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Naea

NEWS

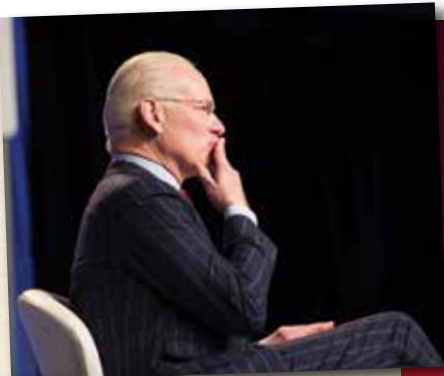
Advancing Art Education

A Publication of the NATIONAL ART EDUCATION ASSOCIATION

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

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Summer 2015
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2015 NAEA National Convention | New Orleans | Perfectly Designed!



The 2015 NAEA Art of Design National Convention was a great success, leaving a lasting impact on all those who attended.

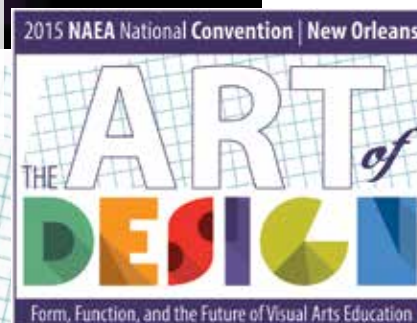
New Orleans has rebounded as a new center of design and creativity, and served as a spectacular site to cultivate our artistic growth with its rich culture and warm hospitality. Perhaps most memorable for many in attendance was our sensational opening session led by Tim Gunn, who reminded us of the student and designer in us all. This was followed by a festive Second Line headed by Local Committee Chair Denise Tullier-Holly and her fantastic committee who led attendees to the welcoming and always generous vendor exhibit hall in true New Orleans style.

The design theme was a common thread unifying our full three days together, exposing attendees to exciting sessions orchestrated by the Design Issues Group, practicing designers in the field, as well as many innovative members. These experiences, in combination with thrilling offsite experiences, a sensational Artist Series, the extraordinary pre-conference sessions, including those led by the Museum Education Division, and all of **YOU** made this the convention to remember!

If you have not had the great fortune to attend this convention in the past, let New Orleans be the last one you miss! Start planning now for our next gathering in Chicago and make attendance a part of your personal professional development plan. If your school qualifies for Title II funds talk to your administrators now about possible funding.

Both Chicago 2016 and New York City 2017 are two of the most amazing venue cities for a robust art education experience. Look for education foundations at the local, state, and national level that offer teacher development funding. Start a savings account and give yourself the gift of learning in your chosen field—art education. **Design your way** to the future, not only in your classroom, but in your professional life, and join thousands of teachers just like you as we continue to grow and learn under the embrace of the National Art Education Association. Thanks for joining us in New Orleans. Hope to see you next year!

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



"The NAEA National Convention is HANDS DOWN my favorite time of the year. It is a one-two-punch of excellently organized professional development and cultural experiences in cities I would not otherwise have visited. I have had the fortunate experience of attending 7 national conventions and look forward to many, many more!"

—2015 Convention Attendee

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NEWS

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

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

MESSAGE FROM THE PRESIDENT



Take the Lead

Patricia (Pat) Franklin

As art educators most of us find that we are continuously reinventing ourselves. Sometimes out of necessity as the world around us evolves, but also because we are creative people by nature. As artists we discovered early there is more than one right answer and mistakes can sometimes yield better results than those we originally envisioned.

As educators we have also learned conditions can change without prior notice and we often need to take the lead in adapting to a changing environment. An example is the elementary art teacher who finds out the first day of school that the art classroom will now be a rolling cart.

One of my teachers provides a great personal story for turning lemons into lemonade. Several years ago her art classroom was needed due to increased school enrollment and she was moved onto a cart the first week of the new school year. In response her art cart was soon decked out with headlights decorated as eyes and a wonderful assortment of materials and tools. Her "ride" also included a license plate that said 2TCHART and a mouse named Artemis. The children in her school greeted her with unbridled enthusiasm each time she entered a classroom and every classroom in her school soon became the art room! **Imagine, an entire school of art rooms!** (Thank you, Jeane, for allowing me to share your story.) A similar challenge led another member to develop a design lesson for students to put their imaginative art cart visions on paper. Another member attached a picture of herself to her cart flip chart depicting herself as a professional artist, setting the tone for her classrooms. These are just a few examples of many stories our members share of innovative responses to challenges.

We talk frequently about the benefits of art and art education for students, but I hear less often about the impact we have on the culture of our environments. As an arts education supervisor, I have the great fortune of being able to visit many schools and observe work with many age groups. As soon as I enter a school I can easily tell if the art teacher has assumed a leadership role in developing and nurturing the climate of the building. The atmosphere is entirely different. There is a warmth to the building that does not exist in schools where the arts are not seen as an important part of the curriculum.

As visual arts educators we sometimes overlook, and underestimate, the value of our contributions. While not always the case, we are too often the "silent" leaders. This may be in part because the creative process is frequently an internal one. Often our contributions are intuitive, and we may not recognize them as leadership. I am proud to say that NAEA is helping members to acknowledge their contributions and to find their leadership voice. When looking at this issue of *NAEA News* and the association website, you will discover numerous summer offerings for professional development for our members. There are opportunities in both face-to-face and virtual formats to meet a variety of professional development needs. We are all leaders of our own development as professional art educators, whether we teach

in public, private or parochial institutions, higher education, museums, community facilities or other venues. As artists and educators we can all sharpen our leadership skills and exercise our voices in support of Visual Arts Education. NAEA is committed to expanding rich learning opportunities to meet member needs and strengthen our collective voice.

As soon as I enter a school I can easily tell if the art teacher has assumed a leadership role in developing and nurturing the climate of the building. The atmosphere is entirely different.

When you joined NAEA, you took that first step in charting your own professional growth and development as a learner and a leader. The NAEA community is ready to help you recognize your leadership capacity and nurture it wherever you may be working with students. Now is a good time to take advantage of opportunities NAEA offers for professional development designed specifically for art educators.

As I begin my term as NAEA President, I look forward to new leadership opportunities and the excitement of meeting members across the nation. I also look forward to hearing about your creative solutions in response to the challenges of teaching, learning and leading, as well as the rewards—great and small—that you have experienced along the way. ■

Leadership Opportunities:**Regional Leadership Conferences:**www.arteducators.org/conferences**SummerVisionDC and SummerVision Crystal Bridges**www.arteducators.org/summervision**SummerStudio Nelson-Atkins**www.arteducators.org/summerstudio**2015 School for Art Leaders**www.arteducators.org/schoolforartleaders**Patricia Franklin, President**

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

Elect: George Szekely

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

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NOMINATIONS Due JULY 1!
NAEA Board of Directors Positions**Regional Vice Presidents: Eastern, Pacific, Southeastern, and Western**

The Nomination Committee invites NAEA members to submit qualified names for consideration. A **complete nomination packet must be received postmarked by July 1, 2015**, in order to be considered for nomination. Terms, requirements, and Nomination Vita and Consent to Serve forms can be found at www.arteducators.org/membership

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

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

Welcome...

Naea


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

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

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

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

MESSAGE FROM THE EXECUTIVE DIRECTOR



Cleansing the Palette

Deborah B. Reeve

The excitement generated building up to and throughout the NAEA National Convention always lingers long past the several days of the actual convention.

The entire program is the creation of a small and mighty team comprised of NAEA volunteer leaders and staff; the richness and diversity of offerings reflect the fingerprints of so many NAEA members. And each year, you give us a thoughtful and honest assessment of what inspired you... what rocked your world... and... what you would have liked but was missing. You inform the planning for the next convention—telling us what you will be looking for in Chicago next spring. And our National Convention Program Coordinator and the program team spend considerable time also exploring the unexpected—what might make the convention experience a most valued opportunity for professional learning within a smart and impassioned community framework.

Back in mid-April, in the wake of this year’s convention in New Orleans, I found myself thinking about how, in today’s world of rapidly paced activity, it is about the quality of “experience” that makes all the difference.

The term “user experience” is often heard—usually in the context of websites and social media. A marketing consultant named Joseph Pine made a splash nearly 20 years ago with his concept of the “experience economy” typified by Disneyworld, Starbucks, and the Hard Rock Café—who sell far more than amusement park rides, coffee, and burgers.

What happens when you apply the idea of “user experience” to art? Isn’t a core tenet of art education about experiencing the artistic processes of creating, presenting, responding and connecting?

Can’t we also apply the idea of “user experience” to all the different “users” in the art education universe? And—not only to our students, but to you, the elementary, middle level and secondary teachers; supervisors and administrators; college and university professors; museum educators; and preservice students?

As art educators we can and we must bring a “user experience” perspective to how we present the essential value of art education to the parent community, school/district administrators, and local, state, and federal policymakers. Guided by the 2015-2020 Strategic Vision, NAEA will also be applying the “user experience” to all members through the development and delivery of the programs, opportunities, and services you have identified as important.

We can and we must bring a “user experience” perspective to how we present the essential value of art education to the parent community, school/district administrators, and local, state and federal policymakers.

The value of art education to the development of a richer and more sophisticated thinking process in our students is not just a function of the inherent qualities and power of art, but also to the quality of the experience in viewing and making art. “User experience” is at the heart of our work as art educators.


My own summer regeneration project is to think long and hard about how NAEA might surprise and delight you by bringing even more of the precepts and concepts of “user experience” to advancing our mission by championing your work with students. And I challenge each of you to think about how you might bring a “user experience” mindset to your work as an art educator.

In the fall, when *NAEA News* resumes publishing for the new school year, we will further explore the idea of “user experience” and, throughout the year, provide relevant thinking about how this richly promising concept can provide even greater resonance and value for our students.

In the meantime, I hope you all have summers filled with blue skies, refreshing breezes, and thorough regeneration—ready to forward our mission and purpose with renewed fervor and success come September. I look forward to seeing many of you at one of many NAEA professional learning experiences offered this summer: Regional Leadership Conferences (www.arteducators.org/conferences); SummerVisionDC and SummerVision Crystal Bridges (www.arteducators.org/summervision); SummerStudio Nelson-Atkins (www.arteducators.org/summerstudio); or 2015 School for Art Leaders (www.arteducators.org/schoolforartleaders).

Have a great summer and save the date for NAEA’s Back-to-School Virtual Conference (www.arteducators.org/vcon), on September 26! ■

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



NAEA ORGANIZATIONAL AWARENESS

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

- **BEING an active member of your state and national art education community distinguishes you** as an educator who is committed to the highest standards of excellence and continued professional growth and scholarship. The voice of art educators is growing ever stronger! **Welcome new members!**
- **GET TO KNOW the NAEA Board of Directors**, the national leaders in your professional field, at: www.arteducators.org/board
- **SEE the many accomplishments** achieved by NAEA leaders, members, and staff working together toward the 2015–2020 NAEA Strategic Vision: www.arteducators.org/NAEA_STRATEGIC_GOALS_3-15.pdf
- **MAKE plans to create art and design curriculum this summer** in SummerVision DC, or SummerStudio: Design Thinking for Art Educators. Visit the website to learn more! www.arteducators.org/news/summerstudio
- **BE INSPIRED by student art!** Visit the NAHS Student Artwork Gallery featuring NAHS and NJAHS member artwork. Student work is also featured in the digital edition of *NAHS News* and on Pinterest at: www.pinterest.com/arteducators
- **ESTABLISH a Chapter of the National Art Honor Society (NAHS) or National Junior Art Honor Society (NJAHS)** and bring greater recognition to your art program and your students! There are now 48,000+ art student members in 2,000 chapters across the nation! www.arteducators.org/nahs
- **VISIT the award-winning NAEA website**—over **2,293,955** site visits and **8,767,566** page views over the past year (5/20/14 – 5/19/15). www.arteducators.org
- **INTRODUCING the All New Art Standards Toolbox! A Web-Based App for Art Educators!** This app is free to NAEA members and enables you to: View and add standards easily, access the Lesson and Unit Designer, export, add, update, save, and share standards based units, and so much more. For more information go to: <http://naeaworkspace.org/naeaapp/index.php>
- **PLAN! The 2016 NAEA National Convention** will be held March 17-19 in Chicago, IL. The theme is: Lead! Share Your Vision for Art Education. www.arteducators.org/convention
- **SAVE THE DATE!** NAEA Back-to-School Virtual Conference on September 26, 2015. See more at: www.arteducators.org/vcon
- **CONNECT and share through the NAEA Lesson Design Challenge Pinterest Board.** Are you up for the challenge? See more at: www.arteducators.org/learning/lesson-design-challenge#sthash.hfyal1YG.dpuf



Dennis Inhulsen presents Denise Tullier-Holly with the Southeastern Region pARTners Membership Growth Awards banner.

NAEA pARTners Membership Growth Program

The second annual pARTners Membership Growth Rewards Program was successful in bringing in 387 new members, thanks to the 37 participating states and 265 member recruiters. Michigan Art Education Association (MAEA) took first place, recruiting 28 new members! Congratulations, Michigan! California Art Education Association (CAEA) came in second place, recruiting 19 new members!

Congratulations to all 37 states participating in this membership growth effort: AK, AL, APO, AR, AZ, CA, CT, DC, DE, GA, IA, IN, KS, KY, LA, MA, MD, MI, MO, MS, MT, NC, NE, NM, NV, OK, OR, PA, RI, SC, TN, VA, VT, WA, WI, and WV.

For each new member recruited, the recruiter’s name was entered into a drawing to win a \$500 Blick Art Materials gift card and/or complimentary convention registration. Congratulations to **Susan**

Lee Megorden (California), the winner of the Blick gift card, and **Cindy Jesup** (Florida), the winner of a complimentary Convention registration.

In alignment with the goals of the pARTners membership recruitment program, overall membership growth has been achieved in many states. The top state within each NAEA region was awarded for the highest percentage of membership growth during the 2015 pARTners program year. Regional state winners were:

- Eastern: **DC** grew by 64%
- Pacific: **Idaho** grew by 23%
- Southeastern: **Louisiana** grew by 54%
- Western: **Iowa** grew by 21%

Visit www.arteducators.org/community/partners-program for more information.



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

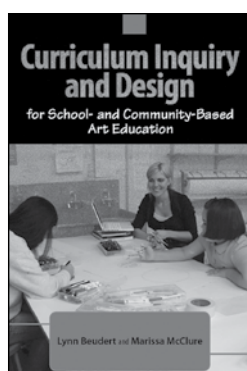


RESOURCES!

www.arteducators.org/store

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

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



- **Art Matters Advocacy Gear**

Express the importance of visual arts education with these shirts, aprons, tote bags, stickers, and flags.

- **National Visual Arts Standards Posters**

Order posters for your classroom and colleagues.

- **Download the Resources Catalog**

www.arteducators.org/research/Resources_Catalog_2014.pdf

SOCIAL NETWORKING!

www.arteducators.org/socialnetworking

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



ADVOCACY!

www.arteducators.org/advocacy

- **ESEA Reauthorization**

Congress continues to take action. The new version of ESEA—entitled Every Child Achieves Act of 2015—moves to the full Senate for deliberation and vote. To learn more, visit: www.arteducators.org/esea

- **Arts Education for America's Students:**

A Shared Endeavor. View the document, diagram, and press release.
<http://ow.ly/urcSY>

- **NAEA Adopted Position Statements**

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

- **NAEA White Papers**

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

NEWS & EVENTS!

- **NAEA Delegation to Cuba**

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

www.arteducators.org/delegations

- **NAEA SummerVision**

Spend 4 art-filled days in America's Heartland and/or the Nation's Capitol exploring Art, Architecture, Nature, and the Museum Itself As a Work of Art!

SummerVision CB (Crystal Bridges): June 22-25, 2015, **Bentonville, Arkansas**

and/or
SummerVision DC: July 21-24, 2015, Washington, DC.

www.arteducators.org/summervision

- **NAEA Webinar Series**

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

www.arteducators.org/webinars



COMMUNITY!

www.arteducators.org/community

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

- **State Associations**

What's going on in your state? Find out by visiting your state association's website.

- **Issues Groups**

Interested in a particular art education issue? Join an issues group!

- **Monthly Mentor Blog**

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

- **NAHS Link**

Check out the microsite dedicated to NAHS sponsors and their students—view Establish or Renew a Chapter, About, Sponsors, Students (including Student Artwork Galleries), Facts & Forms, and Resources.

www.arteducators.org/nahs

- **Classroom Galleries Powered by Artsonia**

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

- **Member Directory and NAHS Sponsor Directory**

www.arteducators.org/directory

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.

- **Find resources from the 2015 NAEA National Convention**, including session handouts, photos, and videos!

www.arteducators.org/resources



RESEARCH & KNOWLEDGE!

- **National Core Arts Standards**

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

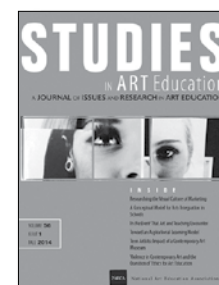
- **Studies in Art Education**

Subscribers: The Winter 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:

https://members.arteducators.org/naeassa/ssauthmain.login_page (login or create an account and click on "Subscriptions").



- **Implementing the new Visual Arts Standards Webinar Resources**

Access the archived recordings, PowerPoint presentations, and transcripts from past webinars here:

www.arteducators.org/webinars

- **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" in the top, right corner.

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

<http://naearesearchcommission.hoop.la>

NAEA News Online!

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



NAEA Research Commission Working Groups

by Graeme Sullivan, Commission Chair

www.arteducators.org/research/commission

I am pleased to introduce Amy Pfeiler-Wunder, chair of the Professional Learning Through Research Working Group (PLR), and Chris Grodoski, chair of the Data Visualization Working Group.

Professional Learning Through Research Working Group (PLR)

Amy Pfeiler-Wunder, Chair

The PLR provides opportunities for continued professional growth in support of conducting, using, and sharing research that promotes teaching for learning in the visual arts. The PLR developed out of the former Cross Division Research Committee (CDRC) initiated by John Howell White and Melody Milbrandt following the 2010 NAEA conference. During the summer of 2012, the CDRC came together at Kutztown University under the leadership of Beth Thomas along with myself to adopt a mission and set of goals for the CDRC. The group was also renamed the PLR. Later, with Diane Jaquith and myself as co-chairs, the PLR was established within the structure of the NAEA Research Commission. Our group is comprised of dynamic and energetic members representing all divisions and regions, and includes the following members: Bob Reeker (Elementary Division), Linda Kieling (Middle Division), Dan Barney (Secondary), Lorinda Rice (Supervision & Administration), Jennifer Czajkowski (Museum), Melanie Buffington (Higher Education), Kathy Miraglia (Preservice Division and Research Commission Liaison), Shyla Rao (Eastern Region), Kirby Meng (Southeastern Region), Brad Venable (Western Region), Carl Clausen (Pacific), and Justin Sutters, Leslie

Gates, and Kristi Oliver (At-Large). See: <http://www.arteducators.org/research/commission/about-working-groups>

As an initial step toward meeting our mission, members of the PLR developed a survey of ideas about research and use of research in various educational settings. The survey team was led by Melanie Buffington, myself, Shyla Rao, Lorinda Rice, and Justin Sutters. Over 500 members took the survey. In addition, we received a range of responses about individual implementation efforts, challenges, and issues around research. We certainly look forward to sharing more detailed results of the survey in the coming months.

