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# NEWS

## Advancing Art Education

A Publication of the NATIONAL ART EDUCATION ASSOCIATION

1806 Robert Fulton Drive, Suite 300, Reston, Virginia 20191  
703-860-8000 ■ [www.arteducators.org](http://www.arteducators.org)

Vol. 57, No.2  
April 2015  
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## NAEA 2015-2020 Strategic Vision

Calls for a Focus on Diversity, Leadership, and Professional Learning

**NAEA President Dennis Inhulsen presented the NAEA 2015-2020 Strategic Vision to members gathered during the 2015 NAEA National Convention held in New Orleans.** The 9-month planning cycle was informed by member data and trends impacting education and the nonprofit environment.

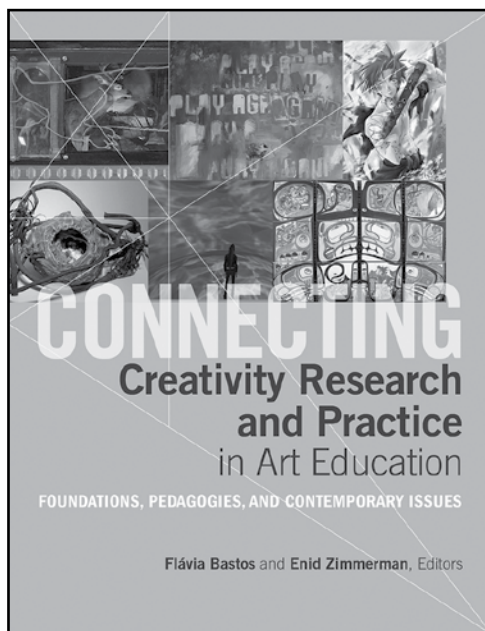
Building upon the momentum generated through achievements gained during the last two planning cycles (2007-2010; 2011-2014), the new Strategic Vision outlines key priorities for focus over the next 5 years. The priorities fall under one of five goals that comprise NAEA's planning framework: Community, Advocacy, Learning, Research & Knowledge, and Organizational Vibrancy. NAEA leaders and staff will be developing and implementing strategies to address key areas for growth: membership diversity, leadership development, and professional learning.

NAEA will contract expertise as required around identified scopes of work related to each of these areas to further support the work of staff and volunteer leaders. Plans are underway to further expand IT capacity to include online learning and redesign of the website.

For a complete look at the 2015-2020 priorities, see: [www.arteducators.org/NAEA\\_STRATEGIC\\_GOALS\\_3-15.pdf](http://www.arteducators.org/NAEA_STRATEGIC_GOALS_3-15.pdf)

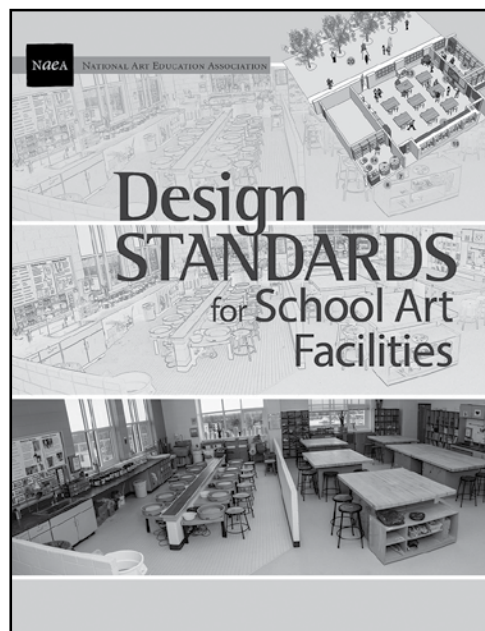


## Connect with NEW RESOURCES from NAEA!



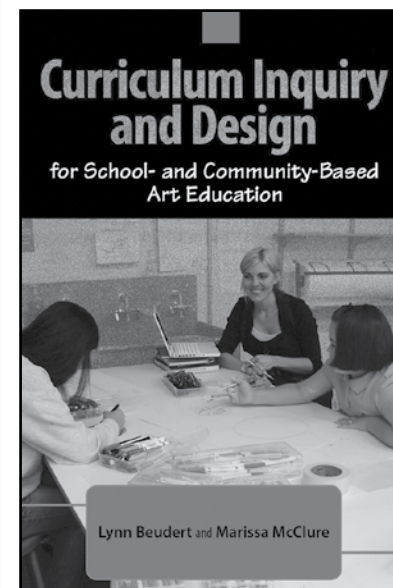
**Connecting Creativity Research and Practice in Art Education** is designed for educators who wish to include creativity and visual arts as significant topics in a broad range of school subjects including K-12 art teachers, instructors of college courses who prepare teachers or teach graduate courses, administrators, and gifted and talented coordinators—as well as those who instruct in non-school settings such as museums and community centers.

No. 328. 316 pp. (2015).  
ISBN 978-1-890160-62-3  
**\$49 Member.** \$59 Non-member



**Design Standards for School Art Facilities** is an invaluable starting point for conversations among school administrators, board members, visual art educators, architects, designers, and suppliers—providing photographs and detailed information about spaces for the breadth of media used in the visual arts.

No. 331. 44 pp. (2015).  
ISBN 978-1-890160-65-4  
**\$15 Member.** \$20 Non-member



**Curriculum Inquiry and Design for School- and Community-Based Art Education** can aid art education faculty members and graduate students in understanding the interplay of curriculum within educational settings, and provide an impetus for promoting partnerships between school, higher education, and community programs.

No. 333. 196 pp. (2015).  
ISBN 978-1-890160-67-8  
**\$32 Member.** \$39 Non-member

**To order: [www.arteducators.org/store](http://www.arteducators.org/store) or 800-299-8321**

## Education Community Monitors Progress on ESEA Reauthorization and Policy Issues This Spring

by Kathi R. Levin

**S**ince the new 114th Congress convened in January 2015, it became apparent that after a number of false starts over the last several years, the reauthorization of ESEA (the Elementary and Secondary Education Act, referred to during the administration of President George W. Bush as the No Child Left Behind Act) would be on the agenda with a possible fast track approval this spring. With a new chairman—former U.S. Secretary of Education and now Senator Lamar Alexander (R-Tennessee) of the Senate Committee on Health Education Labor & Pensions ([www.help.senate.gov](http://www.help.senate.gov)), the Senate Committee which deals with this legislation—it has been anyone's guess to know which direction the changes to the legislation might take. On



the House of Representatives side, the House Education & the Workforce Committee (<http://edworkforce.house.gov>) chaired by Congressman John Kline (R-Minnesota) voted on HR 5, reflecting the committee's proposed changes to the legislation on February

11. The full House had planned to vote on this House proposed version of the reauthorization of ESEA the last week in February. However, the vote was postponed due to issues relative to funding the Homeland Security Administration.

(continued on p. 12)



Naea

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## NEWS

NATIONAL  
ART  
EDUCATION  
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**703-860-8000****Fax: 703-860-2960****www.arteducators.org**

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**Deadlines** for submitting material for NAEA News—For the February issue, December 12; April issue, February 12; Summer issue, May 1; October issue, August 12; and December issue, October 14.

**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



## What I've Learned...

Dennis Inhulsen

"Everybody's a work in progress. I'm a work in progress. I mean, I've never arrived... I'm still learning all the time."

—Renee Fleming

This column concludes my term as President. I'm a lucky man. I'm lucky to have served with so many outstanding individuals that have influenced my work and life. I have learned much more from them than they from me. I will be forever grateful and look forward to committing the rest of my working and non-working life to our purpose. Thank you all.

**Our Mission and Vision is Alive and Well**

Our purpose has never been more important to our students. We must be adaptable to the ever-changing circumstances of members, while staying true to our purpose. An education inclusive of the arts is vital for all students. This we believe and this we will live.

