixed

media, printmaking, fabric, jewelry, sculpture, ceramics, photography, and glass. The auction provides a wonderful opportunity to purchase original works of art! All proceeds support the RAEA Awards Program.

For information and donation forms, contact Michael Ramsey at mgramsey01@comcast.net.

For those of you who aren't able to submit artwork but want to participate—sponsor an auction table! Last year all tables were sponsored, which allowed for 100% profit from the sales of the artwork.

National Art Education Foundation

Don't miss the opportunity to hear **Peter Trippi**, editor and art historian, discuss how and why what's happening in art classrooms today impacts his own work—which encourages collectors to talk about art. Peter will be the guest speaker at the **5th Annual NAEF Fundraising Benefit Event**, Friday, March 18, 10:30-11:50 a.m.—Room TBA.

Please make plans to purchase a ticket (\$50-\$40, tax deductible) and attend the benefit event at the National Convention to hear Peter's lecture, **Present/Respond/Connect**. The event is open to all NAEA National Convention attendees. NAEF is an extremely worthy organization that loops directly back into support for art educators. RAEA makes an annual donation—consider making your individual donation!

The Foundation was established as an independent, sister organization to the National Art Education Association (NAEA) to provide support for a variety of art education programs. Foundation grants are made only to NAEA members, including student and retired members, state/province associations, and recognized affiliates.

RAEA E-Bulletin

Are you getting the RAEA E-Bulletin?

The RAEA E-Bulletin is sent electronically to current members of NAEA whose membership designation is “Retired” and who have an e-mail address on file with NAEA. It is published in months when NAEA News is not published. Special issues are published as the need arises.

The deadline for items for inclusion in the E-Bulletin is the 15th of the month preceding publication: December 15 for January, February 15 for March, April 15 for May, June 15 for July, August 15 for September, and October 15 for November.

RAEA Facebook Page

Please check out the RAEA Facebook page and post something.

Commit to RAEA

Commit to creating new opportunities for yourself and those around you!

Do you want to know more about RAEA?

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

Commit to contributing artwork and/or sponsoring an auction table for the RAEA Silent Auction at the NAEA National Convention.

Commit to the RAEA E-Bulletin by contributing an article, informing the editors of the E-Bulletin of subjects you would like to see addressed, and exhibiting in the RAEA Members E-Gallery. When submitting work please include your name and state, the title of the work, the medium and size, and a short descriptive comment. Help make the E-Gallery a success. Send information for the E-Bulletin to the editors Bob Curtis (Michigan) rwcurtis37@gmail.com, or Dean Johns (North Carolina) deangjohns@gmail.com.

2015-2016 RAEA Board

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

Derek Fenner, *CSTAE Consultant*, Alameda County Office of Education. E-mail: dfenner@mills.edu
Aaron Knochel, *CSTAE Coordinator*, Assistant Professor, Pennsylvania State University. E-mail: aaronknochel@gmail.com

Assessment as Surveillance

Working in the Massachusetts juvenile justice system taught me everything I need to know about surveillance and its effects. The juvenile justice system, predicated on Bentham’s diagram of power in the panopticon, is one part of a field of study in social theory focused on panopticism, lead by Foucault (1995). The field was expanded by Deleuze (1992) and others to include systems of control. In the transition from the modern industrial disciplinary form of power to the postmodern control of information, Simon (2002) says, “The icon for superpanopticism is neither the eye nor the camera but the database or even better the *form*: the marketing survey, the census form, application forms, medical forms, etc....” (p. 16)

“Assessment,” from the Latin *assidere*, “to sit beside.”

“Data”—plural of Latin *datum*—“(thing) given”—a gift.

Yet we drift from these etymologies in our American education system. In urban education, young people and educators are internalizing the inequities in their community, delivered by top-down assessments and data systems bent on highlighting falsely, failure. Hence, when I began facilitating a course on assessment recently for educators in Oakland, California, I knew I would be up against the embodiment of these conditions. My colleague, Nancy James and I created the course, “Assessment as Social Justice Movement.” It is a professional development course that utilizes art-centered strategies to embrace a shifting resistance to seeing assessment from the point of view of the young person. Todd Elkin, a radical Bay Area

art educator, designed the assessment course from which our course is adapted and is still taught in the Integrated Learning Specialist Program.¹ Elkin’s course highlights the need for a paradigm shift in education to utilize more student-led assessments. Our course takes this further by saying that assessments designed with the student at the heart, can provide a counter narrative in urban schools, assessments that build hope by bringing in to view the complex ways youth are overcoming deficit perceptions.

It is important to bring this idea of, “assessment as surveillance,” immediately into the discussion in the course with inquiry into surveillance and the many forms it takes, including social media, marketing, and the National Security Agency (NSA). As I was designing this course for educators I was having a similar experience with high school youth in an arts-based research course I was teaching regarding the effects of capitalism on young bodies. As these youth delved into Deleuze, Foucault, etc., they developed the following questions that I now use with educators:

- How has surveillance played a role in our society since the 1980s?
- In what ways do you exercise this type of power over yourself?
- In what ways are you being controlled by something other than your conscience?