Other initiatives presented by the PLR include Interactive Café events—in November 2014, I provided a platform to discuss how preservice programs can prepare art educators to respect and teach socially responsive content, and in January 2015 Justin Sutters discussed helping preservice and practicing art educators teach in urban/inner-city contexts. At the NAEA National Convention in New Orleans, members of the PLR led by Kirby Meng and Linda Kieling presented “Curiosity Carousel: Research is for Everyone!” As another resource to provide means for conducting research in art education settings, Diane Jaquith and I published an article in *Translations* on Action Research. Access the article here: <http://www.arteducators.org/research/translations>. And, **thanks to efforts led by Bob Reeker and other members of the PLR, we maintain an active presence on the PLR Facebook page.**

For more information, please contact Amy Pfeiler-Wunder at wunder@kutztown.edu.

Data Visualization Working Group (DVWG)

Chris Grodoski, Chair

With the launch of the Research Commission in 2012, Commissioners sought input from NAEA members and constituent groups to identify research needs and interests. The DVWG was established with a dual purpose. First, it was in response to the Commission’s goal of “Organizational Vibrancy” whereby an approach to using data to increase knowledge was seen as a means of promoting a “culture of research.” Second, data visualization was seen as a possible approach to compiling and analyzing readily available data as sources of information that might address many of the issues raised by the NAEA membership. For example, members sought information on matters such as: demographic data available from national surveys; student-teacher ratios, distribution of minority art teachers in the United States; new ways of conducting participatory research with all members; and art education policy and advocacy among other issues.

After launching the DVWG and inviting NAEA members, nearly 50 art educators representing all levels from the field expressed a willingness to participate. Interests from this group were surveyed and at the San Diego conference many visualizers shared the methods, topics, and issues germane to their data visualization interests. DVWG members have hosted a number of interactive Café events over the past year and a half, **all of which are archived on the Café site: <http://naearesearchcommission.hoop.la>**

DVWG members have hosted a number of interactive Café events . . . all of which are archived on the Café site.

At the New Orleans National Convention at least a half dozen sessions extended the work of the DVWG. One of these was a follow-up session, organized around the four topics of the NAEA Research Agenda. Each review refined knowledge about the interests and needs of data visualization within the NAEA and included the following presentations: The Assessment and Evaluation Review led by Pam Taylor; the Demographic Data Review led by Justin Sutters; the Emergent Technology Review led by Bob Sweeny; the Social Justice Review led by Yichien Cooper, Adriana Katzew, Elka Kazmierczak, and Amber Ward.

From this closer look, a number of common themes began to emerge, indicating overlapping interests and possible next steps. It is worth noting, data visualization includes a wide range of needs, which members also hold in common. Chief among these is a desire to grow capacities with digital visualization resources. Currently, we are reaching out to these presenters and other DVWG members to gauge their insights on the possibilities of a shared, solidified action in the year ahead.

For more information, please contact Chris Grodoski at cgrodoski@gmail.com. ■

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National Art Education Association to Receive National Endowment for the Arts Grant for National Visual Arts Standards Professional Development Initiative

In the second major grant announcement of fiscal year 2015, the National Endowment for the Arts (NEA) will make a \$50,000 award to the National Art Education Association for the NAEA National Visual Arts Standards Professional Development Initiative. This initiative will support visual art educators in their knowledge and use of the new National Visual Arts Standards released last summer.

Through this one-year Professional Development project, expert instructors will engage 10,000-15,000 preK-15 visual art educators through Face-to-Face Professional Learning Forums, monthly Interactive Virtual Learning Experiences to include Webinars, and an Interactive Virtual Learning Conference. ArtTeachersFreeSpace is a new virtual portal that will be developed and launched through this initiative to support art educators in sharing ideas and images to inspire the design of curriculum and instruction. The Instructional Resources Gallery will offer online curated resources (lesson plans, unit designs, student art) aligned with the national visual arts standards.

Project outcomes include the strategic development of a perpetual learning community to provide opportunities for sharing ideas and demonstrating success in reimagining teaching and learning in the visual arts based on the artistic processes of creating, presenting, responding, and connecting. The initiative is designed in response to specific needs identified by art educators.

This multi-faceted approach has the potential to achieve dramatic results in the application of the standards by incorporating the following dynamic learning approaches:

- **Dialogue:** Generous opportunities for dialogue throughout the learning community.
- **Reflection:** Reflective time to consider individual strengths and areas for growth.
- **Readings/Video:** Books and videos to inform aspirational practice.
- **Speakers:** Expert artists and educators from within and outside the field.
- **Resource Materials:** Worksheets, templates, white papers, research summaries.

NEA Chairman Jane Chu said, “The NEA is committed to advancing learning, fueling creativity, and celebrating the arts in cities and

towns across the United States. Funding these new projects like the one from the National Art Education Association represents an investment in both local communities and our nation’s creative vitality.”

“We are grateful for the generous support we are receiving from the National Endowment for the Arts for this Professional Development Initiative. This is NAEA’s first grant from the NEA, marking a significant milestone in the development of our professional learning community while enabling us to build capacity for providing a broad range of learning opportunities for visual art educators across the country,” said Deborah B. Reeve, NAEA Executive Director, in commenting on the Initiative and NEA’s funding.

Through its grant-making to thousands of nonprofits each year, the National Endowment for the Arts (NEA) promotes opportunities for people in communities across America to experience the arts and exercise their creativity. The NEA will make 1,023 awards totaling \$74.3 million nationwide in this funding round. ■

NAEA Awards Nomination Deadline

NAEA Awards Program 2016

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

The NAEA Awards Program Booklet will be available for download late summer at **www.arteducators.org/awards**

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

NAEA State/Province Awards

Attention State/Province Association Presidents

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

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

PACIFIC REGION

Ah, summer—a time for renewal. Even if your schedule is still busy—even hectic, most likely it is taken up with different matters during this time of the year. A change in routine is often a great time to invite reflection. As I take the opportunity to reconsider the events of the convention in New Orleans, I'm struck by the energy and excitement exhibited by the many new art educators attending the convention for the first time. I had the opportunity to walk to the convention center one morning with a young woman in her first year of teaching in New York City. She talked enthusiastically about this being her first convention and enjoying all the new people she was meeting and how much she was learning from the many sessions she attended. She repeatedly exclaimed how much she loved her career and her students. I must say I was taken with her excitement and energy. It made me smile for the rest of the day.

On the second day of the conference I had the opportunity to meet with a former undergraduate student I taught about 13 years ago. She was completing her dissertation and looking for a position in higher education. She talked passionately about her research and teaching and "making a difference", thrilled to start a new chapter in her career. Again, I was excited and encouraged by her energy and all that she will offer art education in the years to come. It was another reason to smile for the rest of this day.

Later that day I had the honor of presenting a high school senior with the "Rising Stars Secondary Program Award" at the Pacific Region Awards Celebration. The recipient was a young woman; a high school senior with a passion to eventually teach art. That day she had just heard she was accepted to the University of Washington to study art. As I talked with her and her father she continued to enthusiastically and emphatically exclaimed, "More than anything I really want to be an art teacher." I suspect I'll see her back at a national convention shortly! Was I

renewed and excited by this energy? Absolutely! My smile got even broader!

Leadership and organizational vibrancy are best served by change, renewal, and reflection.

New people bring new energy and new ideas. Jim Ritchie-Dunham and a research team from the Institute for Strategic Clarity, including leaders from diverse disciplines, have surveyed over 1,400 individuals about the groups in which they participate. The survey participants and the data told an interesting story. In some of the groups, the survey participants experienced total scarcity, in others some scarcity and some vibrancy, and in still others they experienced deep vibrancy. They told the research team that in the groups where they experienced greater vibrancy, they also experienced a higher quality in the group's leadership. They also shared that where they experienced greater overall vibrancy, they experienced a greater connection to five key elements: self, others, the group, process of innovation, and source of creativity.

According to Ritchie-Dunham (2013), these findings fly directly in the face of prevailing theories, where one relationship (e.g., the self, the other, the group, nature, spirit) prevails over all relationships. He asks, "If there are, indeed, groups where people experience a deeper vibrancy, and these groups seem to have similar characteristics, what does this mean for how we engage in groups together? Can we, as an organization, identify these characteristics and the organizations that have them? How do we share best practices with other groups within the community to raise the overall community vibrancy measure? How do we create tools to help organizations increase their vibrancy?" (para. 8).

The summer regional leadership meetings provide an opportunity for each region to explore these questions through a common agenda in addition to examining regional

issues through state reports and defining potential new position statements. This summer's common agenda looks at governance, leadership succession, designing a strategic vision, and membership growth strategies. Each area for discussion at the regional leadership conferences is linked to understanding and improving an association's vibrancy and impact on its members. State associations will come together to share their successes, identify areas for improvement, and leave with ideas to improve and maintain vibrant state organizations.

Ah, summer—a time for renewal. ■

Reference

Ritchie-Dunham, J. (2006, September 24). How Vibrant Is Your Organization? [Web log post]. Retrieved from <http://www.metcalfe-associates.com/how-vibrant-is-your-organization/#sthash.zi2g1Svj.dpuf>



Left: Pacific Region Award Winners honored at the 2015 NAEA Convention in New Orleans.

Above: Mikayla Martin, Rising Stars Program Award honoree from the Pacific Region.



Above left and right: Delegates Assembly hard at work during the 2015 NAEA Convention in New Orleans.



Patrick Fahey

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WESTERN REGION

The Western Region has so much to celebrate this year and what a great place to do it... New Orleans!

New Mexico: NMAEA will host this year's NAEA Western Region Summer Leadership Meeting in Santa Fe on June 18-21. This year, leaders from across the region will enjoy the culture of Santa Fe while sharing leadership strategies with colleagues for other states. Again we want to thank Phyllis Roybal and the association leadership in New Mexico for their work planning this event.

Texas: In April TAEA hosted the 2015 state Visual Art Scholastic Event in Dallas. There were 28,760 entries at this year's regional events with 1,785 pieces qualifying for State. 1,481 students attended.

Illinois: This year the association is establishing a leadership mentor program and will be identifying future leaders for the association.

Indiana: Art Educators met with legislators on Art Advocacy Day at the State Capitol. Legislators were very receptive and gave members opportunities to voice their message during these meetings.

Nebraska: The 2014 Nebraska Fall Conference was a huge success with the rollout of the new Standards!

Michigan: Reports that Strategic Planning Initiatives will be accomplished through quarterly meetings. They have also passed a motion that will require affiliation for

Profession Development credit to be awarded through the association.

Ohio: Has been "Transformed" through their digital presence. They have been able to leverage Google for Nonprofits to gain digital visibility. They also report that their 2014 Fall Conference was a huge success.

The Western Region is very proud of all our members who have served as Division Directors on the Board for the past two years: Supervision / Administration Division Director, Angie Fisher (Nebraska); Elementary Division Director, Nancy Walkup (Texas); Middle Level Division Director, Kim Cairry (Michigan); Higher Education Division Director, Flavia Bastos (Illinois).

We would also like to congratulate NAEA President Dennis Inhulsen (Michigan) as he leaves his term, and also Susan Gabbard (Oklahoma), 2015 Convention Co-Chair, for a wonderful event! Their service has helped further the growth of our association. Your leadership has been exceptional!

If you are interested in NAEA Leadership, please consider running for Western Region vice president, or nominate someone you know. It is an excellent way to be actively involved in our association. As a newly elected board member you will have ample opportunities to learn about the inside workings of the organization and you will benefit from the guidance of other leaders before your term begins. Make a difference! ■



Elizabeth Harris Willett

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Top: Western Region Award winners in New Orleans.

Above: Angie Fischer and Sara Chapman "On the Streets" of New Orleans.

EASTERN REGION

There were scores of talks, events and wonderful professional opportunities that happened at our New Orleans National Convention this year. I'd like to focus here on just one story. Ruth Starratt, the Eastern Region Art Educator of 2015, was the last to be honored at the Eastern Awards and she did not disappoint. Ruth is one of the strong pillars of the Boston University art education program and she left us all thinking about our profession, and our personal response to our students by telling a story that left the audience speechless and many in tears.

Ruth did not boast of her many accomplishments, in typical style told us of one of her "failures." Well, it was a failure to her, but we could see that it was also a cause for growth, wisdom, and kindness.

The story began, and I tell this in an Irish way so as not to offend the innocent, or let the facts get in the way of the truth that is at the core of the story.

"I've got another one for you, Ruth," is what the note from the high school guidance counselor said. When Ruth went to find out the rest of the story, she was told that there was a student who was not performing and was always late, etc., etc. The one positive thing that the guidance people could glean from this sullen adolescent is that he liked photography. Ruth enters his world. This young man had no interest in anyone or anything, but did like to take pictures. The story goes on for 4 years, where Ruth becomes the mentor of his life and he gains extraordinary skills as a young photographer. But still there was the everyday tardiness, and non-

communicative attitude for all, with perhaps the exception of the art teacher. Ruth could go on with tangential stories about this young man, but the one that gets to the point is that day near graduation, when he asked her if the football stadium, where they held graduation, was wheelchair accessible. Why? Well, now that he had been in the school for 4 long years, some of the mystery would be revealed. Each morning he got up early to care for his mother, who suffered from a progressive neuromuscular disease. Mother and son lived alone. He bathed her, prepared breakfast and lunch, before leaving for school every day. Then after school he would work a part-time job before returning home to go through the evening routine. For 4 years the perception the school had of him was "I've got another one for you!"

Ruth's story went on with a curious twist. Once the true strength of this young man was revealed, the school community changed their perception and he got the help he deserved. With help, he enrolled at a State College, close enough to commute, and still cared for his mother while he worked on his undergraduate degree. His great talent and intense work ethic put him at the top of his class and got him into a top-notch graduate program in photography. His mother passed away during his college years, but his art had given him a profession and a direction. And today? Ruth does know, and it is an achievement beyond the dreams of most in the art world. Privacy prevents us from knowing more, but suffice it to say, this young man became the top photographer/editor for an international magazine.



As Ruth finished talking and everyone cleared their tears and throats, the question was how did this very moving story relate to the honor that Ruth was receiving? Ruth was not telling this to take claim to the great professional success that her former student had made in the art world. No, his achievements were his. Ruth was asking us all to be careful and know your students. Vasari would call it the Verrocchio phenomena, where the young-Leonardo before you may hold more talent and skill than you ever will. Ruth's message is that this young person, is in every school. I can hear voices in our profession asking, "Do we have to become social workers too?" No. But keep an open door in your art room when the powers that be say: "I've got another one for you!"

Thanks to MAEA Board, membership and President Heidi O'Donnell for the well planned Team East Meeting in Northport, Maine, June 26-28. ■



Top left: Eastern Region Award winning Educators 2015. (Left to right) June Krinsky-Rudder, Vice President-Elect; Marcia Catron, WV; Ruth Starratt, MA; Sarah Neubold, MD; Denise Freeman, NH; Nan Hathaway, VT; Sandra Wood, PA; Kathleen Pfeifer, NY; Natalia Ciriaco, DE; Jennifer Leniart, CT; Alice Gentili, MA; Peter Geisser, Vice President, Allison Foote Price, ME. Not shown, Karen Kiick, NJ; Terese Sarno APO, Kurt Van Dexter, RI.

Top middle: Ruth Starratt, 2015 Eastern Region Art Educator.

Top right: Heidi O'Donnell, MAEA President, at Maine Conference.

Above left: Pat Franklin, NAEA President, at Maine Conference.



Peter Geisser

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SOUTHEASTERN REGION

REFLECT

"Painting is self-discovery, a reflection of the self, and every good artist paints what he is."

—Jackson Pollack

To reflect! "To think deeply, quietly, and calmly; to express carefully considered thoughts." It's something that I do every day as an educator, a mother, a wife, a friend, and as an artist. Reflecting on each day is a learning experience and one that I have come to look forward to as I lay my head to rest each evening. It seems as though the days begin to merge together the older I get and having a few moments to reflect daily in my journals helps me to cherish and grow from my lived experiences. And speaking of experiences, what an amazing experience we all just had at the National Art Education Association's National Convention in New Orleans! My journals are filled with my daily reflections from yet another fantastic professional learning adventure and I know that I acquired so much by being a part of this event and I grew in my leadership and my teaching.

Reflections on our 2015 Delegates Assembly: learned that each state is in good hands with dedicated, passionate, and knowledgeable leaders who came together for a day and half to help inform and enhance all that the NAEA is! From our introductions, to our work on writing and voting on our newest position statements, to celebrating our state successes, it was a magical way to start off our convention—and a big shout out to our Louisiana Art Education Association for all the work they did to ensure a GREAT time was had by all, and on their award for the most increase in members in the nation! The LAEA grew by 52%!

Reflections on the Southeastern Leadership Meeting as well as the Southeastern Awards Ceremony: Through my reflections, I remember why I have committed myself to

working so hard as the Southeastern Vice President, our region is INCREDIBLE! Our Southeastern leaders discussed the importance of developing highly effective boards through leadership succession as well as membership growth strategies and the importance of designing strategic visions within each state as well as NAEA. And we CELEBRATED BIG TIME! We celebrated our amazing state and Southeastern National award winners and we celebrated art education! I have some fun ideas for how to take next year's awards ceremony to the next level and I would love to hear your reflections on how to enhance these events as well, remember, NAEA, is the **WE-AEA and together we can make these events the best ever!**

Great discussions were had about our upcoming Leadership Retreat in July and I am excited to invite all interested leaders in our region to attend this event. We will meet in New Orleans July 15-19 and you can book your room now at the Renaissance New Orleans Arts Hotel. We will have a wonderful cultural day on the 16th and then will be meeting on the 17th and 18th, sharing state reports and growing in our leadership through discussions, hands-on events, and networking! These summer leadership retreats are always educational and rewarding on so many levels.

I reflected on Mississippi, a small yet mighty art education association and how they had 18 members attend the awards ceremony to celebrate their state winner. I am attaching the photo of these dedicated art educators



Above: Kirby Meng (second from left), NAEA Southeastern Art Educator of the Year.

Right: Mississippi Art Educators Enjoying their "WIN" at the awards ceremony!



in this article. They celebrated passionately! Each state did a great job in reminding their members to attend this event because we know that the more people in attendance the merrier and what better way to come together as a region than through a celebration of the best art educators!

I reflected on the presentations that I attended and how much I learned from these outstanding educators. My students are always excited when I return from state and national conferences because they know that I am going to come back with new, innovative ideas to bring to them. What's more fun than enhanced learning and teaching? **Reflecting** on it all! And finally, I reflected on the networking that happens at these conventions—it's beyond priceless! From the Artisan Market energy and excitement, to the gallery strolls with friends, to the Masquerade Ball festivities, to the FOOD and delicious eating encounters, to the quiet conversations with roommates while making art in our hotel rooms, to our wrap up board meeting on Sunday and saying good-bye to a remarkable group of division directors and leaders—I am RENEWED and my journal reflections solidify

my contentment! Reflecting on these experiences is what my life is all about. Art Education fuels me and this convention keeps me going until next time. If you happened to miss this year's convention, no worries, just make plans to attend next year on March 17-19 in Chicago... it's a perfect theme, LEAD! Share Your Vision for Art Education.