**Our Leadership Continue to Amaze**

NAEA is a volunteer Association. Volunteer leaders from the states, board members, countless committee and ad hoc members, everyone who lifts a hand to support art for students, deserves the credit for our success. No job is too big or too small; without their passion we would not exist. I thank them.

**Communicating Learning in Art is Vital**

Stakeholders, parents, colleagues, and others may not fully understand what or how students learn through art. It is our responsibility to share the good work we are doing. We must more clearly provide the language for art learning and support one another along the way. The new National Voluntary Visual Art Standards will help by being anchored with Enduring Understandings, those understandings for a lifetime regardless of the age, cultural circumstance, or place.

**Art Standards are a Good Thing**

We are in a standards-based era in education. The new National Voluntary Visual Art Standards provide flexibility to individualize learning in art everywhere. They allow for Big Ideas, inquiry-based questions, learning progressions, and checks for understanding. The new standards provide a framework for developing quality learning experiences for all students. We should embrace them along with local expectations for learning.

**Choose to Lead and Execute**

Leadership is behavior all can practice and embrace. Leadership is a choice and lead we must. When art educators lead, the public will understand how learning in art is a critical component of a complete experience with transferable skills for a lifetime. When we execute quality instruction, the public will support us. In that order...

**We Have Capacity**

As members and leaders we have unlimited capacity as an Association to grow in purpose and numbers. We have the room, energy, and expertise to continue to advance learning in art for all students, with all of its many flavors. Programs and services will continue to grow, offerings will expand, and members will be supported. All art educators and those interested in art education will find comfort in knowing there is a place for them with us. Our doors are open.

**We are Vital Members of our Learning Communities**

Learning communities are very complex and organic. The art educator, regardless of circumstance, must be a vital, inspirational, and full member of the community. Art educators must place themselves on school improvement teams, content area working groups outside their own, data teams, or any other way for them to provide their unique expertise for the common good. Art educators must be models for learning. They must be part of the team.

Rewarding innovations in teaching will occur through our ability to network and support communities of art educators. Teaching is both local and global. We must reach out to every corner in support of art teachers.

**Data is Our Friend**

Like all learning organizations data must be used to more fully understand trends and needed adaptations. We must be a fluid, flexible, responsive Association. Data analytics, when triangulated, serves to guide us along the way. Listening to members through qualitative and quantitative data will lead to profound services and opportunities for us all. Art educators must embrace data-based research in all of its sub-methodologies.

**Teaching is a Craft**

Teaching is much more a craft than a fully attainable skill. We are committed to supporting members as they refine their craft. Collaborating with colleagues, working in teams, solving problems, sharing, and providing feedback is what we do. Members will improve their practice through connecting to our broadening communities. Rewarding innovations in teaching will occur through our ability to network and support communities of art educators. Teaching is both local and global. We must reach out to every corner in support of art teachers.

**Families as Partners**

The inner circle of advocacy lies in what we accomplish as teachers each and every day with students. Promoting and valuing art must first occur with our students and their families. Families know, in their own words and ways, what is good and right for their children. Policy makers listen to families. I have yet to meet a parent who was not in favor of their child experiencing art in school.

**NAEA is a Great Value**

Our Association is measured by how our members assign value to us. The programs and services we provide for individual members and state associations are measured by participation and growth in numbers and the expansion of support systems. Members join because NAEA connects them to broader purpose. The benefits, as measured by increased professional involvement and expertise, stretches far beyond the costs in dollars. We are invaluable. ■

**A final word...**

*The staff of NAEA under the leadership of our Executive Director Deborah Reeve and the guidance of former Presidents Barry Shauck, Robert Sabol, and now President Pat Franklin has supported my presidency fully. Our leaders do not let us fail.*

**Dennis Inhulsen, President**

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

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

Welcome...

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

Submissions for  
Summer NAEA News  
are due May 1.

For ADVERTISING, visit  
[www.arteducators.org/advertising](http://www.arteducators.org/advertising)

Members, see PAST ISSUES at  
[www.arteducators.org/naeanews](http://www.arteducators.org/naeanews)



MESSAGE FROM THE EXECUTIVE DIRECTOR



# Cleansing the Palette

Deborah B. Reeve

Have you, by chance, discovered the business-oriented website [www.theartof.com](http://www.theartof.com)?

I serendipitously fell upon this site one Sunday afternoon while looking for a recipe for homemade manicotti. Not surprisingly, everything you could possibly want to know about how to artfully accomplish anything in the business world can be found there. The organization behind it promotes 1-day events: The Art of Learning... The Art of Marketing... The Art of Leadership for Women. The website posts dozens of videos recorded expressly for the organization by expert 21st-century luminaries. They even publish a print magazine that offers artful self-help: *The Art of Magazine*.

And—it turns out that this has been a very “The Art of ...” year for NAEA; last summer, we inaugurated NAEA’s first National Leadership Conference: *The Artistry of Leadership*. In New Orleans, we had a momentarily successful National Convention themed *The Art of Design*. Our national Board of Directors has engaged in what could be called *The Art of Strategic Planning*; the NAEA Research Commission has cultivated a new perspective on research that could be cast as *The Art of Research*; ESEA reauthorization activity has generated a new focus on *The Art of Advocacy*; and all NAEA leaders have been engaged in *The Art of Community*. Yes, we are a most “artful” tribe—channeling the deep knowledge and pure energy of thousands and thousands of art educators who are thoroughly engaged with one another in a journey of both mind and spirit in, yes, *The Art of Art Education*.

The memories of the 2015 National Convention are still fresh and top of mind. In Tim Gunn’s General Session presentation, his passion for education poured forth as powerfully as his passion for design; Lisa Hoke inspired with her breathtaking transformations of the ordinary into the extraordinary. And there were the perspective-bending experiences offered through the standards curriculum and live learning lab design studio. We introduced a bold experiment in the addition of an UnConference that offered explorations of personal flexibility in both mind and body, and an emphasis on self-compassion and mindfulness—maybe that’s one of the most powerful takeaways this year: the notion of mindfulness. I’ve written about it before but this time, in the context of “The Art of” year, mindfulness produces yet another pigment for me.

- It inspires my thinking even further pondering “the art of everyday living.”
- It inspires me to consider the small country of Bhutan and their enlightened concept of “gross national happiness” as a means for assessing the health and well-being of a nation and its people.
- It inspires me to reflect on the great glass-half-full/glass-half-empty debate and think that perhaps optimism is a much more powerful force for good than we might realize.
- It inspires me to think about a different, more holistic way of considering the role of art education—beyond its place in formal teaching and learning, beyond its contributions to the development of young minds and more sophisticated cognitive processes—rather its place in life every day.

Think about the way you can apply a more mindful—and more artful—perspective to the challenges of work in today’s world and to your passion for teaching students to discover who they are through art.


In other words, I’m considering “the art IN everyday living.” Not only the pure joy derived from viewing and experiencing works of art—in museums, in outdoor installations, in regional theatres and dance studios and blues taverns—but also in the richness of textures found in the cultural diversity of an urban neighborhood... in that radiant golden brown of the perfect grilled cheese... and the way a smile dances around the corners of the mouth of that shy teenager who is betraying an unexpected interest.

**Art Matters**—every day. And if the idea of “the art in everyday living” can further stretch our perception of what art is, then we can more mindfully position art education as essential to the development of human potential.

As you roll through the final few months of this school year, consider “the art of harnessing communal energy”... “the art of unleashing potential and igniting inspiration”... “the art of navigating mandates and surviving school politics.” Think about the way you can apply a more mindful—and more artful—perspective to the challenges of work in today’s world and to your passion for teaching students to discover who they are through art.