Educators respond to these prompts through dialogue, artmaking, and creative writing. We perform our stories of surveillance and begin to dream up mechanisms to protect our communities. I like to end these sessions with an activity co-created with juvenile justice youth. The cameras in lock-up were always

a distraction and the young people in these facilities hated them. When I asked why, I always got some derivative of, “That camera can’t see *who* I am.” We brainstormed ways that we could tell our truths to the camera. We began to make messages to hold up to the camera, drawn with text and images, things like, “I am sad,” “I am a great cook,” and “It is really cold in here.” It didn’t take long before a director called me into his office. He was concerned that young people were sending secret messages, that this was gang-related, or that they were trying to cover cameras. Luckily, a guard in the security room came to my defense with screen shots of the powerful messages. It was an art project that was allowed to continue and did. It was assessment for surveillance.

What would you say to the camera?

CSTAE is Now Accepting Applications for the 2016 CSTAE Travel Stipend Awards!

CSTAE invites applications for two different awards to support presenters attending the 2016 NAEA National Convention in Chicago. We invite graduate students to apply for the **CSTAE Graduate Student Research Award** and preK-12 art teachers whose teaching draws upon social theory and who are presenting a session at NAEA to apply for the **Social Theory-in-Practice Award**. Two applicants will be selected for each award.

The deadline to apply for both awards is midnight, December 1, 2015. For more information on both and to apply, please visit <http://cstae.org> or e-mail CSTAE Coordinator Aaron Knochel at aaronknochel@gmail.com

CSTAE Online

Website: www.cstae.org
Facebook group: [CSTAE@groups.facebook.com](https://www.facebook.com/CSTAEgroups)
JSTAE: www.jstae.org
Twitter: [@cstaenaea](https://twitter.com/cstaenaea)
Digication: <https://naea.digication.com/cstae>
CSTAE Coordinator: Aaron Knochel, Assistant Professor, Pennsylvania State University.
E-mail: aaronknochel@gmail.com

Social Theory Curricula

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. Guidelines for submission can be found at <http://naea.digication.com>, or by contacting Jennifer Combe at jennifer.combe@mso.umd.edu ■

References

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Foucault, M. (1995). *Discipline & punish: The birth of the prison*. New York, NY: Vintage Books.
Simon, B. (2002). The return of panopticism: Supervision, subjection and the new surveillance. *Surveillance & Society*, 3(1) 1-20.

Endnote

¹ <http://integratedlearningacoe.org>

CAUCUS ON THE SPIRITUAL IN ART EDUCATION (CSAE) <http://www.csae-naea.org>

Patricia Rain Gianneschi-McNichols, *CSAE Chair*. School of the Art Institute of Chicago. E-mail: pgiann1@saic.edu
John Derby, *CSAE Past Chair*. Assistant Professor, The University of Kansas. E-mail: johnderby@ku.edu

According to Wassily Kandinsky (Stoker, 2012), the artist is a seer who reproduces what he/she sees, and his/her profession is to “shine a light into the depths of the human heart” (p. 47). It is this in the spirit of “light” that I share with you some news regarding changes in the Executive board of CSAE. Diane Gregory has resigned her position due to personal health issues. We accept with our full understanding and support, her resignation this past month. We wish Diane well, we thank her for her service to the caucus and her work in our field, and we hope for her improved health. To ease this transition in our board, past Chair John Derby will assist me, Patricia Rain Gianneschi McNichols, as I assume the role of Chair. John and I, Treasurer Nancy Brady, our membership coordinator, Pattie Chambers, and our Secretary Camilla McComb, will do our best to keep the caucus running smoothly as we approach the 2016 NAEA National Convention in Chicago.

Diane wrote beautifully in our last column about incorporating the concepts of our CSAE into Art curriculums from pre-K to preservice art students. I would like to share our statement of purpose to re-imagine with you, how these concepts can be translated into art curriculums that align with our national visual art standards:

The Caucus on the Spiritual in Art Education (CSAE) seeks to study the relationship between the spiritual impulse and the visual arts, to examine the spiritual aspects of art from various cultures and historical

eras, including the use of spiritual icons and signifiers, and to define spiritual concepts in art education. CSAE also seeks to develop a comprehensive paradigm for holistic art education and to encourage research on the transformative aspects of the visual arts as a therapeutic or healing modality. Additionally, the CSAE seeks to develop art education curriculum theory and practices that encourage the study of the spiritual in art in all levels of education within the boundaries of the constitutional separation of church and state, and the establishing of a community of art education professionals who participate in scholarly research and publication on topics related to the spiritual in Art Education. As I assume the responsibility of Chair of CSAE, I am thinking about how the caucus can become a more visible presence within the NAEA and the field of Art Education.