So thank you NAEA for giving us these extraordinary opportunities to **reflect** deeply on a profession that is so profoundly important. ■



Debi West

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SECONDARY DIVISION

I am honored and excited to transition into my new role as Secondary Division Director following James Rees. I cannot thank James enough for all of his work and dedication. I could never have asked for a better mentor. James' leadership will be truly missed, but I do know that I will still be able to rely upon him and the Secondary Division leaders who preceded him for advice and encouragement. The Secondary Division has had a history of strong leadership and that will continue as we welcome Secondary Division Director-Elect, Joshua Drews.

On the very first day of my very first year of teaching I sat with the other teachers in my district listening to speeches at our annual convocation ceremony. I could not tell you what any of the administrators had to say. It was the words of that year's teacher of the year that resonated for me and stuck with me to this day. She shared a quote. I can not tell you who said it but the words were clear, "start where you are but don't stay there." Those words were energizing as I began my new career and continue to be motivating as I approach experienced teacher status.

I began my teaching career as a traveling elementary/middle level teacher but I did not stay there, and I have been teaching secondary level ever since. Like all of you, I can definitely say my professional life is always interesting, always challenging, and always filled with opportunities for learning and leadership. My involvement with CAEA and NAEA started before I began teaching. The professor in one of my very first art education classes offered free conference registrations for anyone who volunteered to help at the check in table. I was curious so I signed up and by the end of the day I was hooked. Before I knew it, I was YAM Chair and then President. Seizing that

opportunity was truly life changing and my life has become immeasurably richer because of it. The benefits have far outweighed any work or effort that I have put in.

In my third year of teaching I went to my first NAEA National Convention—it was in Chicago. I had no idea what to expect but by the end of the first day I was hooked. The workshops were great but more than that—it was the people that I met, and the friendships I forged. The 2015 NAEA National Convention, The Art of Design: Form, Function, and the Future of Visual Arts Education in New Orleans was just as fantastic as that first convention I attended. I returned to my school invigorated and excited. Where else can you find thousands of like-minded people who are engaged in educating, learning, and looking toward the future? I was thrilled to see so many secondary teachers there. The Secondary Level Awards Celebration was exciting. Congratulations again to the award winners: Outstanding National Art Honor Society Sponsor, **Windy Spiridigliozzi**; Outstanding Pacific Region Secondary Educator, **Justine Sawyer**; Outstanding Eastern Region Secondary Art Educator, **Stephanie Silverman**; National Secondary Art Educator, Vicki Bean; and our two Rising Star winners, **Shanna Dunlap** and **Evelyn Martin**. Looking forward to the 2016 convention, I am thrilled to be going back to Chicago. The theme of leadership is so exciting. This is where those opportunities arise to "start where you are but not stay there".

Hopefully you are spending the summer relaxing and resting both your mind and body. It is a great time to reflect on the past school year—the things you learned from your colleagues, your students, things at the convention, your state conference and hopefully your regional summer leadership



Above: 2015 Secondary Award Winners. Right: Vicki Bean and James Rees.



retreat—and then look forward to the next school year, reinvigorating your curriculum and your focus; "starting where you are but not staying there." As you are thinking about the future, what issues and ideas would you like the Secondary Division to examine? I have a list of topics collected at Secondary Division Conversations with Colleagues at the National Convention. Communication was one of the main topics that came up. Please remember to join the Secondary Division Facebook page. What other social media do you use and what is the best way for us to stay connected? Also please remember to **nominate an outstanding art educator** from your school, district, community, or state. Nominations for MOT awards are due on October 1, 2015. All forms and more information can be found at www.arteducators.org/awards. New award guidelines are being released this summer. Recognition of exemplary practice is vital and it could be the catalyst needed to "start where you are but not stay there."

Enjoy the rest of your summer and think about where you want to go in the next school year. And to paraphrase John Quincy Adams, "You may just surprise yourself." ■



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MUSEUM EDUCATION DIVISION

In my inaugural NAEA News article, I wanted to take the opportunity to introduce a few new members of the team—one new Regional Director and a new slate of Regional Director-Elects.

In looking for new members, the Development Division tried something new this year. In an effort to be more transparent, we created a form for members to nominate themselves for the open positions. We had a great response to our call for nominations and it was not an easy task to choose from the large number of very impressive nominations.

Our new team members are:

Mari Robles-Perez, Southeastern Regional Director (Director of School, Youth and Family Programs/Knight Curator of School Programs, Pérez Art Museum Miami),

Jennifer DePrizio, Eastern Region Director-Elect (Portland Museum of Art, Director of Learning and Interpretation),

Melissa Tanner, Western Regional Director-Elect (Teacher Programs Coordinator, Art Institute of Chicago), and

Emily Jennings, Pacific Regional Director-Elect (Manager of School and Teacher Programs, Fine Arts Museums of San Francisco). Southeastern Position Open. Please contact me if interested.

Let's get to know our new members a bit better with a quick Q&A:

What is your favorite part about being a Museum Educator?

Mari: My favorite part are the opportunities to brainstorm with colleagues new program ideas and ways to activate the galleries. It's fun to think creatively and on-mission.

Jenn: What I love most is the opportunity to work with so many different people and talk about so many different things. Art provides us a chance to dig into history, contemporary issues, various aspects of culture and societal concerns, and so on...

Melissa: One of my favorite parts is having the opportunity to design interactive experiences that engage learners in the galleries—from pantomime to creative writing. By asking visitors to rethink the way that they are looking at and thinking about an artwork, I too have the opportunity to slow down, challenge my understandings, address my curiosities, and connect with the object in a new way.

Emily: Collaborating with the community to build effective programs.

Favorite artist/art form?

Mari: Lately I've been thinking a lot about the work of Lee Bontecou.

Jenn: My favorite works of art are two sculptures by Bernini, his Apollo and Daphne and Persephone and Pluto. They are mythology come to life—conveying narrative in an incredibly realistic way, yet we know it is a block of marble.

Melissa: I have such adoration for the work of Marc Chagall. The brilliant use of color invites me in and I find that I get easily lost amongst his poetic imagery. (Fun fact: I have a pair of Chagall earrings that my sister made

for me that I wear whenever I teach with his work in the galleries.)

Emily: Typically the subject I'm studying at the moment, which currently is J.M.W. Turner.

If I was not a museum educator I would be...

Mari: ...an astronaut!!!! I'm obsessed with the space program.

Jenn: ...I would be a kindergarten teacher or a spy (or both!).

Melissa: ...I would be a preschool teacher. My introduction to the world of education came through teaching drama with early childhood audiences and I was hooked. Their openness and curiosity about the world around them reminds me to be mindful in both my relationships and my learning.

Emily: ...I would be a landscape architect.

Get More Involved!

There are many ways that you can get more involved with the division. From participating in the planning of the division's activities, to learning more about research initiative to participating in one of our Peer 2 Peer Hangouts, you can find that information here: www.arteducators.org/community/museum-education. I would also encourage you all to sign up for the Museum Education Division Listserv (<http://www.arteducators.org/news/listservs>). This is the primary mode of communication between the division and its members.

In closing, in her February 2015 article for *NAEA News* (Vol. 57, No. 1), Jackie Terrassa (past Museum Education Division Director) referred to the leadership of the Museum Education Division as a relay and that each

out-going director passes the baton onto the new director. I couldn't agree more with this sentiment and before I fully take up the baton, I wanted to take a moment to thank Jackie for all of her hard work and for her commitment to the association. I am fully aware that I have amazing shoes to fill. ■

Reference

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Emily Holtrop

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HIGHER EDUCATION DIVISION

Weaving Our WE

“WE learn this ritual,
this flirtatious dance of catching spirits,
collecting people
Adding them over and over to our WE.
And WE grow better and better at this graceful
effort,
The new ones pull us, push, shape us, helping
define us.
This scares us, but also propels us, helping to
anchor us,
find our center, test our bonds of connection...
belonging.”

—Akua (Carol Bebelle). Excerpted
from “Weaving Our WE,” 2014

“Weaving our WE” is the title of a poem by Carole Bebelle, who is a Board Member of a growing movement involving motivated Higher Educators in a consortium called Imagining America. Imagining America is a group whose members consider carefully the ways in which cultural workers and scholars in the arts, design, and the humanities contribute to building and ensuring the ideals and promises of a democratic society. The mission of Imagining America resonates with the vast challenges I hear many higher educators in art education reference in their daily work: issues of educational equity, powerlessness in the name of accountability, issues of diversity and inclusivity, how the arts can create space for challenging the status quo—including within institutions, and how research can change practice—both institutionally and at a personal level. Indeed, many of these topics were discussed in our Higher Education Forums and sessions in New Orleans.

It is with these thoughts in mind that I write my first column as Division Director. It has been my pleasure for the last 2 years to serve as Director-Elect alongside Flávia Bastos and her outstanding leadership team. Flávia’s focus on participation and sincere efforts to learn about our division’s needs fuel my intention to extend her goals. I am eager to link our division’s efforts to the larger practice of a

democracy—fueling work at the intersection of research, teaching and engagement. I am grateful for Flávia’s leadership to this point and want to introduce and welcome the new HE Division Leadership team as we begin our journey together.



Director-Elect **Jeff Broome** is Assistant Professor of Art Education at Florida State University where his dual roles as Coordinator of Teacher Certification and in teaching doctoral seminars have contributed to his understanding of

both the needs of future K-12 art teachers and professors of art education. Jeff’s interests include multi-age art education, cultural diversity, and humanistic approaches to art curriculum. Jeff is excited to further the current leadership team’s vision for developing interactive formats and publication platforms through Division Forums, and also opportunities for greater collegial dialogue within open meetings.



Western Region Director **Amelia “Amy” Kraehe** is Assistant Professor of Art Education and the Undergraduate Program Coordinator at the University of North Texas. Her research

examines how the visual arts and art education reinforce and challenge systems of inequality, with a particular emphasis on the production of disciplinary knowledge and identities as they are correlated with race, class, gender, sexuality, and their intersections. She teaches graduate and undergraduate courses that focus on helping students to understand conceptual and structural barriers to arts equity as well as potential curriculum pathways for the development of justice-oriented art education.



Connie Stewart, Pacific Region Director, is an Associate Professor at the University of Northern Colorado, Area Head of Art Education, and

the Director of The Center for Integrated Arts Education. CIAE provides professional development, facilitated school planning and research for multi-disciplinary learning centered in an understanding of contemporary artmaking. Her current research activities include examining trans-disciplinary learning and specifically exploring questions and questioning in instructional practices. Stewart’s art making uses found materials to examine issues of feminine identity, family interaction, and cultural structures.



Juan Carlos Castro, Eastern Regional Director, is Undergraduate Programs Advisor and Assistant Professor of Art Education at Concordia University in Montreal, Canada. His current research

examines how mobile media coupled with creative production networks knowledge in urban environments creates educational and civic engagement with teens and young adults. He is co-editor of two recently released books titled: Educational, Psychological, and Behavioral Considerations in Niche Online Communities and Youth practices in digital arts and new media: Learning in formal and informal settings.



Karen Heid, Southeastern Regional Director, is Associate Professor of Art Education at the University of South Carolina. Heid’s scholarly research and writing investigates aesthetic development through multiage learning in the K-12 art classroom. More recently, she has developed software for use with handheld technologies in the art classroom. As a two-time NAEF and recipient of multiple other grants, she has used funding to develop and extend a website and free app called handheld art (handheldart.org). She is a practicing artist, and has taught grades K-12.

With this leadership team assembled, it is my hope that we can cultivate good work at the intersection of teaching, scholarship, and

civic engagement. Please note the recent publication of HE Forum white papers on the NAEA website on Systems Thinking and Universal Design as a step toward moving our dialogue to a more public arena. As more and more higher educators heed the call to participate not only within our own division and NAEA generally, but also to engage with civic matters of great consequence to our democratic society, it is incumbent upon us to support each other. Whether it be adjusting our university recruitment strategies, running for local school board, guiding curriculum construction to engage social justice issues, or encouraging change as a united group, we must support the field, and weave our WE broadly so that all may belong and hold tight to what democracy means when we seek out, recognize, and value participation and each voice. I welcome you to be a part of the weaving process, of weaving our larger, more inclusive, stronger WE. ■

Reference

Bebelle, C. (2014, October 21). Weaving Our WE [Web post]. Retrieved from <http://imaginingamerica.org>



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

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

SUPERVISION AND ADMINISTRATION DIVISION

Answering ?s of an Endangered Species

This past year, at the request of membership, NAEA wrote a position statement entitled “Importance of Visual Arts Supervisors/Administrators in preK-12 Education.” That statement was then adopted at the convention in March. While our group was writing the statement, we became very conscious of the variances in the roles and responsibilities of our supervision and administration division members. As the new director of the division, I ask myself many questions: Who are you? Where are you? What roles and responsibilities do you fulfill in your position? For most of us, those roles include supporting our teachers and school leaders. We also must support the visual arts program that we oversee, maintaining its integrity and quality. Many of us find ourselves also supporting other arts educational programs without the background knowledge of that discipline. This leads to more questions. Who supports us? What can we do to support each other? What can NAEA do to support us?

On YouTube, you can find an Android commercial showing sets of animal odd couples titled, “Be Together. Not the Same.” There is science behind the story. For a long time, scientists have known that animals belong to social groups with social norms within their own species. Now scientists have discovered animals from different species, some in roles of



Passing the Torch: Angie Fischer, Past Director; Lisa Stuart, Director-Elect; and Cheryl Maney, Director.

predator and prey, forming caring, emotional relationships. You can check it out in a documentary titled Animal Odd Couples by BBC, published in 2013. Usually, the animals have formed this bond because they are finding themselves alone or in need of help to survive.

As part of an “endangered species”, we are usually singular in our districts. We could use some helpful relationships. The best way to form relationships is to get to know each other. So we will be embarking on a series of research surveys. They will be short and nothing too intense. If you participate, you will receive the compiled results. This will give us a way to identify people with whom we can connect, issues we could use help to solve, and directions we as a division should go. We can reach out, give and receive support to not only



Supervision and Administration Leaders: Joyce Huser, Kansas, Western Region; Lisa Stuart, Maryland, Director-Elect; Gino Molfino, Maryland, Eastern Region; Cheryl Maney, NC, Director; (Not pictured) Mabel Morales, Florida, Southeastern Region; Armalyn De La O, California, Pacific Region.

survive, but also thrive. In other words, we too, can “Be Together,” even though we are “Not the Same.” ■

References

Google Android Commercial. (2015, February 5). *Friends Forever: Be Together. Not the Same* [Video file] Retrieved from www.youtube.com/watch?v=vnVuqfXohxc
Revill, B. (Producer and Director), & Executive Director, Keens-Soper, A. (Executive Director). (2013). *Animal Odd Couples* [Television documentary]. England: BBC.

CONNECTING RESOURCES

List Serve: Supervision@artedlists.org
E-mail: NAEASupers@gmail.com
E-mail me to gain access to our Facebook group, which is only open to members of our division, and to receive the link to the surveys!



Cheryl Maney Visual Arts and Dance Curriculum Specialist, Charlotte Mecklenburg Schools, Arts Education, Suite 506, 700 East Stonewall Street, Charlotte, NC 28202. 980-343-0620. cheryl.maney@cms.k12.nc.us

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

Regional Directors: Eastern Region: Gino Molfino, Gino_molfino@hcpss.org; Southeastern Region: Mabel Morales, Mmorales14@dadeschools.net; Western Region: Joyce Huser, jhuser@ksde.org; Pacific Region: Armalyn De La O, Adel90@csusb.edu

MIDDLE LEVEL DIVISION

"If your actions inspire others to dream more, learn more, do more and become more, YOU ARE A LEADER."

—John Quincy Adams

I am honored to begin my term as the Middle Level Division Director and hope that I can come close to filling the creative shoes from our hardworking and talented previous directors. Over the next several editions of NAEA News, my goal is to share inspiring stories of art education advocacy and examples of how empowered middle level teachers have taken arts leadership to the next level.

In New Orleans, we celebrated our 2015 leaders, our National Awardees. Awardees are selected by a committee of peers based on their contribution through their local, state, regional, and national level volunteerism as evidenced through their vitae, recommendation letters of support, and service to the profession. Please support deserving teachers you know by nominating them!

This year, we would like to recognize NAEA National Middle Level Art Educator of the Year, **Kimberly Turner Towne** of Virginia. Kimberly was unable to attend the convention in New Orleans as she was home awaiting the arrival of twins! Kim, who has taught for 24 years with the Richmond Public Schools, is a previous



recipient of the Virginia Art Education Association's Art Educator of the Year, Virginia Middle Level Division Educator of the Year, and the NAEA Southeastern Region Middle Division Art Educator of the Year awards. She was a 2000 recipient of the R.E.B. Award for Teaching Excellence and has served as Yale National Fellow for five years. Her work has been published in *SchoolArts* and *Arts and Activities* magazines and her lessons have been featured by the Yale National Initiative, a widely recognized model of high quality

teacher professional development. A member of Virginia Commonwealth University's clinical faculty, Towne has also served as a cooperating teacher to 36 student teachers!

Katrina Bullington, our NAEA Southeastern Region Middle Level Art Educator of the Year, was also honored as Kentucky's Art Educator of the Year in 2013. She inspires her Ohio County Middle School students through competitions, exhibitions, collaborative mural opportunities, and travel. Katrina is a dedicated presenter at local, state, and national conferences.



Janine Campbell, our NAEA Western Region Middle Level Art Educator of the Year, teaches Visual Arts at Byron Center Public Schools. Named a 2014 PBS Learning Media Digital Innovator, she has been a keynote presenter for the Art Education Association of Indiana Conference, the Ohio Art Education Association Conference, and regularly presents at the Michigan and National Art Education Association Conferences. Find more information at www.bcwsart.weebly.com.



We also welcome our new division leadership cohort, our National Division Director-Elect, and Regional Middle Level Directors. **Pete Curran** writes that he is honored with the opportunity to serve our exciting and dedicated division as our Middle Level Division Director-Elect. He has been teaching since 2004, honing his craft, first, in a private, special needs art classroom, and, now, in a public middle school setting. His classroom, the Art Lab, challenges students to find their voice, develop confidence, and make their mark. Pete's own art practice is about collecting, combining, reflecting, and documenting.

Mari Atkinson, our Pacific Region Division Director is in her 28th year of teaching, and has had the delight of teaching kindergarten through adults in various settings. Her areas of specialty in visual art include metal work, ceramics, and assemblages, although the majority of her creative endeavors are spent designing programs and visual art lessons. She attended UW Oshkosh and Carroll University for undergrad work, and received her master's degree from Seattle Pacific University. Currently Mari teaches Visual Art at Olympic View Middle School in Mukilteo, WA, and serves as Co-President for WAEA in the beautiful Pacific Northwest.

Kristi Harvey, our Southeastern Region Division Director is currently in her 9th year of teaching visual arts in Whitfield County Schools where she also serves as the Fine Arts Coordinator. Her love of art has allowed her to not only teach her students in the classroom, but present professional development courses in art to teachers of other fields, as well as present sessions during state conferences for the Georgia Art Educators Association. Kristi received her undergraduate degree in Art from West Georgia College (now known as the University of West Georgia) and her master's degree in Curriculum and Instruction from Central Michigan University.