And, as always, tell us what you value most about NAEA and about your efforts to shape and nurture our vibrant professional community. Particularly, in the wake of our National Convention, I want to hear your thoughts and ideas about the NAEA Convention—the world’s largest professional learning experience exclusively designed for visual arts educators. Whether you experienced it on-site in New Orleans—or from a distance streaming the General and Super Session videos posted for you on the NAEA website, what are your take-a-ways... what will influence you professionally and personally? Please share with all of us at [www.facebook.com/arteducators](http://www.facebook.com/arteducators). Best wishes for an artful wrap-up of your school year. And I look forward to seeing many of you this summer at one of the four NAEA Regional Leadership Conferences, SummerVision, SummerStudio, or online during the next series of monthly webinars. ■

Deborah B. Reeve, EdD, Executive Director  
NAEA, 1806 Robert Fulton Dr., Suite 300  
Reston, VA 20191  
[dreeve@arteducators.org](mailto: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](http://www.arteducators.org)
- **Being an active member of your state and national art education community distinguishes you** as an educator who is committed to the highest standards of excellence and continued professional growth and scholarship. The voice of art educators is growing ever stronger! Welcome new members!
- **GET TO KNOW the NAEA Board of Directors**, the national leaders in your professional field. [www.arteducators.org/board](http://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](http://www.arteducators.org/NAEA_STRATEGIC_GOALS_3-15.pdf)
- **Excel as a leader! Apply to NAEA’s new School for Art Leaders at Crystal Bridges.** Visit the NAEA website for more information about this exciting new program.
- **Make plans to make art and design curriculum this summer** in SummerVisionDC, SummerVisionCB or SummerStudio. Visit the website to learn more!
- **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](http://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](http://www.arteducators.org/nahs)
- **VISIT the award-winning NAEA website**—over 2,263,966 site visits and 8,475,135 pageviews over the past year (3/17/14 – 3/16/15). [www.arteducators.org](http://www.arteducators.org)
- **KEEP an eye out for NAEA’s new e-newsletter** to keep informed on ESEA reauthorization, legislative briefs, and updates on federal activities that impact arts education.
- **WATCH the webcast of the public launch of the National Core Arts Standards.** The NCCAS was joined by Ben Folds at the formal launch of the new National Core Arts Standards on October 20 at the Microsoft New York Metro District Offices in Times Square. [www.nationalartsstandards.org/content/launch](http://www.nationalartsstandards.org/content/launch)
- **ORDER extra copies** of the popular National Visual Arts and National Media Arts Standards posters for your classroom or office, or for a colleague. [www.arteducators.org/Posters\\_OrderForm\\_2014.pdf](http://www.arteducators.org/Posters_OrderForm_2014.pdf)



# NAEA Call For Nominations

Nominate by July 1!

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

**VICE PRESIDENTS:**  
**Eastern Region, Pacific Region, Southeastern Region, Western Region**

**Vice Presidents** serve 4 years: 2 years as Vice Presidents-Elect and 2 years as Vice Presidents.

Members nominated for these national leadership positions must reside in the respective region, be active members of NAEA, and have served in Delegates Assembly.

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

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

**Submit complete nomination packets to:** [elections@arteducators.org](mailto:elections@arteducators.org) (preferred method) or NAEA Nominating 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](mailto:kduse@arteducators.org)

Meet NAEA’s  
New Officer-Elects!  
(p. 5)





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!

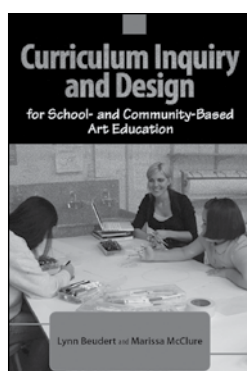


## RESOURCES!

**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 2014 Resources Catalog**  
[www.arteducators.org/research/Resources\\_Catalog\\_2014.pdf](http://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**

- **NAEA White Papers**

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

- **NAEA Adopted Position Statements**

View position statements as of April 2014.  
[www.arteducators.org/statements](http://www.arteducators.org/statements)

- **Arts Education for America's Students: A Shared Endeavor**

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

**MAKE PLANS NOW for Chicago!**  
**2016 NAEA National Convention**  
**March 17-19**  
Watch the website for the  
2016 Call for Presentations

## NEWS & EVENTS!

- **NAEA Delegation to Cuba**

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

[www.arteducators.org/delegations](http://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](http://www.arteducators.org/summervision)

- **NAEA Webinar Series**

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

[www.arteducators.org/webinars](http://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](http://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](http://www.artsonia.com/naea/paywithfunds.asp)

- **Member Directory and NAHS Sponsor Directory**

[www.arteducators.org/directory](http://www.arteducators.org/directory)

## NATIONAL CONVENTION!

**www.arteducators.org/convention**

- **New Orleans!** Watch for photo and video highlights!

- **Interested in exhibiting or advertising with us in Chicago 2016?** Visit: [www.arteducators.org/exhibits](http://www.arteducators.org/exhibits)

- **Convention Mobile App:** Now available to download! Visit the Apple App Store or Google Play store; search "NAEA Conv".



## 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](http://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](http://www.arteducators.org)

Subscribe online here:

[https://members.arteducators.org/naeassa/ssaaauthmain.login\\_page](https://members.arteducators.org/naeassa/ssaaauthmain.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](http://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](http://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 much, much more. Members are invited to enter and creatively use the Café in ways that support conversations about research theory and practice in art education.

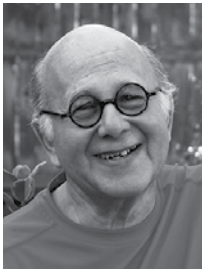
The NAEA Research Commission continues its series of free, online events for NAEA members. Events include week-long chats and blogs about important research topics and their application to art education inquiry in all settings.

<http://naearesearchcommission.hoop.la>



# Welcome Your New NAEA Board Elects and 2015 Distinguished Fellows

NAEA members elected the following individuals as members of the NAEA Board of Directors. President-Elect will serve a 6-year term (2 years as Elect, 2 years as President, 2 years as Past President). Each Division Director-Elect will serve a 4-year term (2 years as Elect, 2 years as Director). These individuals will begin their terms of office as Elects at the close of the 2015 NAEA National Convention in New Orleans.



**George Szekely**  
President-Elect



**Jennifer Dahl**  
Elementary Division  
Director-Elect



**Peter Curran**  
Middle Level  
Division  
Director-Elect



**Joshua Drews**  
Secondary Division  
Director-Elect



**Jeffrey L. Broome**  
Higher Education  
Division  
Director-Elect



**Jessica Burton**  
Preservice Division  
Director-Elect



**Elizabeth Stuart**  
Supervision/  
Administration  
Division  
Director-Elect



**Michelle Grohe**  
Museum  
Education Division  
Director-Elect



**Sheri Klein**  
Kansas City Art Institute



**E. Louis Lankford**  
University of Missouri,  
St. Louis



**Christine Thompson**  
The Pennsylvania State  
University

Distinguished Fellows of the National Art Education Association are members of NAEA who are recognized for their service to the Association and to the profession. The Class of 2015 was inducted during the 2nd General Session at the 2015 NAEA National Convention in New Orleans.

Consider Your Nomination for  
**Regional Vice President**  
See page 3 for details.



## NAEA Research Commission

*by Graeme Sullivan, Commission Chair*

[www.arteducators.org/research/commission](http://www.arteducators.org/research/commission)

By the time many of you are reading this column you will probably be sipping on a coffee (or something stronger) and enjoying the spring sun in New Orleans—or fondly remembering doing so. This time of the year is also a period when we’re all checking in, auditing our working progress, compiling reports, and otherwise looking to communicate with others about the things that matter in our busy lives. It is in this spirit of sharing information and planning ahead that the current activities of the Research Commission are presented. These projects include ongoing tasks, as well as those being presented at the Convention that may be of interest.