As we look toward the Chicago National Convention, I encourage you to think about some of the themes we discussed in New Orleans, and for those who have a desire to participate in this kind of teaching, I invite you to attend the meeting in Chicago. If you are presenting in Chicago, please send us the information and we will make announcements through the newsletter or our CSAE e-mail. We have a vibrant group of passionate art educators, who have served us in the recent past, and continue to inspire us to achieve the goals that were set out by the leadership within our caucus. Some of the things I would like our members to think about as we approach the

convention to raise awareness about our work are as follows:

- To create a “Lessons on Spirituality in Art” for elementary school and high school teaching artists
- To create a reference for educators on artists whose work touches on the concepts that CSAE embraces
- To contribute artwork and/or sponsor an auction table for the RAEA Auction at the NAEA National Convention
- Submit an article for our column on **your** ideas for the future of our CSAE
- To encourage and send out a call for scholarly papers on the Spiritual in Art Education
- To reach out to other caucuses within NAEA and establish a dialog regarding how and where our work intersects
- To create a performative presence at the 2017 NAEA National Convention that will represent the purpose of our work in an interactive setting
- To create a new website for CSAE that will include e-portfolios and lesson plans

These are just a few ideas I have swirling through my mind as I begin the journey with you all as the new Chair of the NAEA/CSAE. As a retired Teaching Artist, it is the classroom Teaching Artists that I am most interested in reaching out to at this time, because that is where the teaching of these concepts will happen. As Diane Gregory

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Facebook: www.facebook.com/CaucusfortheSpiritualinArtEducation

pointed out in her article last issue, there is a format to follow, and there has been success and a great deal of interest by art educators, to bring to them lessons that will inspire this kind of holistic art education. As a preservice Teaching Artist in the field of Art Education I have encouraged my own students to pursue lessons with this focus and now as I begin my LRMFA at SAIC I am trying to synthesize these concepts into my work.

I hope you will come and join us in Chicago. I will be presenting a pre-conference full day workshop at Intuit: The Center for Intuitive and Outsider Art, on Wednesday, March 16, before the conference. Register at www.arteducators.org ■

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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's column my thanks go out to Kevin Droe and Wendy Miller from the University of Northern Iowa. Kevin and Wendy share the details of the Bringing a Bunch of Beautiful People Together: Autism and Arts Education Symposium that they hosted in April 2015. After reading about it, I am sure you will be like me and ready to mark your calendars for the next Symposium in spring 2017!

What is it that draws people with autism to the arts? Are the arts a place where people with autism can go to get a break from the sometimes chaotic world? Or is it because art allows people with autism to express what they are feeling or thinking in a way that both makes sense to themselves and other people? Whatever the correct answer may be, the most effective means of getting children and adults with autism to engage in the arts is through arts education. This was the purpose of the first ever symposium dedicated to teaching art to those with autism. The Autism and Arts Education Symposium¹ was held at the University of Northern Iowa, April 24-25, 2015. Over the course of 2 days, the symposium brought together scholars, researchers, teachers, therapists, professionals, family members, and people with autism from around the country.

The symposium emphasized three arts education areas: art, drama, and music. For each area, sessions were presented that concentrated on either research, practice,

or showcased examples of work in each area. In addition to sessions and showcases, three keynote speakers, each representing a different area of arts education, were invited to talk to all symposium members.

Beverly Levett Gerber, Co-editor of *Understanding Students with Autism through Art* gave the opening keynote address on Friday night, sharing her stories as an art educator, special educator, and parent of a son with Down syndrome, that paralleled special education's historical journey. **Ryan Hourigan**, Co-author of *Teaching Music to Students With Autism* and director of the Ball State *Prism Project*² gave the second keynote address on Saturday where he described his own journey of being a music educator, teacher educator, parent, and advocate for students with disabilities. **Jacqueline Russell**, founder and artistic director of the Chicago Children's Theatre and *Red Kite Project*, wrapped up the symposium with a presentation of her work on the Red Kite Project.

The Autism and Arts Education Symposium showcased three examples of arts education within the autism community. The art exhibit, **Art and Autism**, ran the week of the symposium and featured 2-D artwork, including paintings (acrylic and watercolor), drawings (pencil and charcoal), and mixed media (clay and collage) created by children with autism. On the morning of the second day, symposium attendees enjoyed a performance by the **UNI Spectrum Project**, a weekend music,

movement, and drama project for children with various abilities. Children range in age from 6 to 18 and are partnered with "buddies" from the University of Northern Iowa. The weekend also included performances of **WONDERland**, written and directed by UNI Professor of Theatre Gretta Berghammer. WONDERland took an imaginative and playful look at the objects, characters, nonsense, and events found in Lewis Carroll's classic *Alice in Wonderland*.

Overall, the symposium was successful in bringing together a "bunch of beautiful people" as summed up in a quote from an art educator in attendance, "It was wonderful to meet all these beautiful people who have the same interest as mine in both art and autism. I love my students with autism, but I'm not sure if I'm using the right techniques, right lesson plans, right materials, right time, etc. to help them be expressive in art. This symposium reignited my passion to teach these children and I can't wait for the next one."



Kermit the Frog by Joey E., age 12.



Music therapy professor Melanie.