Stacy Lord, our Eastern Region Division Director, is a K-12 certified Art Educator in the Worcester Public School System. Stacy is a graduate of Anna Maria College and the School of the Museum of Fine Arts in Boston. In 2002 she helped co-found "stART on

the Street", Central Massachusetts' largest arts and music festival that brings in over 60,000 people to a one day cultural event. Twelve years later, she is still fully immersed with "stART" as Co-Director, allowing for a greater collaboration between the community and her students.

Nikki Kalcevic is our Western Region Division Director. She teaches grades 5-6 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. She also serves as Arkansas Art Educators (AAE) Middle Level Representative & Vendor Coordinator. Nikki was honored as the 2014-2015 Arkansas Art Educator Award. Please feel free to visit her blog at: buildanewbox.weebly.com and contact her!

If you are an art teacher, you are a leader. We want to hear your voice and hope that you will answer the call for becoming part of our leadership cohort and/or submitting a story of leadership and arts advocacy. We also are searching for regional Director-Elects and "Elect-Elects." Please reach out and join us! ■



September Buys

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

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

Regional Directors: Eastern Region: Stacy Lord, LordS@worc.k12.ma.us; Western Region: Nikki Kalcevic, nfkarts@yahoo.com; Southeastern Region: Kristi Harvey, kristi_harvey@whitfield.k12.ga.us; Pacific Region: Mari Atkinson, AtkinsonMB@mukilteo.wednet.edu

PRESERVICE DIVISION

Hello Preservice friends! I hope this column finds you well-rested and calm. However, knowing that we are, by our collection and title, college students, I know that more likely some of us are still recuperating from a long Spring semester. Please take good care of yourself now that the mad rush is over. Keep that promise you made to yourself to relax, and set aside a little time for a few replenishing activities now that the final exams, exhibitions, research, papers, proposals, and theses are completed. I've promised to myself that I will work with clay in a few free days that I have. Do you have some artistic inspiration that's been waiting to get out? There's no time like the present!

A Special Thanks to an Incredible Leader: Kayla Bradley

As we've come to the end of the Spring 2015 semester individually, we've also come to the end of a very formative and hugely beneficial era as a Division. This is the first Preservice Division column in which Kayla Bradley is no longer holding an active role in the Preservice Division.

While Kayla will remain a truly valued mentor to those who follow in her footsteps, our most recent National Convention was her last as our Past Director. Kayla, I wish you an amazing summer, a pleasant reprieve from the large amounts of e-mails, texts, and Skype meetings you have become accustomed to in these last few years, and a heart-filled thank you from the Preservice Division. The fact that we are

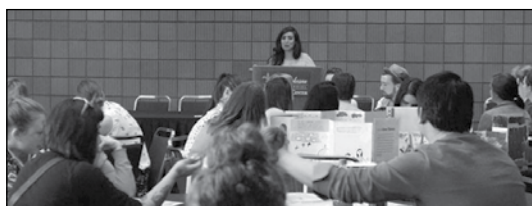
even a Division is due to the hard work that you and our other predecessors put toward that very goal.

I would say we will miss you, but you know there will always be a seat (not to mention a beautiful costume box) ready for you at all Preservice Receptions. This is less a goodbye, and more a well-deserved THANK YOU for your service for our team, and NAEA as a whole. Please know how very much you are appreciated for your impact and your passion!

Leaders Among Us: Share Your Successes!

As a Division, we have many individuals who could be great leaders as well. I'd like to extend the offer to everyone in the Preservice Division to share how you are developing your leadership skills lately. Maybe you are your Student Chapter Treasurer, you put together an exciting arts-related event on campus or in your community, or you are simply growing in numbers as a student group. To share your recent successes as a student chapter, or as an individual growing in our field, hop on over to the following social media spots to share your good news:

- Preservice NAEA Division Facebook: **Naea Preserve**
- Instagram: [@preservice.NAEA](https://www.instagram.com/preservice.NAEA)
- Twitter: [@NAEApreservice](https://twitter.com/NAEApreservice)



Kayla Leading Student Roundtables.

A Look Back at the 2015 NAEA National Convention

Speaking of good news: It's picture time! For those of you who were unable to join us at this year's National Convention in New Orleans, we hope you can join us next year in Chicago! It's a great opportunity to develop your professional portfolio, meet people in the field across the country, and have a lot of fun! Above is just a small taste of the fun we had.

Thanks to all of our brave Division members who served as our Super Heroes and Mascots for the evening. Congratulations to our presenters at this year's Student Roundtables! We hear it time and time again from other divisions, and it's absolutely true: We really do have the most fun!

Final Reminder: Keep in Touch!

When school gets back up and running, so will your Preservice Division activities! We'll keep you posted for our official Student Chapter



New Orleans 2015. All photos by Enrika Stulpinaite.

Handbook, your new Student State Leaders, and other plans we have in store! As always, feel free to contact me with any and all ideas, questions, suggestions, and success stories you'd like to share. ■



Amanda Barbee

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

ELEMENTARY DIVISION

Let me start by thanking Nancy Walkup for her excellent leadership as the Elementary Division Director. As I begin my term, I will certainly look to her terrific example as I perform my duties. I also am very appreciative of her tutelage and know she will be there as a resource for myself and the Elementary Division. Let me also thank the Regional directors: Susan Bivona, Eastern; Tina Atkinson, Southeastern; Michelle Lemons, Western; and Andrian Andrus, Pacific. Your service enabled the elementary division to soar. Thank you to all!

I would also like to congratulate and welcome those stepping up to service for the division. Jen Dahl as Director-Elect, Regional Directors: Sandy Brennan, Eastern; Ivey Coleman, Southeastern; and Denise Rudd, Western. We are still in search of a director for the Pacific Region. Of course I know you will join me in welcoming our new President, Pat Franklin, and our new President-Elect, George Szekely. Dennis Inhulsen completed his term as NAEA President at the close of the convention. He now moves into his role as Past President. Thank you Dennis for your wonderful leadership and we wish all the best to Pat Franklin as she assumes the “reins”. Bob Sabol also completed his work on the Board of Directors. Bob has been an inspirational and animated leader. From the bottom of our hearts we appreciate the many hours devoted to NAEA and art education!

National Convention

This year’s NAEA National Convention in New Orleans, The Art of Design: Form, Function, and the Future of Visual Arts Education, brought together more than 5,000 professionals and

students, and provided over 1,000 educational sessions to advance our knowledge and skills. The passion and energy of the convention builds a hunger in ourselves to be better educators than we were the day before. I thank convention program Co-Coordinator Susan Gabbard and Sarah Cress-Ackermann, the NAEA staff, the Board of Directors, and everyone that helped make this a high quality, professional convention.

National Awards Presented

At the Elementary Awards session we had the opportunity to honor each of the 2015 elementary honorees and hear a little about each of their programs. The NAEA National Elementary Art Educator is Drew Brown, art teacher at Sweet Apple Elementary in Roswell, Georgia. Drew was also the 2014 Southeastern Elementary Art Educator and the GAEA Elementary Art Educator for 2013-2014. The Eastern Region Elementary Art Educator award was presented to Debra Rogers from Cromwell Valley Elementary Magnet School of Technology in Towson, Maryland. James Herd, art teacher at Swift Creek Elementary in Midlothian, Virginia was recognized as the Southeastern Region Art Educator. The Western Region Award went to Hester Menier, art teacher at Duello Elementary in Lake St. Louis, Missouri.

Division Presentations

The Elementary Division sponsored three carousels in New Orleans: one on Advocacy, a second on Art Teacher Blogs, and a third on Technology. In a Carousel, four or five presenters are stationed at tables and participants rotate to each one for a 10 minute presentation. Special thanks to Christine Besack, Susan Bivona, Michelle Lemons, and John Lentine presenters at the Advocacy Carousel; Phyllis Brown, Sheryl Depp, Jen Dahl, Laura Lohmann and Cassie Stephens for presenting at the Teacher Blog Carousel; and Christine Besack, Cheri Lloyd, Amy Weiner Freeman, Melanie Robinson, and Donna Staten for sharing at the Technology Carousel. These well attended sessions were a great way in



Above: 2015 Winners (L to R): James Herd (Southeastern Region Award), Hester Menier (Western Region Award), Nancy Walkup (Elementary Director 2013-15), Drew Brown (National Award), Thom Knab (Elementary Director 2015-17), and Debra Rogers (Eastern Award). Above right: Advocacy Panel (L to R): Michelle Lemons, John Lentine, Nancy Walkup, Thom Knab, and Susan Bivona.



Above: Art Blogs Panel. Laura Lohmann, Phyllis Brown, Cassie Stephens, Jen Dahl, and Sheryl Depp. Above right: Technology Carousel (L to R): Amy Weiner Freeman, Eryn Blaser, Cheri Lloyd, Melanie Robinson, Donna Staten, and Samantha Melvin.



which to share many ideas in a brief time. Melissa Hronkin, the 2014 National Elementary Art Educator of the Year, showcased her art program in a Friday afternoon session.

Award Nominations

Do you know an art teacher who should be recognized for their terrific work? Please nominate them for NAEA Awards. Nominations are due by **October 1, 2015**. Learn more at www.arteducators.org/awards. ■



Thomas Knab
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Elect: Jen Dahl, 720 Forrest
Street, Black River Falls,
WI 54615. 715-579-8029.
jennifer.dahl@brf.org

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

People in the News



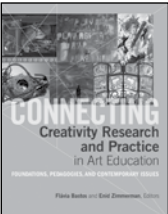
Mary Stokrocki, Professor of Art Education and Technology at Arizona State University, was recently honored for her teaching/ research with the Distinguished Autobiography Lecture at Miami University in Oxford, Ohio. She is the 36th honoree in the History of Art Education and she is known for 36 years of Ethnographic Research and 10 years of teaching in the public schools as well. She teaches such courses in Visual Culture Research, Teaching Visual Culture, Methods of Assessment, and Digital Ethnography on Virtual Worlds. She is the editor of *Exploration in Virtual Worlds: New Digital Multi-Media Literacy Investigations for Art Education*, published by NAEA.

Stokrocki also received a 2015 Kenneth Marantz Distinguished Fellow Award from USSEA, the United States Society for Education through Art, which was presented at the NAEA National Convention in New Orleans.



George Szekely, NAEA President-Elect, has published *Play and Creativity in Art Teaching*, published by Routledge, which merges his two books *Encouraging Creativity in Art Lessons* (1988) and *From Play to Art* (1991) into a single expanded and updated work. The central premise is that art teachers are not only a source of knowledge about art but also a catalyst for creating conditions that encourage students to use their own ideas for making art. For more information see www.routledge.com/books/details/9780415662536

NAEA’s **Connecting Creativity Research and Practice**, edited by Flávia Bastos and Enid Zimmerman, has won 3rd place in the Washington Book Publishers annual design competition in the category of text design, competing in a category of publishers who publish up to 35 books a year.



AWARD RECOGNITION at the 2015 NAEA NATIONAL CONVENTION

The award recipients below were not listed with the awards published in April NAEA News. We apologize for their omission. See the complete list at www.arteducators.org/grants/naea-awards.

NAEA, The Council for Exceptional Children (CEC), VSA Beverly Levett Gerber Special Needs Lifetime Achievement Award
Susan Loesl, WI

NAEA, The Council for Exceptional Children (CEC), VSA Peter J. Geisser Special Needs Art Educator
Margaret Miller, VA

National Emeritus Art Educator
Nan Williams, FL

Elliot Eisner Doctoral Research Award in Art Education, Runner-Up
Nick Sousanis, Canada

Elliot Eisner Doctoral Research Award in Art Education, Runner-Up
Cala Coats, TX

J. Eugene Grigsby, Jr. Award
Kryssi Staikidis, IL

West Virginia Art Educator
Jennifer Wiley, WV



Debi West, 2015 National Emeritus Art Educator of the Year Nan Williams, and Scott Russell.

Celebrating Art! 2015 NAEA National Convention in New Orleans

“It was such a rewarding experience! I learned so much, much more than I had expected. It was great to see so many educators come together in one place... I met a lot of people with the same drive and passions that I have.”

—2015 Convention Attendee



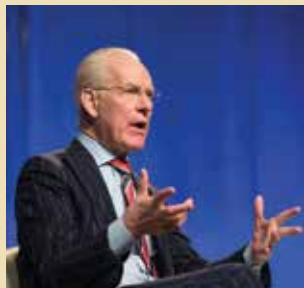
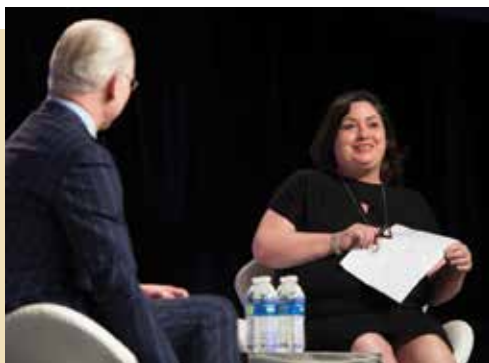
Engage your creativity. Empower your students. Transform your career.

W Online Education
WESTERN MICHIGAN UNIVERSITY

Earn your master's in Art Education online while you teach.

Secure your professional certification and engage with students and professors who love teaching art as much as you do. Empower yourself with the skills in research and practice that can give you a voice in the important decisions that affect you, your students and your career.

Gwen Frostic School of Art
wmich.edu/online/arteducation



“I was very impressed with the quality of the venue, the keynote speakers, and the sessions. I grew professionally and personally.”

—2015 Convention Attendee



First row (l-r):
NAEA Past President Dennis Inhulsen, Tim Gunn and Caroline Payson, Tim Gunn, Lisa Hoke

Second row (l-r):
Ann Schwab, Thomas Mann, Robin Vande Zande, Terrance Osborne, Art21 panelist, Chris King, D'Wayne Edwards

Third row (l-r):
NAEA Past President Dennis Inhulsen, President Patricia Franklin, and Robert Sabol
Members of the host committee, Louisiana Art Education Association, with NAEA Director Deborah Reeve

Juuso Turvo
Dennis Inhulsen, Pat Franklin, and Robert Sabol interviewed by WWL-TV in New Orleans



Convention photos © 2015.
Seth Freeman Photography.



Unsung Heroes Art Competition

Free to Enter; \$7,500 Grand Prize

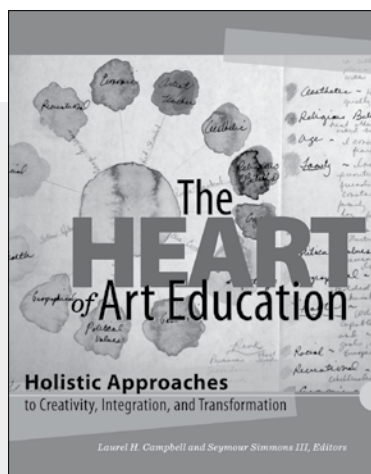
- Open to U.S. and International Students in Grades 6-12.
- Call for Submissions: September 1, 2015 – February 15, 2016.
- Dry Media, Wet Media and Digital/Mixed Media Accepted.
- Guidelines and Free Lesson Plan: www.LowellMilkenCenter.org/art-competition.



DISCOVER the power to **CREATE** positive **CHANGE** through art.

NAEA INTERVIEW: Laurel H. Campbell and Seymour Simmons III

Editors of *The Heart of Art Education: Holistic Approaches to Creativity, Integration, and Transformation*



“The teaching of art in our schools has undergone dramatic change in recent years... What has remained is a continuing need to assert and realize our humanity by the expression and realization of ideas and feelings. This involves a holistic process in which we can come to understand who we are, and what we are thinking and doing. All of this involves the testing of values and arriving at judgments of quality in our lives. Truly, this is at ‘the Heart of Art Education.’”

—Jerome J. Hausman,
Professor Emeritus, School of
the Art Institute of Chicago

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

Seymour: As an artist and teacher, art for me, was always about engaging and integrating thoughts, feelings, perceptions, and actions. Later, as an art educator and researcher, I looked for others with similar views and came upon the “holistic” model of learning and development. I also recognized that this model was at odds with leading trends both in general education and art education, even while academic, economic, and social pressures were making students’ lives more challenging than ever. Given these conditions, and the resulting rise in serious problems like drug and alcohol abuse, school violence, as well as more students “falling through the cracks,” I felt that art education had both the unique potential and the responsibility to address holistic needs. An old Talmudic phrase came to mind, “If not us, whom? If not now, when?” I therefore conceived the anthology as a means of encouraging us to take on this task by providing examples that teachers could adapt, as well as developing a theoretical framework to guide future practice.

Laurel: Looking both at earlier models of art education (e.g., Victor Lowenfeld) and current learner-connected approaches (e.g., John Miller), we continue to see art as the one place left in schools where matters of personal, social, and even spiritual concern can be expressed and explored constructively and creatively. We knew, in turn, that even when art teachers really wanted to address their students’ holistic concerns, they weren’t sure how to do it, either because their own teacher training hadn’t

prepared them to do so, or that if it had, today’s students have different needs than in the past. In any case, teaching for the whole student can never, by definition, be reduced to an easy formula.

In fact, it’s probably the most challenging (though also the most rewarding) form of teaching because so many individual and societal factors have to be taken into consideration. That this approach has relevance in so many contexts and for so many educators is evidenced by the response to the anthology. We were fortunate to receive chapters from a wide array of writers, researchers, and classroom teachers—familiar authors and new voices. Together, they provide a comprehensive picture of holistic art education today, while offering snapshots of what it looks like in particular classrooms.

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

Seymour: I hope readers of this anthology will be inspired to look more closely at their students, and consider what they *really* need to learn, not only about art as a subject, but also about the world, about themselves, and about their livespast, present, and future. Based on this understanding, I hope teachers will look for ways of teaching art content and skills appropriate to our subject as a discipline or set of disciplines—while truly seeking to address their students’ holistic needs.

Laurel: I hope this anthology will rekindle a dialogue about what students need as whole individuals, connected to others, to society, to the environment, and in some cases something higher, however that may be defined.

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

Laurel: It would be our dream that future publications and conferences take up holistic educational concerns with the same commitment and research that NAEA has brought to other paradigms. I also hope that promoters of other models of art education contribute by addressing their paradigms to the general needs of children and young people. It is important for members of the art education field to remain open to new ideas and new approaches such as this anthology represents so that we keep our discipline alive with exciting research topics and spirited debate.

Seymour: I hope researchers, teacher educators, and arts advocates will use this anthology as a springboard to advance holistic art education theory and practice

in order to meet evolving issues and future concerns. I also hope that researchers and teachers will work together to develop theories that truly reflect and support holistic teaching practice, just as they are connected in this anthology.

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



Seymour: I teach art education and studio art (mostly drawing) at Winthrop University, part of the South Carolina state system. After working as a practicing artist/illustrator and teaching young people in private classes

and adults in continuing education programs, I became formally involved in art education in graduate school, studying philosophy of education at Harvard and doing research at Project Zero. I was moved toward holistic art education particularly by an exhibition at Winthrop of children’s drawings from around the world collected by the psychiatrist Robert Coles, and a complementary exhibition my students collected of art by local children, which expressed similar issues and concerns. My current research focuses on the history and philosophy of drawing instruction, on creativity theory, and on holistic education. I am active in the South Carolina Art Education Association and was a co-recipient of a National Art Education Foundation grant to identify best practices in drawing across the curriculum.