### Interactive Café

Last fall the Research Commission began a series of online chat events at the Interactive Café. The online conversations feature week-long chats and blogs about important research topics and their application to art education inquiry in all settings. NAEA members—including Distinguished Fellows, members of the Women’s Caucus, and participants in the Research Commission’s Data Visualization Working Group—hosted the first chats. To date, over 600 members have visited the chat room. Chats have included topics such as Feminist mapping of situated knowledge, Conceptual frameworks and curriculum mapping, Visualization and knowledge sharing, Visualizing diversity, and Mapping demographic visualizations. Becoming a part of the Café is simple: <http://naearesearchcommission.hoop.la/home>

### Professional Learning through Research Working Group (PLR)

The PLR’s mission aligns with the Research Commission’s vision that teaching and

learning in visual arts in preK-12 classrooms and other settings are strengthened by knowledge gained through research. A role of the PLR is to help NAEA members develop skills and understandings as researchers and to use research to improve their professional practice. Recently the PLR conducted a survey of NAEA members to seek information about their research practices, use of research resources, and professional development needs. The survey will assist the PLR in identifying ways to support NAEA members’ research interests and needs and how they contribute to a vibrant research culture. The results are in and the PRL is busy going through responses from over 600 NAEA members. Stay tuned.

### Webinar: Classroom-Based Teacher Research in Art Education

The Research Commission held its first webinar on Tuesday, February 24. The session presented two versions of teacher led, classroom-based research as a means of addressing issues facing art teachers in schools. The Webinar was introduced by the Chair of the

Commission, Graeme Sullivan, and hosted by two art educators involved in teacher research and professional development: Kathy Marzilli Miraglia, University of Massachusetts Dartmouth, and Sara Wilson McKay, Virginia Commonwealth University. Mogan Bozarth, an art teacher at Westport High School, Massachusetts, was a featured speaker and presented her study, “The Practicum Experience: Examining Reflections about my Teaching from a Supervising Practitioner’s Perspective.” Julie Crowder, an elementary art teacher for Richmond Public Schools, Virginia, also presented her study, “Exploring Grief in the Elementary Classroom.” Issues related to the role of research in the classroom and the way art and research can empower classroom teachers were discussed in a Q&A session.

### Research Commission @ the Convention

**Research Works-in-Progress: Questioning the Answers** (Thursday, March 26, 11:00am-12:20pm, Convention Center/Meeting Room R02/Second Level)

*In this session several art education researchers, working on current topics in the field and using a range of methods in a variety of settings, will present overviews of their research projects. After each 15-minute presentation, breakout groups will facilitate discussions about issues and ideas, and implications for practice. The goal is to use selected research studies being undertaken by NAEA members to explore the content and context of research with reference to the NAEA Research Agenda and an emphasis on profes-*

*sional learning. Presenters include: Connie Lutz and Deborah Smith-Shank, Sheri Klein and Read Diket, Nick Sousanis (the Elliot Eisner Doctoral Research in Art Education Runner-Up) and James Bequette.*

**Curiosity Carousel—Research is for Everyone!** (Friday, March 27, 8:00-9:20am, Convention Center/Meeting Room 214/Second Level)

*How do art educators continually fuse theory to practice as art educators wrestle with current issues in the field of art education? This session will function as a reflective space to engage in critical discourse on both the challenges and possibilities when one hears the word “research.” Come join us in cross-divisional, lively discussions about the ways research can advance visual arts teaching and learning. Share your curiosities, challenges, and ideas as we address theory to practice.*

**Research Forum on Data Visualization: The Continuing Conversation** (Friday, March 26, 1:00-2:20 pm, Convention Center/Meeting Room R07/Second Level)

*Presented by the Research Commission’s Data Visualization Working Group, this session will explore the contexts and methodologies of data visualization applied to research and practice. Demonstrations will engage audience members in a sample of data visualization methods and approaches. Presenters include Pam Taylor, Justin Sutters, Bob Sweeny, Yichein Cooper, Elzbieta Kasmierzak, and Adriana Katzew. ■*



## PACIFIC REGION

**What an energizing experience!** The NAEA Convention in New Orleans provides opportunities for professional development, a time to reflect on new initiatives in teaching and research, occasions to conduct business, and opportunities to honor our colleagues! At the Convention, the Pacific Region honors educator leaders who provide inspiration to their students and peers.

Great leaders and teachers have a vision and are passionate about what they do; they approach plans with excitement and a sense of urgency. Passion gives planning energy. Great leaders and teachers are creative; willing to “step outside the box” and take risks. Great leaders and teachers are community builders; they recognize the strengths of others and make it a priority to build relationships. Great leaders and teachers are flexible—resourceful enough to improvise when circumstances push them off course. Great leaders and teachers have a knack for timing—exhibiting patience, good preparation, and resourcefulness when needed. Great leaders and teachers keep the big picture in mind; they don’t sweat those things they have little control over. Great leaders and teachers listen; they are mindful of opportunities and potential in all. Great leaders are teachers. Great teachers are leaders. The 2015 Pacific Region Award recipients include:

Pacific Region Art Educator of the Year: **Michele Ragaglia**, WY

Pacific Region Higher Education Art Educator of the Year: **Deborah Snider**, UT

Pacific Region Museum Education Art Educator of the Year: **Theresa Sotto**, CA

Pacific Region Secondary Art Educator of the Year: **Justine Sawyer**, CO

Rising Stars Secondary Recognition Program: **Evelyn Martin**, WA

Alaska Art Educator of the Year: **MaryKaye Denkwalter**

British Columbia Art Educator of the Year: **Laurie Mae Kidd**

California Art Educator of the Year: **Kristen Wiegand**

Colorado Art Educator of the Year: **Justine Sawyer**

Idaho Art Educator of the Year: **Debra Chojnacky**

Montana Art Educator of the Year: **Francis Kelly**

Nevada Art Educator of the Year: **Edward Durand**

Oregon Art Educator of the Year: **Katie Gillard**

Utah Art Educator of the Year: **Anna Davis**

Washington Art Educator of the Year: **Tracy Fortune**

Wyoming Art Educator of the Year: **Matt West**

Again, congratulations to the 2015 awardees from the Pacific Region. They represent a wide range of experience.

### News from around the Pacific Region

Pacific Region state associations in Utah and Wyoming hosted professional development opportunities with spring conferences in February and March. Both reported successful opportunities for members to engage in meaningful discussion and creative exploration.

**Utah** held its popular “Paint Out” February 26-28, 2015, in Hurricane—a ghost town located right below the beautiful red cliffs of Zion National Park. YiDan Guo was the

featured “Paint Out” watercolor instructor. Guo is a visiting art professor from China and is teaching for 1 year at Southern Utah University. Michael Bell—noted American portrait painter, muralist, and screenwriter—was the keynote for the conference. The event included the very popular “Share Fair” as well as numerous breakout sessions, prizes, and student scholarship opportunities.

**Wyoming** held its second annual spring conference February 28 – March 1, 2015, at Triumph High School in Cheyenne. NAEA President-Elect Pat Franklin was the keynote speaker. Workshops and breakout sessions included (but were not limited to) topics on: advocacy, visual literacy, grant writing, art exploration kits, inquiry-based learning, standards-based proficiency scales and grading, and clay as the origin of everything. In-depth hands-on workshops in a variety of media rounded out the offerings for attendees.