Next Autism and Arts Education Symposium is planned for Spring 2017. ADDITIONAL SPEAKERS & PRESENTERS INCLUDED: **Mary Adamek**, University of Iowa; **Suzanne Bartlett**, Mercy Medical Center; **Gretta Berghammer**, University of Northern Iowa; **Alyson Beytien**, Parent, Dubuque, Iowa; **Rhoda Bernard**, Boston Conservatory of Music, Blueclaves Theatre Company, Inc., New York; **Gillian Furniss**, Mississippi University For Women; **Jennifer Garrett** and **Amanda Huisman**, University of Northern Iowa; **Maria Getz**, Convent of the Sacred Heart School; **Melanie Harms**, Wartburg College, **Amy Hourigan**, Music Therapy Connections, LLC, Ball State University; **Kim McCord**, Illinois State University; **Amanda Newman-Godfrey** and **Lauren Stichter**, Moore College of Art and Design; **Jessica Perich Carleton**, 92Y, New York, Scottish Autism Center, Scotland, United Kingdom, Seesaw Theatre, Chicago, Illinois; **Sarah Simon**, Hamline University; **Jacqueline Smith**, The Hartt School.

Thanks Kevin and Wendy! SNAE members—remember to keep in touch and stay connected by checking out the **Special Needs in Art Education** Facebook page. ■

Endnotes

¹ autismandarts.org

² www.prismprojectbsu.org

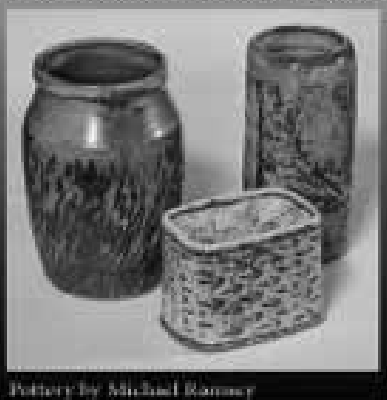
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The Passion of RAEA members for art education does more than impart facts and figures. It is a superb resource of experiences that inspire, foster, and offer new insights into one's own classroom journey.



Pottery by Michael Ramsey

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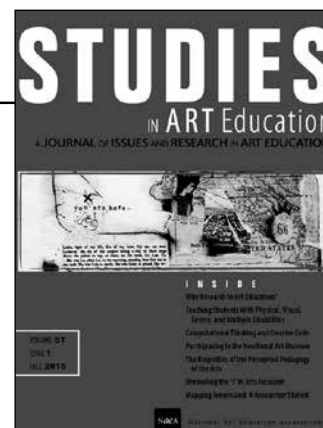
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A special theme issue of *Studies in Art Education*

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

STEAM Education:
A Special Issue of *Art Education*, the Journal of The National Art Education Association
Coming July 2016!

Teaching and learning in the fields of Science, Technology, Engineering, Art, and Mathematics have been referred to in education communities as STEAM education. The necessity of relating the value of artistic experiences in education to other content topics has emerged at various times in art education history (Daugherty, 2013; Root-Bernstein, 1997; Winner & Cooper, 2000) for an array of social, political, and pedagogical reasons.

In 2014, the National Art Education Association (NAEA) adopted a position regarding STEAM education. Their position proposed that,

- “Visual arts content and artistic ways of thinking are fundamental and valuable components of high-quality STEAM education. NAEA believes that:
- STEAM education values all STEAM disciplines equally
 - STEAM education is implemented through a wide variety of approaches
 - STEAM education encourages creativity and innovation
 - STEAM education acknowledges the rigor found in visual art.”

By asserting a position regarding STEAM Education, the NAEA acknowledged that there is need for discourse among art and design education practitioners to better understand ways that our field engages artistically in relation to science, technology, engineering, and mathematics. *Art Education* seeks submissions to animate that discourse with a special issue on STEAM Education. What are the practical pedagogical and developmental benefits of closing the gulf between the scientific disciplines and the applied arts or design disciplines? In what ways are well-developed partnerships between STEM subject and arts/design advocates essential for optimal innovation in U.S. or global education initiatives and 21st-century economics? How might such an integration of artistic design/expression, project-based inquiry, engineering/math skills, and an overall multi-sensory appeal in the curriculum be most effectively implemented?

Authors may wish to respond to one of the questions listed above, or to one of the topics listed below as it relates to STEAM Education:

- Creative Leadership • Creative Literacies • Design Thinking • Studio Thinking and the Scientific Method • STEAM Education curricula • The STEAM movement in PK-12 education & assessment

Dr. James Haywood Rolling, Jr., Editor of *Art Education*, the Journal of The National Art Education Association, invites manuscripts that address the topic of “STEAM Education.” Prospective authors should specify both in their cover letter and in the subject line of their e-mail submission that their manuscript is intended for the STEAM Education special issue. All manuscript drafts should be submitted to arteducationjournal@gmail.com, following the established submission guidelines outlined at www.arteducators.org/research/art-education and at www.tandfonline.com/uare.

Deadline for submission: December 28, 2015



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Swarm Intelligence and Collaboration:
A Special Issue of *Art Education*, the Journal of The National Art Education Association
Coming September 2016!