Laurel: I am the Director of Art Education at Indiana University-Purdue University Fort Wayne where I teach art education methods courses and oversee art courses for elementary education majors. With almost 60 undergraduates

in the program, I also am involved in advising, supervising student teachers’ practicum experiences, and curriculum development for our degree. In addition to research on holistic education, I am currently interested in the topic of activism in crafts. I have taught 4 years of preK-12 and 13 years in higher education and enjoy visiting art classrooms around the metropolitan Fort Wayne area and surrounding rural communities. I am active in the Art Education Association of Indiana as well as NAEA. My personal artmaking interests are the stitching practices of kantha and sashiko on cloth, and as well as a variety of other fiber art media. ■

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IN THE VISUAL ARTS, HOLISTIC EDUCATION begins with the recognition that each dimension of the individual can be educationally involved in making and/or studying art. This focus on comprehensive, or holistic, development through meaning making is “the heart of art education.” This anthology showcases an array of philosophies, methods, and lessons learned as teachers strive to meet the holistic needs of children and young adults. Focusing on meaning-making in the art room by viewing and critiquing art from other cultures, fostering harmonious relationships with nature, and examining transformative and integrated learning techniques, this volume provides insights for educators at all levels.

No. 315. 328 pgs. (2012) ISBN 978-1-890160-54-8 **NAEA Member \$39; Non-member \$48**

Find *The Heart of Art Education*, and other NAEA publications, at **WWW.ARTEDUCATORS.ORG/STORE** or call 800-299-8321 for shipping/handling and to order.

LIFELONG LEARNING (LLL)

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Thank you to those who participated in Lifelong Learning sessions during the 2015 NAEA National Convention in New Orleans. The presenters and participants in our track were inspiring, energizing, and generated great conversation!

Continuing with our recent tradition, LLL members will continue to take turns sharing about the programs and professional development that they have been involved with through NAEA News, highlighting the range and quality of work being done with lifelong learning through art. As chair of the committee, I'd like to offer the May 2015 Flourish Festival in Milwaukee, Wisconsin as an example.

Flourish Festival

The Flourish Festival is a project of The Creative Trust, which is a Milwaukee alliance committed to fostering life-long learning through the arts—and transforming aging in the process (<http://creativetrustmke.com/flourish-fest>). The Creative Trust offers arts programming, education, training, and arts events that are intergenerational and collaborative. Coordinated by artist and scholar Anne Basting, Ph.D., the trust connects University of Wisconsin-Milwaukee students and faculty with older adults and care professionals who are interested in ways that the arts can provide opportunities for growth and self-exploration. In its 3rd year, the Flourish Festival is an annual celebration of intergenerational creativity among the partners in the trust. Theatre, dance, music, and visual art experiences were

highlighted. The following sections describe two of the visual art components, Moving Images and Plein Air Painting, which was inspiring to a variety of participants—ages 4 to 94!

Moving Images

Several of the care communities in the Creative Trust are close to Milwaukee's Museum Mile. During the Museum Mile Open House, which coincided with Flourish Fest, five sites hosted Moving Images. Before the event, museum goers were encouraged to create playful stories based on an image on display at the museum. During the open house and festival, they then performed a story about the piece featured at each site. The older adults helped tell the story and the UWM students helped facilitate a performance. This was based on the TimeSlips (www.timeslips.org) approach to improvisational story telling and was directed by Joan Williamson, a TimeSlips trainer and facilitator.

Plein Air Painting

Artists of all ages and abilities were inspired to try their hand at painting and enjoy live guitar music while experiencing the breathtaking view of Lake Michigan from the Pavilion at Chai Point. Understanding that community can be built through working together on art,



Intergenerational participants become comfortable with art materials and each other during a workshop to warm up for the Flourish Fest Plein Air painting event. Photo by C. Woywod.

but also recognizing that participants would have a variety of levels of comfort and experience, UWM Senior Community Arts major, Rebecca Ebsen and lecturer Raoul Deal, held warm up painting sessions before the main event. At these sessions, participants were introduced to strategies for both working from life and working abstractly.

It was an important learning experience for Rebecca and the painting, drawing, and art education students she encouraged to join in the event. Rebecca shared that she was surprised by the different reactions from participants, because there was a range from

excitement to apprehension about painting. She shared that to ease that apprehension "We focused on getting to know them, having conversations, and establishing a connection. It was important in order to build trust and help people see that we were really interested in getting to know them as people, not just participants in a workshop." Creating this rapport, just even over a few short workshops, helped establish the kind of comfort that is important for all learners.

Share your story through the Committee on Lifelong Learning

Join as a member: Membership in the NAEA Committee on Lifelong Learning is free!

Thanks to the revised options for joining caucuses on the NAEA website, we've seen a dramatic increase in membership. If you've yet to join through NAEA, please do!

Find us on Facebook and LinkedIn: We're listed under "National Art Education Association Committee on Lifelong Learning." Social media lets us quickly share ideas, ask questions, and seek support from the group.

Contribute to the Member Projects and Publications part of our Digication site:

You don't need to go into great depth to share something great. Send in a link to an article or even a great photo with a caption about a project that you've done! https://naea.digication.com/naea_committee_on_lifelong_learning

Contribute during upcoming conventions:

Stop by a LLL session at the 2016 convention in Chicago and say hi! Whether it is our open business meeting or another session, let us know what brings you to the group. Volunteer to be a part of our collaborative panel at the 2017 convention, or write about a great experience through an NAEA News column. We're always happy to take a moment to chat about what you are doing, what you are interested in learning about, or helping you connect with other people you might enjoy collaborating with! ■

RETIRED ART EDUCATORS AFFILIATE (RAEA)

Linda Willis Fisher, RAEA President. E-mail: lmwfis@ilstu.edu
Woody Duncan, RAEA President-Elect. E-mail: woodyduncan@comcast.net

I returned from the NAEA National Convention in New Orleans with great memories of inspirational, informative sessions, and an appreciation of being a part of the wonderful community of RAEA members who have helped make the convention a success. I hope you are already making plans to attend the NAEA National Convention in Chicago, March 17-19, 2016.

Salute to the Indiana University of Pennsylvania NAEA Student Chapter, RAEA 2015 Outstanding Student Chapter Award Recipient

In recognition of outstanding activities carried out during the year by a Student Chapter, RAEA annually invites nominations for the Outstanding Student Chapter Award, sponsored by the RAEA. The award, to be given annually, honors an outstanding NAEA Student Chapter. The RAEA/NAEA presents a certificate and monetary award to the selected chapter.

The Indiana University of Pennsylvania Student Chapter of NAEA is the 2015 recipient. The IUP Chapter is very involved in campus activities; service projects in local schools and the community; and professional development in local, state, and national settings. Representatives of the IUP Student Chapter gave a presentation at the **Blending our Voices** session and the **RAEA Luncheon** at the 2015 NAEA National Convention in New Orleans.

Salute to Nan Parker Williams, 2015 Emeritus Art Educator of the Year

The 2015 Emeritus Art Educator of the Year Award was presented to Nan Parker Williams at the NAEA Convention RAEA Luncheon. At the luncheon, Nan gave an overview of her extensive career in art education. She taught art in both public and private schools at all levels, served as Adjunct Faculty and Intern Coordinator at the University of Central Florida, wrote for curriculum and advocacy publications, served as President of the Florida Art Education Association. Nan has presented at state and national conferences and conducted an array of staff development workshops for art specialists as well as classroom teachers. She has received many national, regional, and state awards and grants. RAEA appreciates Nan's many contributions to the profession. ■



Receiving the award at the 2015 NAEA National Convention are Kathryn Close, Current IUP Student Chapter President, Andrea Petrillo, 2013 IUP Student Chapter President, and Olivia Mays, 2013 Alumnus and Past IUP Student Chapter President.



Denise Tullier-Holly, Mike Ramsey, and Rick Lasher at the RAEA table in the lobby of the convention center.

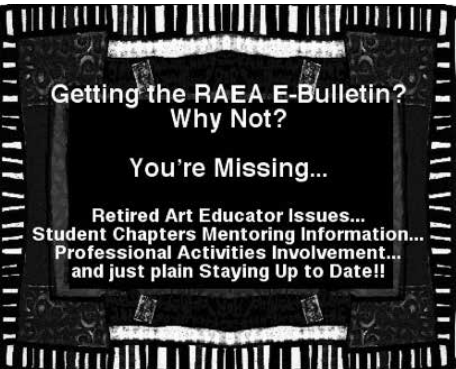
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Another great **RAEA Silent Auction!** Many thanks to all those who donated their artworks! It was your dedication to Arts Education that made this year's auction a success. More than 40 artworks were auctioned and along with the auction table sponsorship, we raised over \$1,300. Thanks to all those who volunteered, this year's auction ran like clockwork. We were set up and open for business before I knew it!

I'm already "pre-packed" and am working on a few pieces for the auction next year. What about you?

—Michael Ramsey, RAEA Silent Auction Chair





National Art Education Foundation Announces Grant Recipients for 2015-2016

The Board of Trustees of the National Art Education Foundation has announced the recipients of the next cycle of grant awards.

The ten grants awarded reflect total funding of \$44,457 this year. The NAEF grant program is highly competitive, with requests for funding totaling between \$200,000-\$300,000 each year. The grant awards were voted on by the NAEF Board of Trustees at the Foundation's Annual Meeting in New Orleans, convened during the NAEA National Convention.

The NAEF Board of Trustees and reviewers were impressed with the continued growth of the NAEF grant program, including the overall quality of materials submitted. "There is a high level of interest in our grant programs and the opportunities that they present for art educators at all levels to continue their professional growth through professional development experiences, testing of curriculum models, and conducting research in arts education. We had a total of 32 proposals submitted for funding this year," reported Dean G. Johns, Chair of the NAEF.

Kathi R. Levin, NAEF Program/Development Officer, noted that the Foundation's support doesn't end with the funding. "We look forward to hearing about the impact and outcomes of the work funded through NAEF's grant programs. As these projects are completed, we are eager to share what our grantees learn through these programs with others, both within the NAEA community and throughout the broader national arts and education sector. We are pleased that so many recent grantees have been able to share their work at NAEA National Convention sessions." To support this effort, the grant recipient list on the NAEF portion of the NAEA website contains the project description submitted with each proposal. Profiles featuring the projects of select grantees are an ongoing feature of the Foundation's website.

The postmarked deadline for applications for the next funding cycle, for projects beginning July 1, 2016, will be October 1, 2015. The NAEF Grant Program Guidelines and Application are currently being updated, and will be available on the NAEA website in mid-August. A calendar for the NAEF Grant Program is available on the NAEF portion of the NAEA website. Questions may be directed to Kathi R. Levin NAEF Program/Development Officer at naef@arteducators.org.

2015 NAEF Grant Recipients

Project Dates: July 1, 2015 through June 30, 2016

Ruth Halvorsen Professional Development Grants

Christina Chang, Medford, MA, *Grant to attend Art New England Summer Workshop through Massachusetts College of Art in July 2015*, \$1,880

Jay Linsenbigler, Douglassville, PA, *If You Can't Beat 'Em...Join 'Em!!*, \$2,010

Mary McMullan Grants

Lynette K. Henderson, Chatsworth, CA, *Across the Divide: Science, Philosophy and Art Education Examines Environmental Sustainability and Effects of Climate Change in Jamaica and Southern California*, \$2,495

Frank Juarez, Sheboygan, WI, *Midwest Artist Studios Project*, \$2,500

SHIP Grants

Carol A. Bristol, Crystal Lake, IL, *Clay Slab Roller*, \$500.00

Jeanie Chu, New York, NY, *Increasing Community Engagement and Students' Social Responsibility through the Printing Press*, \$500

Teacher Incentive Grants

There were no Teacher Incentive Grants awarded this year.

NAEA Research Grants

Mary A. Erickson, Tempe, AZ, *Increasing Student Understanding of Art and Art Making through Scaffolded Inquiry*, \$8,072

Mark A. Graham, Brighton, UT, *The Confluence of Art, Design, and Media Arts in Arts and Education*, \$10,000

Lilly Lu, Omaha, NE, *Empowering the Digital Generation through Creating Highly Interactive Virtual Environments (HIVEs)*, \$8,250

Natasha Reid, Tucson, AZ, *Understanding Lived Museum Histories: Preparing a Teaching Art Museum Culture*, \$8,250

Call for Nominations for NAEF Board of Trustees

The Board of Trustees of the National Art Education Foundation is seeking nominations for new trustees who will take office at the conclusion of the 2016 NAEA convention in Chicago. Potential trustees should have a strong commitment to advancing the cause of art education and insights on foundations; they should be willing to work and to make financial contributions to NAEF.

Trustee responsibilities include:

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

To learn more about the National Art Education Foundation, visit the website: <http://www.arteducators.org/grants/national-art-education-foundation>.

Nominations (including self-nominations) should include complete contact information: name, work and home addresses, phone numbers, and e-mail addresses. Send nominations to: Dean G. Johns, Chair, Board of Trustees, NAEF Nominating Committee, deangjohns@gmail.com. The deadline for receipt of all nominations is **September 1, 2015**.

National Art Education Foundation Convenes for Events in New Orleans

Highlights Include NAEF Benefit Fundraising Event Featuring Design Thought Leader Toni Sikes

The National Art Education Foundation held its **Annual Meeting of the Board of Trustees on March 5, 2015** in conjunction with the NAEA National Convention in New Orleans. The NAEF Annual Meeting provided an opportunity for the Trustees to take action on several important matters, including the 2015 grant review (*see above for listing of proposals funded*) which awarded 10 grants from among the 32 proposals submitted this year. NAEF Executive/Finance, Development, and Grants Committee meetings were convened as part of the Annual Meeting of the NAEF Board of Trustees.

Dean G. Johns, Chair, welcomed new board members Dennis Inhulsen and Samantha Melvin, who joined the Foundation Board of Trustees' following the meeting. Outgoing Trustees Mac Arthur Goodwin, Mary Ann Stankiewicz, and Bob Sabol were thanked and acknowledged for their years of service and contributions to NAEF. Mac Arthur Goodwin served as chair of the Foundation and Mary Ann Stankiewicz chaired the NAEF Nominating Committee. Trustees in attendance at the Annual Meeting were Dean G. Johns (Chair), Larry S. Barnfield (Vice Chair), Mac Arthur Goodwin (Past Chair), Deborah Reeve (Secretary/Treasurer), Doug Blandy, Thomas M. Brewer, Ralph J. Caouette, Karen Lee Carroll, Kim Huyler Defibaugh, Margaret Peeno, Bob G. Reeker, F. Robert Sabol, Diane Scully, and Mary Ann Stankiewicz. (*A full list of Trustees is available on the website.*)

On Saturday, March 28, the National Art Education Foundation held the 4th Annual NAEF Benefit Fundraising Event, a ticketed event open to all NAEA National Convention Attendees. The event featured remarks by design thought leader, Toni Sikes, co-founder and CEO of CODAworx on the topic of "Design and Art: Perfect Partners to Change the World." Her presentation showcased visuals of large design projects in interior and architectural spaces that brought together collaborative teams of designers and artists, reflecting a new trend which supports innovation and creativity and increased community engagement and pride. For more information see www.codaworx.com.

Guests were welcomed to the event by Dean Johns, NAEF Chair, and Margaret Peeno, NAEF Development Committee

Chair. Thanks to Margaret Peeno, Development Committee Chair, and the development committee for their efforts in planning and implementing this event.

Several additional NAEF activities took place in New Orleans. Larry Barnfield moderated a panel featuring the work of NAEF grantees Borim Song and Leslie Gates. Research grantee Leslie Gates presented her collaborative action research entitled "Postmodern Art Education and Student Learning." NAEF Mary McMullan grantee Borim Song presented her pilot project "Exploring Artistic Innovations and Traditions through Service Learning: Bridging North Carolina Visual Arts and Korean Cultural Heritage." With the NAEA National Convention theme "The Art of Design: Form, Function, and the Future of Visual Arts Education," an additional session featured two 2014-2015 NAEF grantees, Jan Norman and Robin Vande Zande, whose two projects focus on design.

Dean G. Johns, Larry Barnfield, and Kathi R. Levin, NAEF Program/Development Officer, co-presented a well-attended session on the NAEF grants program. The deadline for the next review cycle is October 1, 2015 (postmarked) and updated guidelines will be posted on the website in mid-August. NAEF supports visual art educators and promotes the teaching of art through professional development, research, and program sponsorship.

The National Art Education Foundation has over 700 donors. One of the significant developments in fundraising has been active participation among new and ongoing donors in utilizing the donor commemoration form (found on the website), which enables donors to give contributions of any size to NAEF in honor or memory of individuals or special events including donations in honor of NAEA award winners. ■



Above: Front row (l-r): NAEF Trustees Bob Reeker, Featured Speaker Toni Sikes, Dean G. Johns (Chair). Second Row (l-r): Margaret Peeno, Former Trustee and current Development Committee Member Rick Lasher, Thomas Brewer, Program/Development Officer Kathi R. Levin, Mary Ann Stankiewicz, Larry S. Barnfield (Vice-Chair), Kim Huyler Defibaugh, Diane Scully, and Ralph J. Caouette.



Former NAEF Chair D. Jack Davis, Rick Lasher, and Gail C. Davis attend 4th Annual NAEF Benefit Fundraising Event.

Update on ESEA and U.S. Department of Education Arts in Education Budget Appropriations

By Kathi R. Levin

Congress continues to take action on the reauthorization of ESEA -The Elementary and Secondary Education Act. Following three days of hearings April 14–16, on Thursday, April 16, the Senate Health, Education, Labor and Pensions (HELP) Committee unanimously voted to bring its version of ESEA, S. 1177 Every Child Achieves Act of 2015 to the full Senate for deliberation and vote. While HELP Committee chair, Senator Lamar Alexander (R-TN) had originally planned to schedule the Senate action for mid-May, this has not happened as of press time. The House version of the bill, H.R. 5 Student Success Act, approved in February by the House Education and the Workforce Committee, chaired by Congressman John Kline (R-MN) has not yet been scheduled for a vote.

Key features of the Senate HELP Committee's version of the bill include continuing inclusion of core subjects, including arts, with music and five other subject areas added to the existing ten core subjects. In addition, several positive amendments were added to the Senate version prior to the vote that were not detailed during the hearings. These included:

- A Literacy and Arts program which would enable the possibility of funding programs to increase student access to school library materials as well as arts-related community and national outreach programs and continued grant support for professional development for educators and school leaders including the arts with the possibility of funding programs for arts education;
- Continuing authorization of the 21st Century Learning Centers Program and support for expanding learning time including after-school and summer programs;
- A competitive Early Childhood pre-K grant program to target additional resources to low- and moderate-income children

to improve early childhood education coordination, quality and access;

- Continued use of Title I funds for programs, activities and courses in the core academic subjects;
- Support for well-rounded education through the Safe Schools/Healthy Students Initiative, which would allow grants to school districts to be used for well-rounded educational experiences for students which may include the use of music and the arts, and through Title II, as the section's purpose is defined as "increasing the ability of local educational agencies, schools, teachers, principals, and other school leaders to provide a well-rounded and complete education for all students."