**California** has been busy on many fronts: CAEA hired a lobbyist to help with political activities in the state legislature and is co-sponsoring a bill with the Music, Theatre, and Dance professional organizations in California to move forward new state standards in the arts using the National Core Arts Standards as a basis. CAEA recently launched a new membership campaign: *1500 in 2015*. In conjunction with this campaign, the association is offering prizes and working hard to build membership over the next several months. In fact, CAEA gave a successful presentation on their efforts to build membership in New Orleans at the National Convention! Finally, CAEA is working on their next conference, “Proud Past, Bright Future,” to be held November 13-15. This conference will mark the 50th anniversary of this event for the

association. It will be held in the state capital, Sacramento, and a “share your story with legislators” event is planned.

The Pacific Region **Summer Leadership Meeting** will be held July 28-30 in Coeur d’Alene, ID, and hosted by the Idaho Art Education Association. Located in northern Idaho, Coeur d’Alene is defined by blue skies, sparkling water, and pine-forested mountains. Coeur d’Alene has become known as the Lakeside Playground of the Pacific Northwest for five-star amenities in a stunning natural setting—the perfect place to contemplate and plan! The tentative schedule includes state association reports, identifying potential position statement topics, governance—developing highly effective boards, leadership succession, designing a strategic vision, and membership growth strategies. ■



### Patrick Fahey

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## SOUTHEASTERN REGION

“As we look ahead into the next century, leaders will be those who empower others.”

—Bill Gates

**Empower! What a wonderful word—it evokes and inspires others to want to work harder, work better, and work smarter!** It reminds me of art education award-winning leaders and how they **empower** me to be the best that I can be. I recall my very first GAEA conference, walking into the awards luncheon and hearing Carol Hough enthusiastically accepting her middle level art educator of the year award with an empowering speech. I knew this was an art educator that I wanted to know—and to learn from! So I introduced myself and am happy to report that 20 years later we are still friends. Her teaching philosophies, methodologies, and humble nature continue to empower me, and many others in GA; we are reminded to never stop striving to be the best art educators we can—we know that our students deserve nothing less!

Ten outstanding Southeastern Art Educators of the Year will be recognized in New Orleans on Friday afternoon, March 27. Each has empowered their state members, colleagues, and students to be the very best and I am happy to give you a “sneak peek” of them here. I have been **empowered** by their words as I put together our awards ceremony brochures and “pARTy” to celebrate them. Be sure to attend this year’s Southeastern Awards Ceremony! I promise it will **empower** you to go back to your state a better art educator... and perhaps even a better person!

### Southeastern State Art Educator Award-Winning ART STARS

AL—**Nancy Raia**!! “Nancy’s unique talents enable Regional School students to create art without limitations and her kind, creative, and giving spirit radiates as she teaches!”

FL—**Glenda Lubiner**!! “Glenda’s passion for art education is incredible as she is one of the most involved art educators I know! From facilitating after school art and drama clubs, to coordinating county art exhibits, she is the art educator that always wears a smile!”

GA—**Kirby Meng**!! “Kirby is an art education ‘hero’ to so many at the state level as well as the national level. She leads with quiet confidence and excels in everything she does. She loves art, her students, and her peers. Kirby’s leadership is truly inspirational!”

KY—**Lisa Jameson**!! “Lisa’s dedication to art education, KYAEA, and her students is the reason she has received this award. She is a professional, admired and respected as a leader in the field. Her smile and her open welcoming spirit make her easy to talk too. She is a friend to many!”

LA—**Stacie Austin**!! “Stacie’s truly dedicated to creativity in her life! She graduated with a master’s and taught for 9 years, but finally received her art teaching certificate and has been teaching art for 4 years now and loving every minute of it!”

MS—**Mollie Rushing**!! “Mollie really focuses on teaching her preservice students how to teach, and the importance of connecting art to everyday life. She not only stresses the importance of education; she also treats her students as family.”

NC—**Robert Quinn**!! “Robbie is an asset to the NCAEA; his service brings needed advocacy promotion to our members. His support of his college students shows in their enthusiasm as he brings them to state conferences. He has inspired many young professionals to pursue the field of art education!”

SC—**Carrie Power**!! “Carrie is a longtime member of the SCAEA and has demonstrated outstanding teaching and program development in her more than 20 years of teaching art. The strength of Carrie’s program has changed the climate of her school as she sees art education as a lifelong process!”

TN—**Andrea Steele**!! “Andrea is always an engaged leader working with artists of all disciplines. Whether she is creating curriculum connections for the Theater for Youth Productions, curating a juried exhibition, or teaching 50 4th-graders about color theory, she is an inspiration and has touched thousands of lives over the years!”

VA—**Lynn Hilton Conyers**!! “Lynn serves quietly and competently at every level. She is an avid advocate of art education and has mentored many teachers throughout the state. When we look for an example of an active advocate, Lynn is one of the first people to be considered—she is truly amazing!”

On top of these incredible state art educators, it’s also my honor to recognize several big winners from our region! Congratulations to **Kirby Meng**, Southeastern Art Educator of the Year; **Drew Brown**, National Elementary Art Educator of the Year; **Nan Williams**, National Emeritus Art Educator of the Year; **Melanie Buffington**, National Higher Education Art

Educator of the Year; **Kimberly Turner Towne**, National Middle Level Art Educator of the Year; and **Jacques Rodrigue**, Distinguished Service Outside of the Profession. The National Art Educator of the Year award goes to (drum roll please...) the incredible **Melody Milbrandt**! So please, come and be **empowered** in New Orleans this March learning about these remarkable art educators—surrounding yourself with these art stars will leave you wanting more! I can’t wait to see you all there! ■



### Debi West

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## EASTERN REGION

**What is art? Why do we make art? Who are Artists? What is Design?** Profound questions that we think of as fodder for a college course in aesthetics or perhaps an AP class in high school. The questions are at the essence of our profession and the hundreds of amazing presentations on Art and Design at the NAEA Convention in New Orleans all in some way address these essential questions.

A 4-year-old has the power to create but we have the responsibility to “Do No Harm” as we respond, direct, and follow the child on her path of creativity. Pablo Picasso’s famous quote—“All children are artists. The problem is how to remain an artist once he grows up.”—is so the challenge of our educational practice as we put our research and core standards to work. The greatest art with children is to listen and for us to learn.

Early childhood educators cringe when art teachers bemoan how kindergarten children can’t be taught. No, but they certainly have much to teach, and our practice needs to first hear when the time is ripe to teach and when the time is needed to develop. Recently, a couple of lines from an early childhood teacher’s research humbled my teaching experience with young children. “We are all artists when we imagine and create”—Zachary, 3 years. “Even scribbling is art if you know what you are scribbling”—Nate, 4 years. Hopefully, these children will be as articulate when they are 18.



The Eastern Region has been a buzz with restructuring state organizations, conferences, YAM exhibitions, and more. There are too many things to list here, but our NAEA Eastern Region Facebook page will be posting many of the

great things that are happening. One exciting thing is that NH, which won the Da Vinci Initiative Retreat Weekend at the leadership conference in Santa Fe, will be having a 2-day workshop in Portland, ME, at Maine College of Art with classical artist Paul Ingbertson.

On Friday, March 27, at the NAEA Convention, our VP-Elect June Krinsky-Rudder and I hope to see many of you at our Eastern Region Leadership Meeting 1:00 - 1:50 pm, Convention Center/Meeting Room R03/ Second Level. Topics include the new NAEA Strategic Vision and plans for the 2015 Team East Meeting in Maine.

Also on Friday afternoon the Eastern Region Awards Presentation will be at 4:30 - 5:50 pm. Join us as we recognize and celebrate Art Educators of the Year from each state/province in the Eastern Region and present the Eastern Region Art Educator of the Year Award in the Convention Center/Meeting Room R03/ Second Level.