A common assumption in education is that intelligence or creativity is an individual capacity. When we say things such as “that student is smart” we assume that creative intelligence is a cognitive capacity that certain students have that others do not. In this way, intelligence is perceived as internal and singular. With the recent notion of swarm intelligence drawn from the biological sciences, systems theory, complexity theory, as well as philosophers such as Gilles Deleuze, Michael Hardt and Antonio Negri, we can begin to see how intelligence and creativity are deeply social and relational—embedded as the byproducts of our collective actions and communal behaviors as social animals. In this special issue of *Art Education*, we wish to explore the implications of swarm intelligence for art education classrooms, arts partnerships, and beyond. What would it mean for arts & design educators to start from a working assumption that creative intelligence and behavior is not primarily an internal and individualized capacity so much as an emergent collective practice? What if *all* of humanity’s greatest creative achievements are essentially systemic—creative activities featuring *decentralized control*, *distributed problem-solving*, and *multiple interactions between agents*, not only serving as the stuff cultures are made of, but also as the DNA of our individual imaginations? What if educators made it our primary focus to improvise the kinds of collaborative activities that foster individual student achievement, rather than ever standardizing our pedagogical processes and homogenizing our learning outcomes for mediocre results at best? And in turn, can art and design education bring something new to bear on how the creativity of the swarm or the social network is conceptualized across disciplines?

Authors may respond to one of the questions listed above, or to one of the topics listed below as it relates to either the topic of Swarm Intelligence or Collaboration:

- Self-Organized and Self-Initiated Learning • A Diversity of Knowledge Sustained • Indirect Collaboration for Collective Achievement • Collaborative Leadership • Swarm Intelligence = Creative Activity = Creativity = Culture • Biomimicry by Design, Adaptive Mimicking by Nature • Democratic Global Society and the Arts • Patterns for Life

Dr. James Haywood Rolling, Jr., Editor of *Art Education*, the Journal of The National Art Education Association, invites manuscripts that address the topic of “Swarm Intelligence” or “Collaboration.” Prospective authors should specify both in their cover letter and in the subject line of their e-mail submission that their manuscript is intended for the Swarm Intelligence and Collaboration special issue. All manuscript drafts should be submitted to arteducationjournal@gmail.com, following the established submission guidelines outlined at www.arteducators.org/research/art-education and at www.tandfonline.com/uare.

Deadline for submission: January 31, 2016

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CALLS for SUBMISSIONS



**The Penn State Seminar @50:
Transdisciplinary Inquiry, Practice,
and Possibilities**

The Pennsylvania State University, University Park, April 1–3, 2016

CALL for PROPOSALS

The 1965 Art Education Seminar held at Penn State is a landmark in the field. Participants and attendees included leaders who shaped the field into the next century. Organized by art education faculty members Ed Mattil (Penn State), David Ecker and Jerome Hausman (Ohio State), and moderated by Harlan Hoffa (Penn State), the seminar was funded by the United States Office of Education and planned in conjunction with leading art educators such as Elliot Eisner (University of Chicago), Kenneth Beittel (Penn State), and Manuel Barkan (Ohio State). Bringing together artists, art historians, critics, art educators, curriculum experts, psychologists, and sociologists, the seminar helped transform the focus of art education from psychologically grounded, developmental approaches to teaching and research to a more self-conscious stance as part of the humanities and interdisciplinary scholarship. Participants at the 1965 Seminar argued that curriculum in visual arts education should draw on contemporary art practice, and introduce art history and criticism to school children. They carried these ideas back to their institutions, exploring them with succeeding generations of graduate students who then implemented new paradigms.

The April 2016 conference will revisit visions of art education established a half-century ago, consider emerging issues and directions in the field, and explore international issues.

All accepted presentations, posters, panels, and invited talks will be included in the published conference proceedings.

Conference presentations will encourage critical reflection, deliberation, and exploration in response to three broad questions:

- How has the field of art education changed as a result of the 1965 Penn State Seminar?
- What might constitute “informing disciplines” for 21st-century art education, fields that reflect contemporary culture, the politics of schooling, and global concerns?
- What might become new research methodologies for art education in uncertain educational, political, and international contexts?

In order to allow as many people to present as possible and to maximize critical conversation, we invite proposal submissions for roundtable papers and posters related to one of the questions above. **Roundtable paper and poster proposals will be accepted until December 11, 2015.**

Proposals should be e-mailed to PennState50@psu.edu. E-mails should include “Penn State 50” in the subject line.

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

Nourishing the “Multiculturalism” in Multicultural Art Education

I am an artist, educator, and scholar whose art and art education work converge with critical multiculturalism, critical race theory and culturally relevant pedagogy, and curriculum. For me, it has become imperative that I nourish the varying components of my work by attending conferences and engaging and interacting with scholars and educators whose work speaks to those converging areas outside of art education. I find that the nuggets of information that I receive while in those non-art and art education spaces, ironically, refreshes and moves my understanding of the ways in which art education inspires social justice and creates change.

On October 1-3, 2015, I attended the National Association of Multicultural Education (NAME) conference in New Orleans, Louisiana. World-renowned critical multicultural education scholars and educators—such as Carl Banks, Christine Sleeter, Geneva Gay, Sonia Nieto, Virginia Lea, Michael Vavrus, and William Howe—made presentations in which they shared their personal scholarship and research, as well as their critical multicultural classroom practices and community-based initiatives. Many of these scholars also shared their ideas and understandings about the future of the multicultural education discourse. The presentations that I attended and the conversations that I engaged in provided me with some much needed direction regarding the future of critical multicultural art education and the

specific points of departure in the discourse that needs to be explored more. Below are some of the most noteworthy points from the NAME conference that came from Sonia Nieto and Geneva Gay during their respective keynote presentations.