NAEA-National Art Education Association and many other arts and arts education associations worked together to recommend report language (descriptive language which serves as a glossary of terms in the legislation) which would clarify a description of "arts" in this context as visual arts, dance, theater, music, and media arts. The recommendation was stated as "The term 'arts' includes dance, media arts, music, theatre and visual arts, and other arts disciplines as determined by the State or local educational agency" and a list of endorsing organizations was sent to the Senate HELP Committee staff. It was very well received. The language, "as determined by the State or local educational agency," appears in sections regarding a variety of issues throughout the bill—this was included in the recommended language in keeping with this emphasis throughout the proposed legislation.

The Senate HELP Committee staff slightly modified the language that the arts and arts education associations provided to even more fully reflect state and local control. The new language, which will be included in the report language when the full Senate discusses the bill on the floor, now reads:

For the purposes of this definition the term arts may include the subjects of dance, media arts, music, theater

The Senate HELP Committee staff slightly modified the language that the arts and arts education associations provided to even more fully reflect state and local control.

and visual arts and other arts disciplines as determined by the state or local educational agency.

The President's Budget has requested \$25 million for the U.S. Department of Education's Arts in Education Program for the first time. While ESEA Reauthorization may pass this spring, the implementation of a new ESEA would take some time, and more than likely the new legislation would not take effect until after the budget would be adopted for the next fiscal year. Level funding at \$25 million is now anticipated which would enable continued funding for the second year of existing Arts in Education Model Development and Dissemination grants and possibly one more Professional Development for Arts Educators grant award to be drawn from the existing pool of applicants from the last competitive round of funding. These are multi-year grants that were awarded in September 2014. The House of Representatives will be scheduling a markup of a non-defense discretionary spending bill, most likely in June, although there is a possibility that this may shift to a year-end (September 30), omnibus spending bill. ■

Kathi R. Levin is an ongoing consultant with NAEA, whose work includes serving as NAEA's Legislative Liaison representing NAEA in national arts and education policy forums including National Arts Advocacy Day. She has monitored policy and appropriations for the arts and arts education in Washington, DC for over 20 years.

Read more about ESEA at <http://www.ed.gov/esea>

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

For this first column after attending a remarkable convention at New Orleans, I would like to look back at the past year and look forward toward the next two years and beyond as newly appointed President of USSEA.

First, I want to express my gratitude to **Steven Willis** who has ensured a rich future for USSEA with his unflagging attention to the needs of the organization. Also to **Ryan Shin**, as webmaster, who has been so generous with his time. I welcome **Jaehan Bae** to this position, and congratulate **Fatih Benzer** as USSEA President-Elect.

In New Orleans, USSEA rolled out the *Kenneth Marantz Distinguished Fellows Program* in memory and in celebration of the life of Kenneth Marantz, a founding member of USSEA. Under the leadership of Enid Zimmerman, the Awards Committee nominated three recipients: **Marjorie Manifold, Mary Stokrocki, and Deborah Smith-Shank**. The program recognizes the nominees' exemplary contributions to the field of culturally inclusive art education and to USSEA and its members. The award is based on continuous and outstanding service, leadership, and dedication to USSEA and its mission. Three names are submitted to the USSEA Executive Council or Awards Committee, and inducted every other year at the biannual InSEA/USSEA conference. The charge of the fellows is to: 1) discuss the significant issues impacting the future of USSEA, 2) offer guidance and support for USSEA initiatives, and 3) suggest policy or action under consideration by the Executive council.

At the USSEA Luncheon in New Orleans, the National and International Ziegfeld Award recipients were honored. Congratulations to **Dennis Atkinson**, Professor Emeritus of Goldsmiths College of the University of London, who received the international award, and **Doug Blandy**, Professor in the Arts and Administration Program and Senior Vice Provost for Academic Affairs at the University of Oregon, who received the national award. **Patricia Belleville** and **Fatih Benzer** received the USSEA National Service Award.

Looking forward, the July 17-19, 2015 USSEA Regional Conference at the Queens Museum in New York City, under the leadership of **Vida Sabbaghi**, promises to be a significant and innovative event. Thank you to all who have submitted such thoughtful, imaginative, and professional proposals. The title of the conference, *An Inclusive World: Bridging Communities*, is also the title of a traveling exhibition that Sabbaghi, founder and director of COPE NYC (www.aninclusiveworld.com) has exhibited in the past few years and will be shown at the conference.

The mission of *An Inclusive World* is to broaden the definition of inclusive models by integrating art education and art in society, and extend the academic inclusive models through a communitarian approach. *An Inclusive World* works with an evolving group of artists who are intergenerational and are at different points in their lives as artists, creating dynamic, thought-provoking exhibitions, performances, workshops, and shared dialogues that bring originality in understanding how art transforms lives in various ways.

The conference examines art education in classrooms, museums, and community arts organizations. The goals of the conference are to find ways that participants in these different contexts might share resources, knowledge, and expertise to enrich their respective disciplines. The conference topics are as follows: inclusion in learning communities, effective tools for diverse community engagement in the museum, debating the stigma of "Outsider Art," art and social practice, and high and low tech tools for 21st century art education. The four keynote speakers were invited based on these points. They are each renowned representatives in their fields:

Tom di Maria is the director of Creative Growth Art Center, the oldest art center for artists with disabilities in the United States. Located in Oakland, California, the center serves over 140 artists, many of whom are in permanent collections in museums and exhibit widely throughout the United States and Europe.

Tim Rollins, the founder of Tim Rollins and Kids of Survival (KOS), began an innovative program in the Bronx, New York with former "at risk" youth. After becoming an art teacher at I.S. Number 52 in the Bronx, with the students he imagined a ground breaking way of making art from literature, which has since been exhibited in museums and galleries around the world.

Sree Sreenivasan, the first digital chief officer at the Metropolitan Museum of Art, leads a 70-person team in areas of digital, social, mobile, video, apps, e-mail, and interactive data. In 2014 he was named one of the most influential chief digital officers by DCO Club.



Alice Hope, 2015, "Tab", *An Inclusive World: Bridging Communities*.

Sherry Huss is Vice President of Maker Media and co-creator of the beloved Maker Faire. Her vision and passion for the maker movement is instrumental in growing the Make: brand within the maker ecosystem.

Registration, which includes two days of breakfast and lunch, can be found on the USSEA website, www.USSEA.net. We look forward to seeing you in Queens. ■

DESIGN ISSUES GROUP (DIG)

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

The Design Issues Group (DIG) played a prominent leadership role in the 2015 NAEA National Convention, The Art of



Design: Form, Function, and the Future of Visual Arts Education, which aligns with DIG's mission: To promote the teaching of design in preK-12 art education programs.

Congratulations to Martin Rayala, 2015 DIG Design Educator of the Year.

Highlights Of DIG Leadership

- **Design Live Learning Lab**, sponsored by the Association of Independent Colleges of Art and Design (AICAD), was a **super highlight** of the conference, sponsored in collaboration with NAEA and providing continual standards-based sessions of hands-on design curriculum experiences led by 12 outstanding teams from AICAD member colleges. A special thanks to AICAD and participating AICAD colleges: Alberta College of Art & Design; Art Academy of Cincinnati; College for Creative Studies; Columbus College of Art & Design; Cranbrook Academy of Art; Emily Carr University, Maine College of Art & Design; Maryland Institute College of Art & Design; Parsons Paris; Ringling College of Art & Design; and School of the Art Institute of Chicago. Benefits of the Live Learning Lab included:
 - Experiencing applications of design in art education.
 - Accessing lesson plans, assessment tools, and effective resources aligned with Art Standards.
 - Understanding Design Thinking for creative problem solving in art education and life-long learning.

- **The Opening General Session with Tim Gunn**, fashion consultant and star of Project Runway, interviewed by Caroline Payson, Director of Education, Cooper-Hewitt National Design Museum, followed by two hands-on workshops, "Under the Gunn," filled to capacity!

- **Super Session: "Art Education by Design: It's Everywhere!"** which shared exciting and useful results and resources from two major research grant projects supported by the National Art Education Foundation (NAEF), including the work of six outstanding "Lead Design Teachers."

- **Super Session: "When Art Meets Design: What DIG Discovered"**, a series of lessons presented in Pecha Kucha style, with exciting examples of student engagement and achievement when design is integrated into a visual arts curriculum.

- **DIG Experiential Workshops: Design Thinking in Action**, following DIG Super Sessions.

- **45 "DIG" sessions**, plus many other sessions conducted by DIG members, including interactive workshops.

- **Preconvention Workshop Proposal: 31 Flavors of Pop Ups as Playful Insights into Design**, led by Doris Wells-Papanek.

- **Buttons for DIG!**

Thanks to Doris Wells-Papanek and for producing and donating DIG buttons for DIG members for the convention!



Special Thanks to DIG Members and Leaders

Without enormous help from DIG leaders, these convention highlights could never have happened! In particular, DIG and NAEA want to acknowledge the enormous contributions

of Donna Murray-Tiedge, Chair-Elect, who spent endless hours producing the design for the Design Live Learning Lab, leading and preparing for DIG workshops, helping with the Super Sessions, logo design, awards, and countless behind-the-scenes tasks—Robin VandeZande, Doris Wells-Papanek, Martin Rayala, and many others. DIG is grateful for their help and leadership!

Important Upcoming DIG Events



Building upon the success of NAEA's SummerVision professional learning opportunity, the National Art Education Association is pleased to introduce **SummerStudio: Design Thinking for Art Educators, July 13-17, 2015**, with a unique focus on the "hands-on" studio design experience in alignment with the National Visual Art Standards. **SummerStudio** will be held in Kansas City, "America's Creative Crossroads," which boasts a legacy of artistic and entrepreneurial innovation spanning more than 125 years. Kansas City is an inspiring example of new ideas and American creativity—an intersection of arts, culture, innovation, and imagination—elegantly exemplified by the host site, The Nelson-Atkins Museum of Art, in partnership with Cooper Hewitt Smithsonian Design Museum.

SummerStudio: Design Thinking will spark the imagination of art educators, administrators, and teaching artists as they engage in the innovative process of creative problem solving using Design Thinking, "an inventive process through which problems are identified, solutions proposed and produced, and the results evaluated." Connections will be made between

the focus on design and the creative process within the new National Visual Arts Standards and 21st-century skills supported by the Common Core State Standards (CCSS) with a focus on creativity, critical thinking, communication, and collaboration. **SummerStudio** will focus on the cognitive and creative processes required in art and design and integral to teaching and learning across the curriculum—including science, technology, engineering, and math (STEM) + art (STEAM).

SummerStudio: Design Thinking will be led by a small team of prominent design educators and members of the NAEA Design Issues Group, including Caroline Payson and a team from Cooper Hewitt; nationally known design experts Jack Lew, prominent designer, educator, former director with Disney and Electronic Arts, and Jacob Simons, award-winning Experience Design Director; André Thomas, Department of Visualization, Texas A&M University; and NAEF Lead Design Teachers who are part of the National Art Education Foundation (NAEF) action research project—*Art Education by Design*. Crayola Director of Education Cheri Sterman is providing Creative Leadership content, resources for implementation, and Crayola product. The Nelson-Atkins Museum of Art, with leadership from Rosie Riordan, Head of School and Education Services, is generously contributing facilities, local coordination, and resources as the host site. Kansas City Art Institute will host the Opening Reception, and Kansas City Young Audiences (KCYA) is a contributing partner.

Agenda and Registration can be found at: www.arteducators.org/summerstudio

Professional Development Credit: You can also earn two graduate credits from the Professional Institute for Educators in Philadelphia at the University of the Arts. ■

PUBLIC POLICY AND ARTS ADMINISTRATION (PPAA)

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

Art Education as Cultural Wealth

Business meeting at New Orleans

As a Special Interest Group (SIG) of the Public Policy and Arts Administration group, we had a great time at New Orleans. There were new attendees who were interested in arts, culture, and education and related policies. During our meeting, people discussed significant issues, such as the recent education movement "Common Core" and art education, political concerns regarding cultural diversity, minorities, and cultural and self-identity issues, and local government support for museum funding. In addition, we also had interesting discussions about educational and cultural inequity and the economic relations between culture and the arts. Building on these discussions, this issue of the newsletter is going to think about other approaches based on issues of cultural equity and cultural wealth.

Cultural Wealth

Culture is delivered to the next generation through a variety of pathways, including education. Transmitting culture has traditionally occurred via family, community, society, and schools. After industrialization, schools have been given significantly more responsibility for transmitting culture (Martin, 1999). Because older family members, including mothers, are often absent from families due to work, the role of the community has changed, causing the responsibility to move into schools. As a result, research about the relationship between education and culture

has come to occupy a significant place in the field of education.

Martin tries to comprehend the relationship between education and culture within the notion of cultural wealth, which refers to improving the cultural wealth of particular communities and nations. Furthermore, research about cultural capital, which consists of cultural wealth, seeks to explain the connections of power, class, culture, capital, and education that support the relationship between culture and education (Martin, 1999). To define cultural wealth and the relationship between it and education, I will turn to two articles by Jane Roland Martin: "There's too much to teach: Cultural Wealth in an Age of Scarcity" (1996) and "Women, Schools, and Cultural Wealth" (1999).

Martin argues that the definition of cultural wealth can be found in Adam Smith's definition of wealth, namely that wealth is represented through money, whether paper currency or gold or silver. It also consists of labor, assets, and production. A nation's wealth, for Smith, is the sum of the king's wealth, the merchant class, and consumption by all the people (Smith, 1887).

What, then, is cultural wealth? Is it different from culture? Does it produce a valuable output? Following Smith's definition, is culture something that can increase wealth by producing economic outputs, or is it only something of value that's available for purchase?

In Martin's definition of cultural wealth, she notes that that it is made "narrowly" and that "the mandate to transmit the cultural heritage to the next generation is of course greatly simplified" (Martin, 1999, p. 199). Martin further notes that "the term wealth carries with it a positive assessment" (Martin, 2006, p. 6). Cultural stock, the things that are valuable to transmit to the next generation, comprises cultural wealth. Cultural wealth is thus not the whole range of cultural stock, which generates problems related to choice and the criterion of what is "valuable."

Cultural heritage, identity, diversity, globalism, and cultural capital are broad types of cultural wealth. More specific spheres that influence and construct cultural wealth come from diverse aspects of culture. With the definition of culture as the entire range of behavior of human life and cultural wealth, this study picks important elements of specific aspects of culture, such as human and social capital, family, community, arts, beliefs, morals, traditions, vocations, and education.

We assume that the arts are part of culture. Because culture includes all aspects of behavior and life that are shaped and patterned, the arts are one element that consists of the whole culture. The arts can be a type of media that is used to reflect the culture. The arts tend to show culture in artistic ways: through visual images, mass media, movies, performances, music, and literature. In addition, the current importance of the arts

in culture means that the arts can consist of culture. Further research can examine how cultural wealth and cultural heritage are conveyed through art education and other related topics.

Public Policy and Arts Administration

As an issues group of NAEA, the Public Policy and Arts Administration (PPAA) tries to understand art education in various ways. As indicated above, the PPAA group fosters conversations regarding culture, arts, education, museums, government, advocacy, and policy issues. Our members and group are also interested in fund raising, governmental support for art organizations, the impacts of policy on schools and teachers, and other social theories that influence arts and cultural policies. Anyone interested in obtaining a free membership to the PPAA may contact Kyungeun Lim at: kylim@indiana.edu. ■

References

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- Martin, J. R. (1999). Women, schools, and cultural wealth. In C. Titone and K. Maloney (Eds.), *Women's philosophy of education: Thinking through our mothers* (pp. 149-177). Upper Saddle River, NJ: Merrill.
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WOMEN’S CAUCUS (WC)

<http://naeawc.net>

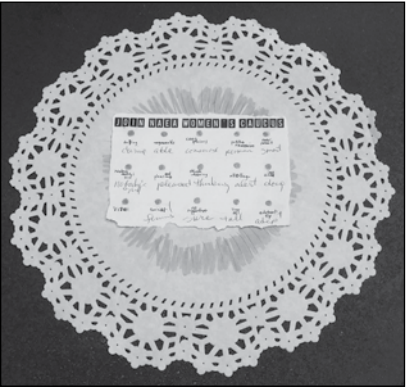
Sheri Klein, *WC Co-President*. Coordinator of Art Education, Kansas City Art Institute. E-mail: kleinsheri353@gmail.com
Jennifer Motter, *WC Co-President*. New Media Art Program Developer and Art Teacher, Forest Hills Middle School. E-mail: jennifer.motter@gmail.com

Linda Hoeptner-Poling, Contributor, President-Elect, lhoeptne@kent.edu

Reflecting on NAEA 2015

Another incredible conference has passed, and WC is already busy preparing for the 2016 conference. Highlights from the 2015 convention included an active and engaging Lobby Session facilitated by Karen Keifer-Boyd, exploring the theme “(re)Designing Gender Codes.” The human mic practice was used to amplify group responses. As individuals summarized their group’s response, the entire group repeated what was said in unison with the aim to make soft voices audible, filling the Lobby. Groups also responded visually to the question, by drawing and collaging on doilies.

WC Business Meeting participants engaged in focus-group sessions addressing refugee teens, (re)defining selfies, and s/m/othering. Breakfast speaker *Jan Gilbert*, a nationally recognized interdisciplinary and New Orleans-based artist wowed the audience with her mixed media and installation works that explore memory, loss, and transition. Her installations/collaborations concerning post-Katrina NOLA were an inspiring reminder that cultural activism can begin “at home.” This year’s WC Exhibition that Gilbert juried



Collage created in the Lobby activism session, 2015, New Orleans.

culminated in another beautiful catalog. Thank you to *Elizabeth Garber* for organizing the artist’s talk, the exhibit and the catalog. Eight engaging WC presentations spanned topics of consumerism past and present; contemporary representations of self; feminist mapping, fiber and design, issues in academia, and material culture of girlhood and performance.

The November 2014 NAEA Research Commission Interactive Café blog posed the question: *What does your feminist look like? Gendered dialogues*. Facilitated by WC Outreach Coordinators *Olga Ivashkevich* and *Courtne Wolfgang*, participants were asked to voice thoughts about gender inequalities they encounter, and what form 21st feminism should take. The blog postings invited debate and conversation and inspire us to work together in advocating for and advancing understanding of feminism.

Some of the responses included recognizing the accomplishment of women artists, which was echoed in various ways, and that feminism is in a state of flux and evolution, driven by a myriad of voices. Of paramount importance, more is needed to convey the complexity of feminist theories and practices in ways that are understandable, more accessible, and more approachable for all as the diversity of 21st century feminisms is crucial to unpack. Questions were posed concerning the context of feminist practice within preK-12 art classrooms.



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.*

Power imbalance is a reality, and manifests in complex ways between gender, race, ethnicity, socio-economic status, ability, and other culture identifiers. Blog participants also raised concerns that the word “feminism” raises much contention, and potential ways to overcome patriarchal trivialization and misrepresentations of feminism. *How can we respond to concerns that feminism is not relevant and that even the word is contentious?*

Please join a follow up discussion about feminism on the Women’s Caucus blog at: <http://naeawcvoices.wordpress.com>

Call for chapters for the Women's Caucus Lobby Activism Book based on the Lobby Activism themes since 2008

DEADLINE: September 1, 2015

To Submit a 500 word Abstract of your Proposed Chapter go to: <http://judychicago.arted.psu.edu/lobby-activism/>

Lobby Questions/Prompts:

- 2015:** How do you (re)deSIGN gender codes in your teaching, art, and life?
- 2014:** Speak Truth to Power
- 2013:** What are my personal responsibilities and our collective responsibilities to end violence?