### NAEA 2015 Award Recipients from the Eastern Region

Connecticut Art Educator – **Jennifer Leniart**

Delaware Art Educator – **Natalia Ciriaco**

Maine Art Educator – **Allison Price**

Maryland Art Educator – **Sarah Neubold**

Massachusetts Art Educator – **Alice Gentili**

New Hampshire Art Educator –

**Denise Freeman**

New Jersey Art Educator – **Karen Kiick**

New York Art Educator – **Kathleen Pfeifer**

Overseas Art Educator – **Terese Sarno**

Pennsylvania Art Educator – **Sandra Wood**

Rhode Island Art Educator – **Kurt Van Dexter**

Vermont Art Educator – **Nan Hathaway**

### Other Eastern Region Awardees

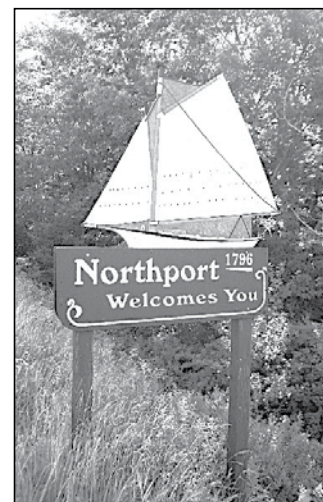
New Professional Art Educator – **Christopher DeMayo**, PA; Outstanding National Art Honor Society Sponsor – **Windy Spiridigliozzi**, MD; Rising Stars Secondary Recognition Program – **Shanna Dunlap**, MD; Eastern Region Elementary Art Educator – **Debra Rogers**, MD; Eastern Region Secondary Art Educator – **Stephanie Silverman**, DE; Eastern Region Supervision/Administration Art Educator – **Linda Popp**, MD; Eastern Region Museum Education Art Educator – **Barbara Palley**, NY; Manuel Barkan Memorial Award – **Stacey Salazar**, MD; Eisner Lifetime Achievement Award – **Judith Burton**, NY; National Museum Education Art – **Dana Carlisle Kletchka**, PA; and, The 2015 Eastern Region Art Educator – **Ruth Starratt**, MA. Congratulations to all of these outstanding people!

Other important Eastern Region news is that three Eastern Region members have been elected to the Division positions on the NAEA Board: **Peter Curran** is Middle Level Division Director-Elect, MA; **Elizabeth Stuart** is Supervision/Administration Division Director-Elect, MD; and **Michelle Grohe** is Museum Education Division Director-Elect, MA.

We look forward to spring, warm weather, and the Eastern Region TEAM EAST Meeting at Point Lookout, Northport, Maine: June 26-28. A tentative schedule can be found on the MAEA website:

[http://aeforme.org/MAEA/NAEA\\_\\_Eastern\\_Region.html](http://aeforme.org/MAEA/NAEA__Eastern_Region.html)

**Heidi O'Donnell**, President of MAEA, and their amazing board and membership are planning a Team East weekend to remember. Start planning for it.



Team East meeting in Maine.

**Please consider writing a Convention proposal (deadline May 15)** for the NAEA 2016 Convention in Chicago. It is also time for nominations for upcoming Eastern Region Vice President-Elect position. This person will be lucky enough to work with **June Krinsky-Rudder** who will become VP in 2016. ■



### Peter Geisser

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## WESTERN REGION

**The Western Region congratulates this year's outstanding educators.** This year's nominees for Western Region Art Educator were: Donna Barnard (OK), Vicki Bean (MO), Nikki Kalcevic (AR), Andrew McCormick (IA), Hester Menier (MO), and Tina Murano (KS).

This year's Western Region Art Educator is **Vicki Bean!**

**The Western Region also celebrates with these winners at the national level:**

Distinguished Service Within the Profession: **Jerry Stefl**, IL

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

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

Marion Quin Dix Leadership: **Sara Chapman**, TX

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

National Secondary Art Educator: **Vicki Bean**, MO

### Our outstanding art educators recognized through their divisions are:

Western Region Elementary Art Educator: **Hester Menier**, MO

Western Region Middle Level Art Educator: **Janine Campbell**, MI

Western Region Museum Education Art Educator: **Sara Klein**, TX

Western Region Supervision/Administration Art Educator: **Mario Rossero**, IL

**We also would like to congratulate and recognized this year's state art educator award winners!**

Arkansas Art Educator – **Nikki Kalcevic**,

Illinois Art Educator – **Deyana Sherise Matt**

Indiana Art Educator – **Kevin Rose Schultz**

Iowa Art Educator – **Andrew McCormick**

Kansas Art Educator – **Tina Murano**

Michigan Art Educator – **Cindy Todd**

Minnesota Art Educator –

**Donald Robert Teslow II**

Missouri Art Educator – **Rosie Riordan**

Nebraska Art Educator – **Lisa Kastello**

New Mexico Art Educator – **Joseph Paul Baca**

Ohio Art Educator – **Marge Hilliard-Leberecht**

Oklahoma Art Educator – **Donna Barnard**

South Dakota Art Educator – **Pam Blake**

Texas Art Educator – **Jackie Brewer**

Wisconsin Art Educator – **Danielle Penney**

We have so many in our region worthy of recognition at the state, regional, and national levels. Start thinking now about those who deserve these honors.

### A Professional Art Educator...

- Demonstrates honesty and integrity in all professional endeavors.
- Promotes art as a basic discipline in the education of all students.
- Advocates art instruction by certified art educators.
- Fosters art instruction that includes the study of aesthetics, art criticism, art history, and art production.
- Respects individual artistic expressions and encourages feelings of self-worth and self-confidence.
- Safeguards against exploitation of art programs and students.
- Makes every effort to provide a safe, hazard-free learning environment.
- Demonstrates effort and commitment to the profession.
- Continues personal and professional development.
- Seeks ways to advance the profession of art education through membership and participation in local, state, and professional associations.

- Contributes actively to the support, planning, and programs of the professional organizations.
- Distinguishes between personal and organizational views when representing the art education profession.

The Professional Code for Art Educators was created by the Professional Standards Committee of the Delegates Assembly and approved by the Board of Directors in the Fall of 1986. ■



### Elizabeth Harris Willett

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



## SUPERVISION AND ADMINISTRATION DIVISION

"Where I was born and where and how I have lived is unimportant. It is what I have done with where I have been that should be of interest."

—Georgia O'Keeffe

These past 2 years as the NAEA Supervision/Administration Division Director have been wonderfully enriching and engaging. Thank you for allowing me to serve as your Division Director. I look forward to all the future accomplishments of NAEA and have great confidence in **Cheryl Maney** and **Lisa Stuart**, our new Supervision/Administration Division Director and Director-Elect.

During our Convention in New Orleans, we celebrated and honored three amazing members: Linda Popp, Mario Rossero, and Paget Guidry.

**Linda Popp**, NAEA Eastern Region Supervision Administration Art Educator 2015, is the Visual



Arts Coordinator for Baltimore County Public Schools. She has been in this position since 2005. Linda served as the NAEA Eastern Region Vice-President from 2012-2014 and the NAEA Secondary Division Director from 2005-2007. Linda has

presented over 20 sessions at our National Conventions.

Farrell Maddox, Supervisor of Visual Arts for Baltimore County Schools, writes, "If you say 'Linda Popp' at an MAEA or NAEA event, most will smile and know who you are talking about. She supports and takes part in every event

and conference that she can. She realizes and promotes the value that these organizations play in keeping the arts at the center of a child's education." Mark Coates, MAEA, shares that Linda made "being a volunteer fun—and challenged both council members and members at large to dream big, make art, and focus on the child." Finally, Ryan Twentey writes that, "She brings a fresh outlook each day and has taught us to be proud of what we do no matter the challenges ahead. She is a lifelong learner, lifelong leader, and a spirit that touches everyone around her."