Remember care and love. “It doesn’t matter so much whether or not your students *like* you. More importantly, do you love them?” Sonia Nieto shared this eye-opening quote that was made by public school teacher Alicia Lopez. In her presentation, Nieto discussed how genuine care and love toward students will support ongoing respectful interactions between teachers and their diverse and different learners. How might caring and loving look in the classroom? Primarily, care and love require one to make a concerted effort to learn about student backgrounds, culture, and identity; appreciate varying ways of learning, understanding, and creating knowledge; and finally, recognizing that students’ worlds and their lived experiences directly impact their learning. Additionally, care and love for students require a teacher to initiate an investigation of her own implicit biases and identify previously undetected microaggressions that may be materializing during teaching, curriculum development, and even behavior management.

Refresh your points of entry. Geneva Gay stated frankly, “Read outside of your content area.” She explained how she often gets weary of reiterating the same multiculturalism concepts, the same way, over and over again.

Exploring the language and discourse of content areas which are unfamiliar may just end up teaching you innovative, unique ways of understanding frameworks and theories that have become mundane to you. Gay suggests that one must not get so comfortable in a discourse that new concepts and ideas are not being developed around them. Working to revise points of entry is integral in moving the discourse along.

SANKOFA: Never forget your history. Gay explained, "Like every organism that wishes to stay alive and be vital, multicultural education must grow." However, while scholars are continuously updating the discourse and tenets of multicultural education, it is critical to keep in mind the foundational tenets of the theory that were conceptualized over 50 years ago. Acknowledging the foundation of multicultural education allows us to take into account what has already been done; consequently, our future efforts in multicultural education can be more effective and targeted. Gay goes on to explain that there is a need for both continuity and change in the field of multicultural education: "[Multicultural educators] need to consider ways to continue to reconstruct the past to make it applicable to the present and the future."

Recognize the need for more teachers of color. Nieto shared, “Teachers of color do more than teach content. They dispel myths of racial inferiority and incompetence

and serve as surrogate parents, guides, and mentors to their students.” This point was especially poignant for me because qualitative research continues to reveal that there are very few art teachers of color in the field compared to White counterparts. University art teacher education programs need to put new energy toward recruiting students of color in high school and even middle school. Nieto’s assertion illuminated a systemic issue that directly impacts the advancement of students of color in the art classroom and their futures as possible art educators.

Both Nieto's and Gay's keynote lectures reminded me of the complexity of critical multiculturalism, specifically in art education. The work of these two scholars, as well as that of many other critical multiculturalists who presented at the NAME conference guided my rethinking of the goals and implications of the mingling of critical multiculturalism and art education. It is easy for conversations and initiatives in social justice and equity to become stagnant and result in feelings of hopelessness. The NAME conference truly revitalized my desire to continue with the significant work of critical multicultural art education. For me, nourishing my knowledge in critical multiculturalism means nourishing art education. ■

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

The purpose of the Seminar for Research in Art Education (SRAE) is to,

[Provide] for an informal yet focused, exchange of ideas about research and inquiry in the field of art education. Essentially, the group seeks a means for those concerned with research to come together to learn of each other's activities, discuss work in the field, and project means by which the Seminar might further research efforts (SRAE Constitution, 2015, p. 1).

One way SRAE has elected to further research efforts over the years is to expand its goals and offerings related to graduate research in art education. One such example is the Elliot Eisner Doctoral Research Award, which was established to recognize the value of doctoral research to the profession of art education and its related disciplines, to advocate on behalf of such research, and to foster continued support of doctoral research in art education. This year, in Chicago, SRAE will host, for the first time, a session entirely dedicated to the presentation and mentorship of master's degree research in art education. Christopher Schulte, president of SRAE, will host the session titled, A Session for Master Degree Research in Art Education, featuring current research from master's degree students enrolled in art education programs in the United States and Canada. SRAE continues to believe that it is essential to provide opportunities for graduate students, especially students who are new to or early in the process of thinking about research in art education, to share ideas and to learn about each other's research activities, and to discuss the

impact of these endeavors on existing research, theory, and practices in the field of art education.

The session is scheduled for Friday, March 18, 2016 from 4:30–5:30 p.m. A limited number of proposals (10) will be accepted due to the relatively brief time frame that has been allotted for this session. If you are a student working toward a master's degree who is interested in being considered for one of the slots, e-mail your proposal (a Word document that includes the title of your paper and an abstract of 250 words or less) as well as your mentor's name, the institution where you are working toward your degree, and your full name as you would like it to appear in our program to Christopher Schulte at cms580@psu.edu by December 31, 2015. Notifications of acceptance will be distributed by January 15, 2016.

Research presented during this session must be 4-5 minutes long. Interested students should write a paper that is no longer than two pages (not including references) and be prepared to *read* your paper in an engaging way to an audience who have diverse interests and experiences with research. Be sure to practice so that the words on the page do not surprise you as you are reading! Slides that accompany and elaborate visually upon the text are welcome and may help the audience to get a feel for the substance of the research being presented.