Online Presence

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

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

WC Facebook: Please join us to post announcements and share ideas and resources. <http://www.facebook.com/groups/177480239379>

2012: What do you believe is critical to lobby for in 2012?

2011: “A Time When ...”

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

2009: Enacting Change: What We Can Learn From Each Other?

2008 Collaborative JAE publication: Vote 2008: What Should an Art Educator Do?

2016 Award Nominations

The Women’s Caucus seeks nominations for outstanding art educators for the 2016 Women’s Caucus annual *Kathy Connors, Carrie Nordlund, Mary Rouse, June King McFee, and Maryl Fletcher de Jong Awards*.

Consider nominating a colleague or an NAEA member whose work meets the award criteria and is eligible for these awards. **Nominations are due to Committee Chairs by November 15, 2015.**

Award criteria and submission details are available at: <http://naeawc.net/awards.html>

2016 WC Exhibit

You are encouraged to submit your art for the 2016 Women’s Caucus Juried Exhibition “Leading by Visual Voice.” The deadline for submissions is **November 1, 2015**. Submission is free for Women’s Caucus members, \$10 for non-members (students can join the Women’s Caucus for the same price). For more information see: <http://naeawc.net/exhibitions.html>.

Join or Renew Membership Online

To join or renew: www.arteducators.org

Need Assistance? Call Member Services at 800-299-8321 or e-mail: members@arteducators.org ■

SEMINAR FOR RESEARCH IN ART EDUCATION (SRAE)

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

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

SRAE had a strong presence at the NAEA National Convention in New Orleans. What follows is a brief overview of this presence and the sessions and topics that once again helped to bring greater visibility to the complexities of doing research in and for art education.

This year, SRAE sponsored 12 sessions, including its standing sessions: an open **Business Meeting**; The Elliot Eisner Doctoral Research in Art Education **Award Lecture** (co-sponsored with Visual Arts Research); the **SRAE Past President’s session**; the **President’s Salon session**; Then and Now, a **President-Elect panel session**; and The Graduate Research Marilyn Zurmuehlen **Working Papers in Art Education**, a graduate research session that features the cutting edge work of top doctoral students in art education.

In an effort to better foster and sustain connections to the mission of the NAEA Research Commission, SRAE sponsored numerous sessions that focused on specific research methodologies, methods, and theories pertaining to inquiry in art education: the use of sensory ethnographic maps of place as a means to reconceptualize the induction experiences of beginning teachers (Samantha Nolte); standardization, representation, and the performative in art research and practice (Charles Garoian, Donal O’Donoghue); the place of crafts in arts-based research (Darlene Garcia Torres, Alice Pennisi); Art

and Design Education (Ami Kantawala, Mary Ann Stankiewicz, Paul Bolin); the President-Elect session, Then and Now, on researching with young children (Christopher Schulte, Christine Marmé Thompson, Alison Coombs); the President’s Salon, a session that explored learning and design thinking in makerspaces (Kimberly Sheridan); the Past President Salon, an interactive session dedicated to issues and challenges in graduate student research (Kimberly Powell); embodied research practices in art education (Kimberly Powell, Samantha Nolte); collaborative action research in teacher education (Angela Kost, Leslie Gates); and the SRAE Business meeting, in which participants further discussed a variety of ideas and issues relevant to doing research in art education.

Hosted by Christopher Schulte and Christine Marmé Thompson, the graduate research session, the Marilyn Zurmuehlen Working Papers in Art Education, offered a venue for the presentation of cutting-edge doctoral research in art education. This year, 12 doctoral students presented their work: Dustin Garnet (Concordia University); Lillian Lewis (Penn State University); Becky Shipe (University of Arizona); Blake Smith (University of British Columbia); Brad Olson (University of Illinois at Urbana-Champaign); Kyungeun Lim (Indiana University); Rebecca Williams (University of Georgia); Chris Grodoski (Northern Illinois

University); Laura Lee McCartney (University of North Texas); Jason Cox (Ohio State University); David Rufo (Syracuse University); and Sean Justice (Teachers College–Columbia University). Additionally, the Marilyn Zurmuehlen Working Papers in Art Education, an online journal hosted by the University of Iowa, which publishes essays, scholarly articles, and images of art about the teaching, theory, and praxis of visual art, will now be co-edited by Rachel Marie-Crane Williams (University of Iowa) and Wendy Miller (University of Northern Iowa).

SRAE was pleased to announce and present the 2013 Elliot Eisner Doctoral Research Award in Art Education, sponsored by both SRAE and Visual Arts Research. The award is intended to recognize the value of doctoral research in art education and fosters continued support for the scholarly contributions that are made by doctoral students in the field. This year, SRAE had several high-quality dissertations and recognized two runners-up in addition to the dissertation award winner. The first runner-up was **Walter “Nick” Sousanis** for his dissertation, *A Visual Verbal Inquiry into Learning in Many Dimensions*. The second runner-up was **Cala Coats** for her dissertation, *Engaging Lives: A Nomadic Inquiry into the Spatial Assemblages and Ethico-Aesthteic Practices of Three Makers*. The award winner, nominated by Kevin Tavin, was

Juuso Tervo. Tervo earned his doctorate at The Ohio State University, where he worked with Sydney Walker. Tervo is currently a postdoctoral researcher at Aalto University in Finland. After serving SRAE as President-Elect and then President, Kimberly Sheridan has shifted to the role of Past-President. SRAE is especially grateful to Kimberly for her service to SRAE and for the exceptional leadership that she provided during her time in office. Christopher Schulte, who previously served as President-Elect, is our new President. Samantha Nolte, who is an Assistant Professor in Art Education at Nazareth College, was elected to the office of President-Elect. SRAE would also like to recognize the continued leadership and support of Kimberly Powell and B. Stephen Carpenter II.

Thank you to all of the presenters and to those who attended the SRAE sponsored sessions and award ceremonies. SRAE is looking forward to another productive Convention in Chicago, in which we will continue our dialogue about research in and for the field of art education. ■

ART EDUCATION TECHNOLOGY (AET)

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

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

AET held several successful events during our NAEA National Convention in New Orleans. We presented our second annual AET awards to three recipients: **Diane Gregory** for the AET Outstanding Community Service Award, **Karen Keifer-Boyd** for the AET Outstanding Research Award, and **Andrew Watson** for the AET Outstanding Teaching Award. We invite you to nominate candidates in the fall.



AET awards recipients and AET board members.

We thank everyone who presented at our events during the convention. At our AET Smackdown session, members shared ideas for using new technologies in art education. The annual AET Special Forum provided people with an opportunity to hear several AET members' presentations during a single session. We appreciate **Adetty Perez Miles, KC Jenkins, Borim Song, Debra Pylypiw, Shei-Chau Wang, Kathy Browning, Ramya Ravisankar, Mary Elizabeth Meier, Craig**

Roland, Guey-Meei Yang, Shaunna Smith, Alice Lai, and Sean Justice for presenting at the sessions.

We are redesigning the AET website to better serve our members. Our new website is expected to launch this summer at www.artedtech.org.

Video-Based Instruction vs. In-Person Instruction in the Arts

Guest Columnist: **Krishna Moeller**, Founder of The Free Artists Network (FAN). E-mail: www.freeartists.net

As students, educators, and learning institutions become more comfortable with utilizing technology in instruction, e-Learning or digital learning platforms have become an increasingly common component of the educational system. Most colleges are beginning to host a large number of their English, math, science, language, and history courses online. However, in comparison, very few colleges are attempting to host their art courses online. This appears to be the result of the commonly held belief that the often "tactile" nature of the visual arts makes these subjects more difficult to teach successfully in an online environment.

Although many educators and administrators might assume that digital instruction—such as that conducted via videos—may not be as effective in teaching the visual arts, this has not stopped hundreds of thousands of artistic students from using video-based websites like Youtube, Lynda, and Skillshare to do just that. Naturally, this raises questions: Although the popularity of video-based instruction may

be increasing among students seeking to learn artistic and tactile subjects, this may not necessarily mean that video-based instruction is as *effective* as in-person instruction in teaching the visual arts.

A team of master's degree students from the Educational Technology program at San Diego State University—**Krishna Moeller, Kirby Yau, and Greg Startzel**—were charged with conducting a study to further investigate this question. After reviewing the available literature on this topic, the team arranged for a test to be performed in a 9th-grade classroom in Hawthorne, CA. Two separate groups of students were asked to create origami sculptures. One group received instruction on how to create the origami sculptures via online video-based instruction and the other group of students received instruction "in-person," meaning the instructor conducted a traditional in-class lesson on the subject. The resulting projects were tagged (anonymously) and collected for grading in accordance with a project rubric. The origami projects were assessed based on a number of factors including: 1) completion, 2) the quality of the project, and 3) the student's ability to follow directions (among other standards). None of the students had previously received a lesson on origami prior to this test.

Surprisingly, the results of the test indicated that there were no significant differences in the ability of the students to successfully learn the tactile skills required to create the origami sculptures. Using a scoring range of 1-5, the students received an average (mean) score of 3.58 and a median score of 3.8 for the origami

project in the group utilizing video-based instruction, and an average score of 3.59 and a median score of 4.0 in the group utilizing in person instruction. However, although the differences between the average scores and most common scores between both groups were insignificant, it is worthy to note that the *range* of scores differed greatly between the two groups. Students who received video-based instruction were far more likely to be either on the very high-end or the very low-end of the scoring range, with relatively few students receiving middle-range scores (i.e., they were more likely to produce either the "best" or the "worst" origami sculptures, with fewer producing "average" sculptures). In contrast, students who received in-person instruction were more likely to be in the middle of the scoring range, with relatively few students receiving very high or very low scores.

Naturally, the specificity of the type of tactile subject used for this study—in this instance, origami sculptures—leaves room to question the applicability of the results of this study for other artistic subjects. However, this study appears to suggest that students who struggle in the arts might do better receiving instruction in an in class environment, whereas students who already meet or surpass the standards set in their art courses may do better in a more independent, online learning environment that utilizes video-based instruction.

This study can be read in its entirety here: www.missmoeller.com/studies/teaching-art-with-video.pdf ■

CALL FOR CHAPTERS for the Women's Caucus Lobby Activism Book (based on the Lobby themes since 2008)

DEADLINE: September 1, 2015, for 500-word abstracts of proposed chapters.

See prompts in Women's Caucus column, page 19. Submit proposals at <http://naeawc.net/lobbysessions.html>

Sally Gradle: gradle@siu.edu Barbara Bickel: bickel@siu.edu

CALLS FOR SUBMISSIONS

Call for Papers

Journal of Cultural Research in Art Education

Mini-Theme: Media in a Post-Racial Society

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

2016 Issue of jCRAE (Vol. 33)

Deadline for Submission: November 1, 2015

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

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

Submissions: jcrae1983@gmail.com

A special theme issue of *Studies in Art Education*

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

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

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

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

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

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

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

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

“They call us resilient to justify the harmful things they are doing to us, and to justify the past.”

This is a paraphrased quote from a classroom discussion this past year in an Arts-Based Research course that I have been leading with 15 high school bridge program youth. My students were having a dialogue around police brutality and their own lived experiences. It was a moment of profound learning for me—to have young people reflect and reject back resilience theory in this way provided me with a translated view of adult discourse. In our course, we spent a lot of time unpacking the theory of biopolitics, an intersectional field of study in social theory that denotes the social and political power over life (Foucault & Senellart, 2008). As a white educator in a setting of almost entirely black and brown youth, I treaded lightly while highlighting the theory. I wanted to offer space for these young people to be seen and heard as they discovered and named the ways that biopolitics, and more broadly, capitalism, controlled young bodies. I would have to lean on more than just my readings in social theory. It was important for me to move into a place where dialogues were co-constructed to move from “oppression analysis” into a more permeable space, one with a bit of hope.

I wanted to find a way to make room for the anger over the extrajudicial killings of black men in our nation that would certainly surface as we investigated ideas of oppressive legacies in western expansion and colonialism. In an effort to become more trauma literate in my classroom, I attended a workshop with Kenneth V. Hardy in Berkeley, California. Hardy’s workshop, entitled, “Race and Trauma

in Contemporary Society,” was for psycho-therapists, providing strategies for addressing race-related issues within relationships and community. I wasn’t prepared for how relevant these strategies would be for bringing social theory into the community.

Hardy spent some time in his workshop building on examples of how voicelessness leads to rage and that rage is a byproduct of things that are done to a person. “Racial oppression is a traumatic form of interpersonal violence which can lacerate the spirit, scar the soul, and puncture the psyche” (Hardy, 2013). Hardy ended his lecture with a list of tasks for participants in order to have constructive conversations about race and social identity. I have found these tasks extremely helpful in leading my students in arts-based research around social theories and contemporary struggles, especially as a way to allow “rage” a place in the educational setting. “Rechanneled rage can be a powerful energy source helping youth of color to discover and cultivate what is great in and about them” (Hardy, 2013). In these types of dialogues, the tasks of the privileged include:

- Focus on consequences of your actions rather than intentions.
- Do not equalize the suffering of the subjugated by sharing experiences that could overwrite their experience.
- Avoid what Hardy terms *Privempathy*, privileged empathy. This step means that 99% of what you should be doing is listening, rather than inserting your own experience.
- Develop a thick skin. Don’t take it personally when your privilege is highlighted.

- Tasks for the subjugated include:
- Overcome voicelessness. Tell your story.
- Develop a relationship with rage and learn to channel it.
- Stop taking care of the privileged.

Journal of Social Theory in Art Education
Journal of Social Theory in Art Education (JSTAE), Volume 35, Reframing Fail(lure), examines our associations with failure as associated with malfunction or a general lack of success by instead searching for methods, philosophies and strategies that embrace failure and the possibilities it yields. You can access Volume 35 at: <http://jstae.org>.

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. Do you know art educators who are engaged in critical pedagogy, or have students who are working on transformative or emancipatory curricular ideas? Please encourage them to share their ideas with other critical educators by contributing to the portfolio. Guidelines for submission can be found at: <http://naea.digication.com>, or by contacting **Jennifer Combe** at: jennifer.combe@mso.umt.edu.

References
Foucault, M., & Senellart, M. (2008). *The birth of biopolitics: Lectures at the Collège de France, 1978-79*. Basingstoke, England: Palgrave Macmillan.
Hardy, K. (2013). Healing the hidden wounds of racial trauma. *Reclaiming Children and Youth*, 22(1), 24-28.

CALL FOR PAPERS – JSTAE

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

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

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

CSTAE Online
Website: www.cstae.org
Facebook group: [CSTAE@groups.facebook.com](https://www.facebook.com/CSTAEgroups)
JSTAE: www.jstae.org
Twitter: @cstaenaea
Digication: <https://naea.digication.com/cstae>
CSTAE Coordinator: Aaron Knochel, Assistant Professor, Pennsylvania State University.
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EARLY CHILDHOOD ART EDUCATORS (ECAE)

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Making a Commitment to Early Childhood Art
This past year I embarked on a new journey: a new faculty position, in a new city. I find being in an unfamiliar place simultaneously exciting and challenging. On the one hand, new places are full of possibilities and beginnings. As a newcomer to the city of Norfolk, I spent my weekends visiting local museums, searching thrift stores for treasures, and wandering along the beaches of the eastern shore combing for sea glass and beach pebbles; all of which provided inspiration and materials for my work as an assistant professor and researcher of young children’s art experiences. On the other hand, new places present challenges. Try as we might, it is impossible to anticipate how we will handle differences that we will inevitably experience when our familiar ways of seeing no longer fit in our new surroundings. The new and unfamiliar reveals our assumptions, and in doing so beckons us to re-consider; re-think; and re-design how we enter in and respond to our encounters with teaching, research, and *being with* children.

I have always had the good fortune of working in educational climates conducive to the production and appreciation of the arts. From a safe distance, I could profess the importance of the arts in the lives of young children while my privileged spaces of research offered ample

opportunity to theorize and advocate without living in the messy realities of the academic push-down driving early childhood education practices. I could be, and was, dismissive of claims by teachers and conference attendees, that their working conditions made a commitment to the arts an arduous task. It was not that I did not believe their words, but rather I believed that perseverance and subversion could easily bring visibility to the affordances and importance of art experiences for young children.

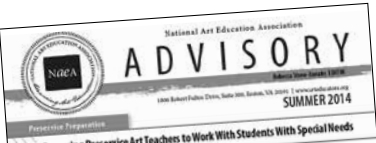
In my new environment, I found myself researching in contexts where the arts were misunderstood and misinterpreted in the curriculum. I experienced, first hand, the challenges of limited materials, aesthetically impoverished environments, restricted funding, and images of the child that reified ideas that we, as early childhood educators, attempt to disrupt: children as passive, dependent, and vacuous. I have learned, over this past year, that I need to ask new questions and re-define my understanding of research/ researcher. I have to engage in the messiness of change and the challenges of meeting teachers (and children) where they are, even when where they are seems like insurmountable distance. This is a space where many of us find ourselves.

Fortunately, my new position situated me in a place where change is taking place. Across the country, changes in teaching certification, at the state level, have resulted in the inclusion of pre-school certification in teacher preparation programs. For many universities, this new

licensure requirement has led to programmatic shifts that require more specific and focused emphasis on the unique characteristics of learning related to children in grades pre-school through grade 3. At Old Dominion University, our commitment to the arts in the lives of young children is taking shape in a newly designed early childhood program. The mission of the Early Childhood program within the Department of Teaching and Learning is to prepare early childhood professionals with the knowledge, skills, and dispositions needed to support the work of young children and their families within a variety of learning environments. The faculty share a commitment to two broad views that unite graduate study across degree programs: (1) A focus on an image of the child that reflects the multiplicities of children and childhood that positions them as rich, competent, and complex social actors (2), and a democratic approach toward early childhood that attends to socially just educative practices that recognize the many modalities by which children learn, express, and communicate.

Early childhood coursework, at ODU, recognizes that advocating for the arts requires an understanding of children as competent and curious combined with opportunities for creating and implementing arts-integrated learning experiences in supportive environments. Our program is working toward creating the kind of sustainable commitment to the arts that is forged through partnerships between classroom teachers, children, faculty, and administration.

I no longer romanticize about what this kind of work looks like. It is both hard and rewarding. Sometimes the work is wrought with tensions and I have learned to celebrate small successes. Other times, it is filled with the deep satisfaction of making a difference. I invite you to check out the graduate program, in Early Childhood Education, at Old Dominion University. I cannot promise that you will find a well-established tradition in arts integrated learning, but I can promise that you will find a commitment to creating one. ■



CALL for NAEA ADVISORY Articles

NAEA Advisory is currently seeking articles on early childhood Reggio Emilia programs in a K-12 setting to include topics such as scheduling, expectations, teaching habits, research, and curricular or environmental changes to support art education practices.

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

See: www.arteducators.org/advisory for more information.