**Mario Rossero** is the 2015 NAEA Western Region Supervision/Administration Art



Educator. He is the Chief of Core Curriculum for the Chicago Public Schools. Recently Mario led the change to create the first-ever Chicago Public Schools Arts Education Plan in tandem with the City of Chicago's Cultural Plan to increase equity

and access to visual art, music, dance, and drama for all students in every grade at every school. The plan raised over 12 million dollars to expand access to the arts, has cemented an Arts Liaison in every school, positioned the arts on each school's progress report card (the "Creative Schools Certification"), expanded 9-12 graduation requirements, dedicated 120 minutes of weekly arts instruction for K-8, and passes a board resolution recognizing the arts as a core subject.

Jorge R. Lucero, Assistant Professor of Art Education, University of Illinois, Urbana-Champaign describes Mario as "the single most selfless, diligent, and inventive arts administrator working today... Mario's approach is sincere and anybody who has worked with him would follow his lead because he cares, understands, listens, and desires to make those he administers significantly better." Anne Becker, EdD, from Columbia College praises Mario's "compassion for teaching art and commitment to providing the arts to all the school children of Chicago."

**Paget Guidry** is the 2015 NAEA Southeastern Region Supervision/Administration Art



Educator. Paget is the Art/Music Academic Specialist for Lafayette Parish School System. She has served in several leadership roles, including: the Coordinator of the Superintendent's Arts Task Force, Supervisor of the Arts in Education Program/Acadiana

Center for the Arts/Kennedy Center, Project Supervisor for the Arts in Education Model Development and Dissemination Grants Program, and coordinator of monthly exhibits.

Shelly Breaux, Visual Arts Educator at David Thibodaux STEM Magnet Academy, describes Paget's dedication: "Mrs. Guidry takes great pride in art education and uses her experience to guide us in our classrooms. She has a contagious enthusiasm which motivates as she mentors." Assistant Superintendent of Instructional Services Sandra Billeaudeau

writes, Paget "works with a wide range of community, civic organizations, and university to develop quality programs in our district. Her passion for the arts and music gives our students exposure to a variety of art forms and opportunities for growth in their educational experiences."

Congratulations to Linda, Mario, and Paget! ■



**Angela Fischer**

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**Regional Directors:** *Southeastern Region:* Larry Barnfield, lbarnfield@dorchester2.k12.sc.us; *Eastern Region:* Lisa Stuart, Elizabeth\_G\_Stuart@mcpsmd.org; *Western Region:* Kristin Marstaller, kmarstal@austinisd.org; *Pacific Region:* Mary Wilts, wilts\_mary@asdk12.org

## MUSEUM EDUCATION DIVISION

**N**ational Convention in New Orleans  
ushers in the new leadership of NAEA.  
Please meet our Division's leaders here!

- **Emily Holtrop**, Director (Director of Learning & Interpretation at the Cincinnati Art Museum)
- **Michelle Grohe**, Director-Elect (Director of School & Teacher Programs at the Isabella Stewart Gardner Museum)
- **Mike Murawski**, Pacific Regional Director (Director of Education & Public Programs, Portland Art Museum)
- **Amy Kirschke**, Western Regional Director (Director of Adult, Docent & School Programs, Milwaukee Art Museum)
- **Barbara Bassett**, Eastern Regional Director (Constance Williams Curator of Education, School and Teacher Programs)

*Note: The position of Southeastern Regional Director is vacant and will be filled by one of you by the time you read this. Stay tuned!*

**What drives you as a museum educator?**

**Emily:** I LOVE working with the visitor (any age, I have no preference). I thoroughly enjoy the experience of being in the gallery and seeing visitors connect with works of art for the first time or the ten-thousandth time. Our mission at the Cincinnati Art Museum is "We Bring People and Art Together"—I try to live that mission as much as possible.

**Michelle:** Making art and art museums accessible to all is essential to my work. I'm also driven by the interplay between theory, practice, research, and reflection.

**Mike:** I am passionate about how we can come to see art museums as creative sites for transformative learning and how we can take full advantage of the powerful types of learning, public participation, and community engagement that museums offer.

**Amy:** I am driven by the belief that art has the potential to transform people's lives, whether you're 8 or 80 years old, and aspire to have everyone in Milwaukee feel the museum is a place for them to play, learn, explore, and connect to each other and the larger world through art.

**Barbara:** I love helping people find meaningful connection with works of art. My greatest pleasure is when I get to be in the galleries with children and adults and explore works of art with them.

**What goals or aspects of the Division's work do you hope to advance in the next 2 years?**

**Emily:** I hope to advance the work already established in the field of research. We have had a great planning year for the Research Initiative and I am excited about taking that work and implementing it. I am also very interested in making the work of the Division even more transparent and truly creating a network of museum educators who engage on a regular basis through a variety of formal and informal ways, such as social media.

**Michelle:** I hope to further explore and design professional development opportunities and resources related to the Research Initiative. I also look forward to more Google+ Hangouts and the ongoing networking through our Peer-to-Peer Initiative.

**Mike:** I am interested in continuing to expand the involvement of museum professionals in NAEA and Museum Division activities, exploring collaborations among Pacific Region museums, and thinking more about the intersections between museum educators and K-16 arts educators.

**Amy:** I am most interested in increasing participation and advancing leadership opportunities for new and emerging educators in various roles and activities across the Division,

including the development committee, pre-conference sessions, and other projects.

**Barbara:** I am looking forward to continuing to work on the NAEA/AAMD Study on Impact of Art Museum Programs on K-12 Students. It is going to be exciting to see what we learn from the study and then how we can share that with the field and with other arts funders and policy makers.

**What is one question or issue you are exploring in your work at your museum right now?**

**Emily:** Our museum is embarking on a strategic planning process and, as part of that, the creation of a museum-wide interpretive plan. I am very interested in how a museum-wide interpretive plan can work for a 135-year-old encyclopedic museum and how we can bring that plan to life through all of the work that we do as a Division of Learning & Interpretation.

**Michelle:** We are beginning to experiment with digital technology at the Gardner Museum, both on-site and on the Web. It's an amazing opportunity to work interdepartmentally with colleagues who think very differently than educators. I hope to become more digitally savvy over the next few years!

**Mike:** At the Portland Art Museum, among many things, we're exploring some core questions about community engagement and how the Museum can be more of its place rather than just *in* its place.

**Amy:** We are currently halfway through a museum-wide reinstallation project, and I am working on interdepartmental teams for both gallery interpretation and audience engagement. It's an exciting opportunity to rework and refresh our gallery teaching strategies and the overall visitor experience when we re-open in November 2015!

**Barbara:** How to best work with our very large, urban school district. We are in the middle of an assessment of our school and teacher programs. We are eager to see what students and educators are getting from our programs so we can begin to envision next steps. ■



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## HIGHER EDUCATION DIVISION

### Making the Invisible Visible

After a long while, this spring semester I am teaching a graduate research course again. Weekly my students and I take on the mysteries and methods of qualitative research applied to our field of art education. It is a thrilling ride because it reminds me of the beginning of my professional career as a dewy-eyed graduate student at Indiana University, away from my home country of Brazil for the first time. Right then, as I learned how to be a researcher, I articulated my desire to work for social justice education. Today, I invite my students to explore their own interests and motivations as they too learn about the integral role that inquiry plays in teaching, learning, and becoming a professional. I love that our explorations are guided by the two recent research texts published by NAEA: Buffington & McKay's (2013) *Practice Theory: Seeing the Power of Art Teacher Researchers* and Miraglia & Smilan's (2014) *Inquiry in Action: Paradigms, Methodologies, and Perspectives in Art Education Research*. It feels that we are part of a community of voices, acquaintances, and in many instances friends. In fact, among the contributors to these anthologies are my mentors, buddies from graduate schools, distinguished scholars, friends, and even former students. What a joy to enter in conversation with them about generating knowledge for art education. I expect that for my students one of the outcomes of being in this course is to experience a community of inquiry. In their musings, they reveal surprise and fascination with the notion that art education research is interdependent and interconnected and,

### Organizational vibrancy depends upon highly qualified members sharing resources and collaborating around issues, concerns, and opportunities.

through the development of their own research projects, learn how to contribute. As artists and educators, they revel on the transformational nature of inquiry, on its ability to unveil the unseen and present the invisible for appreciation and consideration.