I'm looking forward to meeting you in Chicago! ■

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

www.wix.com/khsieh/naea-lgbtq

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Ed Check, *LGBTIC Columnist*. School of Art, Texas Tech University College of Visual & Performing Arts. E-mail: ed.check@ttu.edu

Legislation has changed in many ways, slowly chipping away at traditional views of LGBTQ individuals as psychologically imbalanced deviants and has allowed for society to move toward acceptance rather than merely tolerance. Positive representations of LGBTQ communities and individuals are present in media such as film and television that have helped foster understanding that those who identify as lesbian, gay, bisexual, transgendered, queer, intersexed, and everything in between are real individuals, living real lives. These individuals are portrayed as mothers, fathers, parents, grandparents, police, teachers, and even academics—and exist side-by-side working, making a living, and trying, as everyone else, to be who they are.

Although time has moved forward and the stigma of belonging to the various LGBTQ communities has become less daunting than in the past, there are still enclaves where phobias and prejudices persist. In academia, where more open minds supposedly prevail, there are still limited spaces in which being open and affirming sexuality creates barriers in an academic career. Participation in academia remains a privilege limited, at times, to middle class values that promote, whether intentionally or not, heteronormative practices. I often wonder how many academics must adhere to conservative mindsets and fear recrimination for identifying as openly LGBTQ choosing to live hidden or closeted lives rather than damage their careers.

Navigating the political spectrum of academia requires finessed and nuanced language in

conservative institutions regarding research agendas, community action, and teaching. Mentorship, in more traditional and less progressive environments can be a trepid endeavor, especially for LGBTQ mentors who have been burdened by past and current discriminations. Silence and self-censorship limit a mentor’s efficacy and leave only the remnants of sanitized experiences, appropriately obscuring potentially offensive or controversial subject matter. Being told that you cannot be what you are because your experiences are not universal or important is the academic equivalent to being told, you do not matter. As I try to avoid a politically unpleasant quagmire on the road to tenure, a question surfaces quite often, “How can someone mentor me when they themselves are barred from participating in academia as they would like to be seen, not as others would define them?”

— Andrés Peralta

In summer 2015, Andrés and I were invited to co-write a catalog essay responding to the artwork created by a White middle class gay male who currently lives in New York City, an alumnus of our school. His paintings use still images with purposeful overlays taken from 1950s movies featuring distressed and hysterical women—movies the artist watched with his mother. We were asked to co-write a catalog essay based on our lived experiences as gay men in Lubbock, Texas; I thought the juxtaposition of Andrés having lived 1 year in Lubbock and me now in my 20th year living in Lubbock might be an interesting strategy.

We both have working class backgrounds, so our initial attempt at an essay addressed the variety of movies and experiences that we had with our working class mothers—that was soundly rejected. Our second attempt at an essay was based on what the artist said about his undergrad life in Lubbock, Texas in the 1970s—he had experienced a great deal of fear and internalized/homophobia. We concurred that Lubbock in 2015 for both of us was sadly similar to the artist’s environs of the 1970s. We wrote how difficult and challenging (read homophobic and scary) Lubbock and academic life is for us as gay-identified men—that too was soundly rejected. Our real life experiences were questioned. We were too negative and misrepresenting Lubbock and our university. In our third and final attempt, we erased our personal experiences and lives to a much shorter and watered-down essay—that was accepted. When a friend commented that she had read our published essay, I commented that what she read was our third attempt as the first two attempts were rejected. She asked to read the first two essays—she was emotionally and intellectually moved by the excellence and integrity of our first two essay attempts.

For me, after 20 years as an openly gay artist and academic, I have found that academic life is fairly hostile and homophobic—as I am one of a handful gay-identified scholars on a campus of 38,000 people. Erasure, censorship, omission, and attacks are daily life experiences for me. I can not pursue full professorship because being gay combined with my social theory justice work is not understood, nor accepted, nor valued by many of my colleagues—just one of the many realities and limitations I live as an openly gay academic and artist.

As we all constantly negotiate our LGBTQ identities in academe, preK-12 art classrooms and alternative arts spaces, please e-mail us some of your LGBTQ teacher/artist stories. We would love to feature additional stories/testimonies in the next NAEA News columns from LGBTQ artists/teachers. The word count should be between 200-300 words—you can publish anonymously. Currently, we are developing an LGBTQ e-journal where such stories and testimonies in their uncensored fullness will be welcomed and valued as will other peer reviewed research and art. ■

—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)

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DO LIST:
Affiliate. Collaborate. Connect. Intersect. Link. Relate. Share. Unite.
DONE LIST:
Better together. Strength in numbers.

1 + 1 + 1 > 3. Connections DO matter (math logic notwithstanding)!

SEADAE/NASAA/NEA joint professional development, on an every-other-year basis, began September 2013 (Denver, Colorado), and occurred again September 2015 (Jackson, Mississippi). The backbone of this event began more than 20 years ago. For that length of time, the National Endowment for the Arts (NEA) and the National Assembly of State Arts Agencies (NASAA) supported a Professional Development Institute (PDI) for state arts agency arts education managers. The 2015 institute marked the second joint PDI with the State Education Agency Directors of Arts Education (SEADAE) as an official part of the equation.