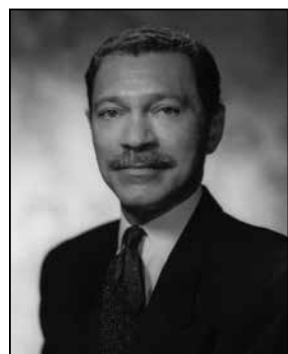
COMMITTEE ON MULTIETHNIC CONCERNS (COMC)

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COMC Memorializes James L. Tucker, Jr.: "Gentleman, Scholar, Art Educator Extraordinaire" (Adrienne W. Hoard, 2015)

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On March 28, 2015, during the NAEA convention, COMC memorialized one of our founding and crucial members, James (Jay) L. Tucker, Jr. who passed away on January



James L. Tucker (1945-2015)

Jay was the retired Coordinator of Fine Arts for the Maryland State Department of Education's Division of Instruction. Among his many accomplishments at the local, state, regional, and national levels, Jay has been cited as the Maryland State Administrator of the Year, recognized as Maryland Art Educator of the Year, and received the Maryland Music Educators' Corwin Taylor Leadership Award. He was named Art Educator of the Year in Supervision and Administration by NAEA at both the regional and national levels, and received the J. Eugene Grigsby, Jr. Award for meritorious service to the field with emphasis

on cultural and ethnic heritage within our global community. In 2011, the Maryland Institute College of Art (MICA) awarded Jay an honorary doctoral degree. According to Nancy S. Grasmick, former state Superintendent of schools, because of Jay's leadership, the state of Maryland became the "first state in the nation to set standards in the arts that were commensurate with the standards we set for science, math, or reading."*

Our gratitude for Jay's generous leadership is not limited to his formal contributions as a dedicated public servant. Rather, we remember him for the complex, layered, and quiet guidance he selflessly provided COMC and NAEA for decades. Toward this end, a panel of collegial friends gathered to illuminate Jay's attributes and leadership. Our comments expanded on those made by MacArther Goodwin, former NAEA President, during an earlier COMC meeting. The panel, consisted of Joni Acuff, COMC chair, and Dave Herman, COMC co-chair, who opened and closed the session reminding all present that although COMC became an official affiliate during the 1980 convention, Jay was among a group of elder activists who had been meeting since 1971 to conceptualize, advocate for, and ultimately initiate the nascent affiliate group. Vesta Daniel (moderator), Grace Hampton, Bernard Young, Sandra Epps, Debra Ambush, Adrienne Hoard, and William Harris (photo archivist, *in absentia*), also participated.

Jay's focus and constancy as a leader was powerfully contextualized by one of the COMC co-founders, Grace Hampton, who

noted that Jay was instrumental in laying the foundation for COMC at the Eleventh Biennial NAEA Conference in April 1971, when Black art educators such as Eugene Grigsby, James Smith, Ester Hill, Eva Booker, Alma Simmons, Sam Banks, Lee Ransaw, and others raised concerns about the lack of Black and other minority representation during the opening general session of the 1971 meeting. As a result, the concerned Black art educators drafted a statement that was read by Grace Hampton at the final general session of the 1971 conference. In May of 1971, the NAEA Board appointed an ad hoc committee representing minority groups to assist with future conference planning. Over the years, COMC has stressed membership diversity.

Sandra Epps highlighted Jay's ability to function magnificently from the sidelines, generally preferring to provide strong support rather than receive accolades. Among his collaborative innovations was the widely popular COMC raffle which drew enthusiastic participants and boasted contributions of original art from renowned international artists. The event also helped to support the COMC scholarship which identified and supported aspiring scholars. As tribute to his mentorship and perseverance, Bernard Young recounted how he was personally influenced by Jay's climb from an aspiring, and not to be thwarted, art student to a persuasive advocate for the arts. Debra Ambush reflected on Jay's formidable influence on curriculum implementation, evaluation and change for the state of Maryland. She covered several decades of his

interactions and partnerships with trail blazers and vanguard educators while emphasizing the evidence of his visionary approach to how the arts are conceptualized and delivered as an essential curricular element. Adrienne Hoard's closing comments pointed out that because of Jay's participation in NAEA leadership and policy making committees such as the Delegates' Assembly, the lived history of the national organization has changed. The force of his intent, idea and actualization of the COMC affiliate has made NAEA more credible and inclusive. Jay functioned elegantly and purposefully as a liaison between COMC and NAEA. He was an excellent mentor, artist, collaborator, visionary, educator, administrator, and friend.

The members of COMC join Jay's many friends in remembering him fondly.** ■

*Kelley, J. (2015), James L. Tucker, Jr. *Baltimore Sun*.

** COMC wishes to thank Deborah Reeve, NAEA Executive Director, and Kathy Duse, Executive Services and Convention & Programs Manager, for facilitating the addition of the James L. Tucker, Jr. memorial session on short notice.

SPECIAL NEEDS IN ART EDUCATION (SNAE)

<http://specialneedsart.weebly.com>

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

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We are in the full bloom of summer. Here's to kicking back and getting rejuvenated for another year of the ever-unfolding adventure we call teaching. Hopefully, you are able to take some time to reconnect with your artistic practice, catch up on your reading, and revisit your curriculum for adjustments and updates. Take time for you so as fall approaches you are set to bring all your energy and ideas to your classroom. As you are planning your year, put attending NAEA's 2016 Conference in Chicago from March 17-19 on your calendar.

As the last column was written before the National Convention but delivered after the convention, we would like to update you on some of the events in New Orleans. As you know, we were excited to announce the winners of the Beverly Levett Gerber Special Needs Lifetime Achievement Award and the Peter J. Geisser Special Needs Art Educator of the Year Award. We'll take the time here to detail these remarkable educators' efforts.

Sue Loesl took home the Gerber Special Needs Lifetime Achievement Award. This award recognizes an NAEA/SNAE member whose exemplary lifetime career has made a unique and lasting impact on art education's important role in the lives of people with special needs.

Sue, an adaptive arts specialist for the Milwaukee Public Schools, is a Past President of NAEA's Special Needs Issues Group. She is highly regarded for her professional generosity and dedication to educating the next generation of art therapists/art educators. Sue continues to share her considerable knowledge, skills, and experience with students who

have special needs through her respected writings and presentations. Teachers in her district describe her as the consummate "go-to" person for creative and innovative teaching adaptations.

Margaret Miller of Fisherville, Virginia received the Special Needs Art Educator Award. This award recognizes an NAEA member who has made distinguished professional contributions to art education for students with special needs through scholarly writing, research, professional leadership, teaching, and/or community service.

Margaret began her teaching career in 1986 where she recognized that students with special needs became highly motivated when engaging in hands-on art-making opportunities. Margaret has taught art to hundreds of middle and high school students in inclusive classrooms. Margaret's graduate work focused on the development of teaching strategies for art teachers working with students with special needs. Her MA thesis concentrated on the inclusive classroom and the time needed to prepare accommodations for students with exceptional needs.

Once again, congratulations to both our excellent award winners! Now is the time to think about nominating candidates for these two awards for 2016. The nomination information is available on the NAEA website and nominations are due by October 1, 2015. No doubt there are art educators working in your region (maybe even you!) who have worked tirelessly to meet the needs of all the students in their classes. Consider taking the time to review the requirements and then put together a nomination packet. This is our opportunity

to recognize excellence and pay tribute to the outstanding art educators meeting the needs of each of their students.

A topic we began discussing at our Business meeting focused on the broadness of our field, examining not only the work done in preK-12 classrooms, but also the efforts to address the needs and gifts of all people with disabilities. Jean Varnier, the winner of this year's Templeton Prize for his work in founding *The Ark*, a global community

of people with mental disabilities who live with their non-disabled peers as equals, can provide us with guidance in all of our practices. His communities show us "what it means to be human in all its imperfect forms, and to mark human dignity where it is least physically obvious" (Ahmari, 2015, para. 5). Varnier also reminds us of the importance of accepting each of us for who we are not for our ability to succeed in what others may value as success. Varnier is concerned that we encourage people with disabilities to adopt aspirations of the nondisabled. "If we only celebrate people with disabilities insofar as they're like us, this risks overshadowing the gifts of these 'people of the heart'" (Ahmari, 2015, para. 15). As is true with any organization, lively debate presenting differing views is what sustains us and encourages us to grow. We welcome all ideas focused on the importance of every individual and their personal needs.



Juli Dorff, President (left); Lynne Horoschak, Past President (middle) and Joe Parsons, Secretary (right), sporting our new T-Shirts featuring our "Larry Logo."

We are a group of like-minded individuals and our organization is only successful if we are able to engage our membership. If you are interested in becoming more involved, please feel free to contact us. In the meantime, check out our website: <http://specialneedsart.weebly.com>. If you are not a member, consider signing up on the NAEA website. And if you want to be one of the best dressed educators in your area consider purchasing your own *SNAE t-shirt*. Check out the fashion statement above being modeled in New Orleans! Feel free to e-mail me for details (only \$10).

I look forward to hearing from you. ■

Reference

Ahmari, S. (2015, April 3). The gift of living with the not gifted. *The Wall Street Journal*, 265(78), A11.

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

www.wix.com/khsieh/naea-lgbtq

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Just a few updates from our exciting NAEA New Orleans Conference. I volunteered to facilitate the LGBTIC NAEA Newsletter columns as a liaison. I encourage teachers, artists, and academics to e-mail me with ideas for future columns as writers and co-writers, as I will be seeking pertinent topics and writers for future columns. You will find columnist Shereen Choudhury and interested others filling these pages. As our eyes are on Chicago, Sunny Spillane continues as co-chair with newly elected co-chair Andrés Peralta from Texas Tech University. Mindi Rhoades has stepped down, thanks for your years of leadership, Mindi. Co-Communications Coordinators are: Courtnie Wolfgang (website) and Melissa Ann Ledo (Facebook). Katy Ballard (Lubbock, TX) volunteered to do archives. LGBTIC Caucus Swag is: Michelle Lindsay (making buttons and booth/mural for NAEA 2016). Check and Peralta continue to work on an LGBTQ e-journal. Any artists, teachers, and academics willing to contribute on editorial boards or ideation, please contact us. If you haven't joined or updated your membership for the LGBT Issues Caucus, you can do that on the NAEA website. —*Ed Check*

During the National Convention in New Orleans, as part of the annual caucus, group members met to discuss the current climate of LGBTQ issues within the United States. Members discussed possible strategies to address existing paradigms in art education that have implications for relevant pedagogies that might address the changes

occurring in multiple and diverse LGBTQ communities. Several key words surfaced to include: diversity, change, evolution, and collaboration. Discussions within the caucus centered around what these key words might mean for LGBTQ communities. In the contemporary, LGBTQ identities have been treated as a homogenous group, whose members are seen as one cohesive unit moving harmoniously toward a common goal. However, in light of the present day political stances of the groups each letter represents—Lesbian, Gay, Bisexual, Transgender, and Queer respectively—the assumptions that treat the community as a cohesive whole are quickly giving way to recognizing this may not be true. Perhaps this amalgamated identity is an illusion and requires investigating a means to evolve within this new hypothesis. This new realization leads to multiple questions: 1) Do LGBTQ communities really all get along?, 2) Have LGBTQ communities evolved to address the ideology of Millennial generations?, and 3) How are diverse populations addressed in LGBTQ art pedagogies?

Out of conversations within the caucus and presentations focused on LGBTQ communities, one topic highlighted a very significant issue—the persistence of what was termed The White 'G,' meaning the white gay male

lens that has had an important impact on the construction of LGBTQ identities. Members agreed in promoting and adopting art pedagogies that can speak to wider audiences and wider issues beyond American dominant perspectives addressing LGBTQ communities on a more global scale. The importance of recognizing that communities outside of the United States, in other countries and other cultures, have their own histories, perceptions and heritage concerning the spectra of sexualities and genders has implications for art pedagogies. Creating curricula, community engagement and conversations that do not impose or support one set of criteria has become a mission of the LGBT Issues Caucus for art education to become more inclusive and less exclusive.

Continuity of the LGBTQ umbrella becomes even more complex when viewed from the perspective of Millennial generations. Younger individuals, fueled by an awakening of Butlerian identity politics, hashtag activism, social media anonymity, notoriety and celebrity, view sexualities and genders as much more fluid concepts. Many millennials resist identifying as one set of defining criteria, eschewing belonging to any one letter of the LGBTQ community. Instead, millennial students view themselves as operating along

a continuum that at times includes one or all of the letters in the initialism. If there is a reluctance to identify as part of LGBTQ communities, or view these communities as antiquated, how do we as art educators, address the needs of an ever-increasing diaspora.

One perspective that can be applied to treating LGBTQ communities as a holistic entity derives from multiculturalism that critiques essentialist models of authentic representation. How can one group really represent a cultural group whose membership is rapidly growing and evolving aided by social media, technology, and changing political climates? Perhaps it is time to adopt a model that recognizes differences, works to move beyond existing boundaries, and becomes more inclusive—adopt an identity not bounded by a letter in an initialism. In an endeavor to promote discourses that address diverse populations, cultural groups, and cultural centers, and the intersectional nature of art pedagogies, the LGBT Issues Caucus has proposed to foster relationships with other groups, caucuses, and communities and we encourage 2016 Chicago NAEA proposals examining such terrain. —*Andres Peralta* ■

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.*

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

The Community Arts Caucus is a special issues group of the National Art Education Association. It is our mission to foster a diverse and inclusive national network of Community Arts practitioners, artists, educators, students, and researchers that work to represent and advance the concerns of members and the field. We encourage the development of relationships among those who teach art during school and outside of school within their communities. We are advocates for the professionalization and recognition of Community Arts, and we assist in providing leadership in the professional development of Community Arts practitioners and researchers. We are working for greater support of the work of Community Arts practitioners and researchers within the field of art education, and encouraging the advancement of art education outside of schools, in community settings, and for school-community partnerships joining our caucus as a growing Caucus, we are always seeking new members with new perspectives. It is our hope that you will take this time to become a member and pass this information along to friends, colleagues and students. We are a young and energetic caucus and with new, paying members we will have a stronger capacity for community involvement within the NAEA.

Please visit: https://members.arteducators.org/naeassa/ssaaauthmain.login_page and login to join or renew your membership. If you are joining as a new member, once logged in to the NAEA website, you will click on “rejoin as a lapsed member”. If you are

renewing your membership, you will have to wait until your current membership expires. Once that happens, you follow the instructions above and click on “rejoin as a lapsed member”. The yearly membership dues enable us to continue to offer CAC Travel Awards and offer workshops and field trips to community organizations in NAEA convention host cities! Ultimately we will publish an online, community-based journal and it is only through your active participation that we are able to grow and offer these exciting membership benefits.

CAC’s New Executive Team
Every year at the annual NAEA conference the members of the Community Arts Caucus elect new leadership. As the now acting Past-President, I would like to introduce each of the executive members. President Jennifer Combe is a painter and Assistant Professor of Art at The University of Montana where she teaches foundations and art education. Her curriculum interest is in designing interdisciplinary lessons that make community connections. Last spring she worked with the founder of Missoula Montana’s first all-abilities park in the continued expanse of the project. Education majors developed “Enchanted Play” structure proposals for the park’s second stage of development. The art opening was attended by a panel of preK-12 student jurors who critiqued each project, addressing the fun factor and accessibility issues. By the end of the summer an “Enchanted Play” structure will come to fruition, thanks to fundraising efforts by volunteers in Missoula. Jennifer received her

Master In Teaching degree from The Evergreen State College, a Master of Fine Arts from The Vermont College of Fine Arts, and a Bachelor of Arts from The Evergreen State College. She also studied at Pontifical Xavierian University in Bogota, Colombia.

Vice President Andres L. Hernandez is an artist-designer-educator who works with youth and adults to interpret, critique, and re-imagine environments as spaces built upon values of cooperation, equity, justice, and sustainability. He is co-founder of Revival Arts

Collective, and was a participant in the 2013/2014 Artist-in-Residence Program cosponsored by the University of Chicago’s Arts + Public Life Initiative and the Center for the Study of Race, Politics, & Culture. Andres received his Bachelor of Architecture degree from Cornell University, and a Master of Arts in Art Education from the School of the Art Institute of Chicago, where he is Associate Professor and Chair of the Department of Art Education.

Communications Liaison Jody Boyer is an artist and teacher originally from Portland, Oregon. She teaches art at Norris Middle School in Omaha, Nebraska and art at the University of Nebraska at Omaha. Jody has worked on broad range of community based arts initiatives in both educational and philanthropic settings. Her artwork has been exhibited nationally, including at the Des Moines Art Center and the Bemis Center for Contemporary Arts and seen in such publications as Review and Art in America. Jody received her Bachelor of Arts in

Studio Arts from Reed College, a Master of Arts in Intermedia from the University of Iowa, and her preK-12 teaching certification through the Teacher Academy Project at the University of Nebraska at Omaha.

Past President Meaghan Brady Nelson is very proud to list this post with the Community Arts Caucus as part of her developing biography! She is currently an Assistant Professor of Art Education at Middle Tennessee State University and is now bringing the first installment of the Franklin Kids Arts Festival of Tennessee to life in her home community of Franklin, TN (www.franklintn.gov/flkaft). Meaghan unknowingly began her career, and life in Art Education through a fine arts degree at Washington State University and then quickly-discovered a love of education and community-involvement through elementary and elementary-art positions in Seattle, WA and Chicago, IL.

Meaghan continued her education with a Masters in Art Education from The Ohio State University and then capped off her previous experience with her PhD. at OSU. Her teaching and dissertation research was focused on community arts-based service-learning, a passion that has followed and driven her involvement at both the University and community levels. ■

THANK YOU! To all the outstanding **speakers**, **exhibitors**, and **attendees** who made the 2015 NAEA National Convention in New Orleans such a success!



Above, Curriculum Slam participants. Below, Preservice Reception participants.

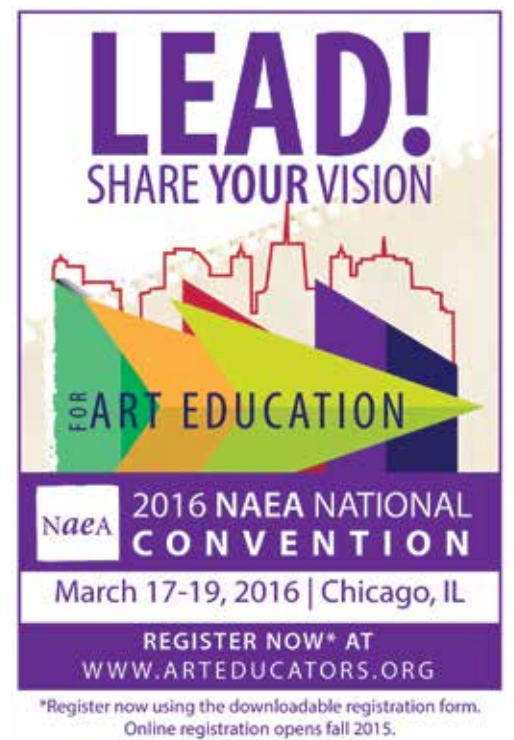


"I don't remember [ever] walking away feeling so re-charged and energized concerning my learning! The range of sessions being offered allowed me to select ones that I felt would be the most meaningful to my teaching practice."

—2015 Convention Attendee



... and on to Chicago!



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