Take the NASAA folks (our friends in the respective state Arts Councils), add the SEADAE folks (my counterparts as directors of Arts Education), throw in the support and expertise of our NEA folks—focus for 3 days on shared visions, common goals, knowledge of resources, and we all come out stronger.

I am indeed fortunate here in Nebraska to have an amazingly positive relationship with the Nebraska Arts Council. We regularly work to see how our visions, goals, and resources

can be used most effectively, even though the individual missions of our agencies are unique. Sometimes we play in our sandboxes in parallel play (think back to experience watching tiny kiddos) and sometimes we play TOGETHER. Both types of interactions are necessary. Both types of interactions are valuable. Both types of interactions build connections. We understand and support each other while valuing the unique perspectives of our respective agencies.

The guiding question for our 2015 joint PDI was: How do we build and sustain effective partnerships, collaborative relationships, and collective resources to improve arts education policy and practice in our states? Gracious hosts were the Mississippi Department of Education and the Mississippi Arts Commission. Our friends in Mississippi, along with SEADAE, NASAA, and NEA organizers (kudos to all unsung heroes that take on these tasks) recognized and incorporated the need for parallel play and shared activity. The result was an invigorating, thought-provoking, productive event. Opportunity for observation, reflection, and sharing in the arts allowed for individual and shared philosophy, goals, processes, and outcomes to be honored—that does not always happen in our crazy, busy, over-scheduled lives. Our lives as fine arts advocates/educators often find us with no time for *us*, as artists/practitioners in our own right, to enjoy the beauty of the arts all around us.

Thank you, PDI organizers, for being so mindful of the necessity of daily arts inclusion. We were treated to wonderful gifts of music, and art; interacting with practicing

folk artists as they worked creative magic. Meeting in such diverse venues as Mississippi Museum of Art (gallery opening of Bright Fields: The Mastery of Marie Hull), Mississippi Arts Commission (in the beautiful art deco Woolfolk Mississippi State Office Building), Mississippi Crafts Center (viewing working members of Craftsmen’s Guild of Mississippi) kept our souls fed as we worked through our daily tasks. Experiencing the harmonica, keyboard, vocal, and classical piano renderings of some of Mississippi’s finest was just frosting on the cake! This positive exchange of thought and renewal of spirit made work on policy and practice much more enjoyable.

Ah, yes—policy and practice. If only we each enjoyed a healthy balance of policy and practice. Fine Arts educators often are overworked in getting through each day that there is not enough time left for keeping up with the latest in policy. Fine Arts policy-makers are often so focused on research, writing, editing, standards, etc. that there is not enough time left to work on classroom practice. This joint PDI afforded the opportunity for idea exchange of the best of policy and the best of practice.

Here are a few of our key joint PDI moments:

- Meeting new NASAA and SEADAE members
- Sharing time with NEA partners
- Exploring learning expectations through examining the 2014 voluntary National Core Arts Standards (NCAS)/Cornerstone Assessments
- Receiving an update on NCAS Adoptions by state

- Gaining national and regional perspectives of the arts education landscape/policy
- Meeting in regional teams, forming mentor/mentee relationships
- Addressing SEADAE business, elections, infrastructure, finances, strategic planning
- Exploring arts education demographics/data
- STEAM/STEM program overviews/comparisons
- Updates on National Coalition for Core Arts Standards (NCCAS) activity
- Celebrating SEADAE’s Birthday number10—Looking forward to the next decade

Strategic Planning for most effective partnershipsBut, what does this mean to NAEA and NASDAE? According to NASDAE by-laws, NASDAE members must be current, paid members of NAEA. NASDAE members present at this joint PDI, just like all other participants, have the best interest of art education policy at heart, the best interest of art education practice at heart, and the best interest of students at heart. Better together. Strength in numbers. DONE LIST!

With that, a sincere *thank you* to organizers in NASDAE/SEADAE, NASAA, and NEA for a wonderfully orchestrated joint PDI. Mississippi—the hospitality state, you did your state proud—strong praise indeed from a Nebraska girl! ■

New NAEA Offices Become a Home continued from page 1

We look forward to showing you around on your next visit to the Washington, DC, area!

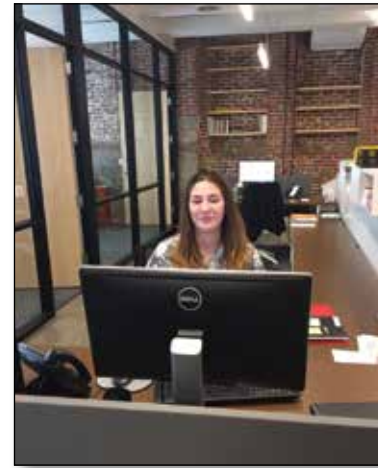


"The kitchen area is dramatic and open, and we look forward to visiting artists and students taking advantage of our creative art space and beautiful clean-up sinks!"

—Shawna Byrd, Publications Coordinator

"901 is a clean, modern, flexible space that matches NAEA's energy and will help shape our future. We're finally home."

—Heather Rose Overvold, Senior Member Services and NAHS Program Coordinator



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