In the 20-some years of my professional career in art education, I have been supported by our professional association and had the privilege of serving it in many capacities. As I write my last column as Higher Education Division Director, I pause to reflect upon the importance I place on making the workings of the Division more known to its community and invite awareness of the interdependence between our lives as art educators and our participation in the life of our Division and professional organization. Organizational vibrancy depends upon highly qualified members sharing resources and collaborating around issues, concerns, and opportunities. As NAEA grows stronger and articulates its commitment to research-informed practice embodied in the vibrant developments of the Research Commission, our Division's importance is underscored. Working with, within,

and beyond the Research Commission, Higher Educators enact the interconnect nature of research and practice—we train researchers, conduct and disseminate research, and transform reality as a result of it. Partaking in the life of the Division, as an unprecedented number of higher educators have been doing, expands our influence and creates opportunities for dialogue and collaboration within and outside the Division.

**I believe that collaboration is the ultimate criteria of socially responsive research and practice.** As Division Director, I have invited participation and collaboration. The workings of the Division were guided by information gathered from member surveys, well-attended business meetings during the Conventions, a new member forum initiative (a Convention event that created opportunities for Division members to meet and chat with each other), open invitations to participation, and a commitment to mentor and develop new leaders. Because of the close resemblance between the strategies that secure participation at the Division level, effective pedagogy, and socially responsive research, those of us in higher education are well-equipped to connect our professional work with sustaining the Division's vibrancy. The life of the Division under my leadership was guided by these principles that were also shared by Director-Elect Sara Wilson McKay and my regional leadership team. I would like to thank Jeff Broome, Kim Cosier, Julia Marshal, Marissa McLure Sweeney, and Jessie Whitehead for contributing significantly to an envisioning of the Division as a site for critical inquiry and participation. The

New Orleans Convention marks a time of transition in the Division's leadership, I welcome Sara to her role as Division Director, and Jeff Broome to his as Division Director-Elect. I look forward to unveiling with my fellow higher educators the many dimensions that participation and collaboration may bring to informing inquiry in our field, supporting our professional organization, and above all empowering visual arts educators to expand, re-signify, and make visible the meanings of our encounters with art. ■



#### Flávia Bastos

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**Regional Directors:** *Eastern Region:* Marissa McClure, mam1068@psu.edu; *Southeastern Region:* Jeff Broome, jbroome@fsu.edu; *Western Region:* Kim Cosier, kcosier@uwm.edu; *Pacific Region:* Julia Marshall, jmarsh@sfsu.edu

## SECONDARY DIVISION

This year, like many of you, I've been incorporating the national core art standards into my high school classroom. Looking at the anchor standards and their essential questions of creating, presenting, responding, and connecting has caused me to reexamine what I teach and why.

I've been increasing my students' level of participation and role with the standard of "presenting." While I've always worked hard to find opportunities for students to curate and display their work in various venues, I'm deepening their experience by asking them to "Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event" (VA: Pr.4.1.HSIII).

In the last year I've had a chance to share with many of you, through two NAEA-sponsored webinars, some of the approaches I've used with students in the process of presenting. This has caused me to rethink my own curatorial role as art teacher in the way I display and arrange artwork, posters, and visuals in the space of my classroom.

As I asked my students the essential question of "Why do people value objects, artifacts, and artworks, and select them for presentation?" (#VA: Pr.4.1). I began to ask this question

of myself and to reconsider what the work presented in my class is truly saying to these students. Why do I share certain images in my classroom to the exclusion of other work?

This question brings to mind Fred Wilson's project, *Mining the Museum*, where he selects artifacts found in a museum collection and re-contextualizes and juxtaposes them in ways that elicit viewers' responses, beginning crucial conversations. It makes me wonder what is on display in a museum and what might be in long-term storage, and why. What might I, as a teacher, be leaving off my walls at school and why? Might I do better at creating interesting interactions between works that might begin important discussions?

As teachers we communicate ideas through discussions, presentations, and demonstrations. But the images in the space I teach also convey content and aesthetics, and can help in exploring compelling questions. I think it's time that I become a better curator of the ongoing exhibit within my classroom. I need to really analyze the selection of artwork I present to my students.

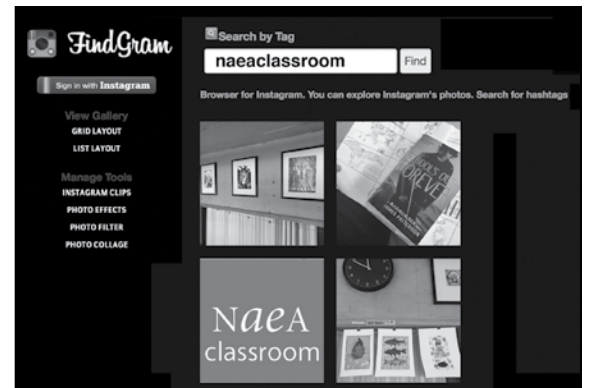
If we are asking students, "How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects,

artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?" (#VA: Pr.6.1), then we need to be prepared to answer these questions ourselves.

Obviously, we all have certain limitations: classroom size, budget, and other physical constraints. But I've found that art teachers are particularly adept at finding creative solutions around such challenges. They find ways that create a better working environment for their students, and make it more conducive to creative exploration.

Does the environment of your classroom invite investigation of new ideas and set standards for contemporary ideals or is it time to change out the faded, dusty posters made brittle with time? Since I first reviewed the National Core Art Standards I've continued to examine the very questions I ask of my students. I've become more mindful about content curation and more introspective about what and how I display artwork in my classroom.

In the spirit of self-reflection and just plain curiosity, I invite you to post images from your classroom onto Instagram using the hashtag "#naeaclassroom" and participate in



**Upload an image through Instagram using #naeaclassroom and participate in an informal online exhibit.**

an online informal exhibit of NAEA members' classrooms. Direct your browser to findgram.com where you can see an informal online exhibit of our collective classrooms. Type in "naeaclassroom" in the search feature of this website and explore the various spaces we teach. It will prove to be interesting, and might provide insights about what we share with our students. ■



#### James Rees

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**Far left: A bulletin display of artists' postcard show announcements outside my classroom door.**

**Left: A student empties and arranges the contents of her backpack and considers the meaning that this collection of objects might convey.**



## MIDDLE LEVEL DIVISION

"Time—the most valuable thing a man can spend."

—Theophrastus

**T**aking this quotation into account, I have chosen to spend the time here doing three pretty valuable things: welcoming, celebrating, and informing.



The NAEA Middle Level would like to welcome and congratulate newly elected **Middle Level Director-Elect Peter Curran!** Peter will serve start his term at the completion of the Convention in New Orleans. His first 2 years will be spent as Division Director-Elect, serving with September Buys. Peter is an art educator with the Wayland Public Schools in Massachusetts. He teaches 6th, 7th, and 8th grade visual arts at Wayland Middle School.

I am excited to see the enthusiasm and knowledge the NAEA Middle Level Leadership Team brings to our Division. They are: **September Buys**, Division Director-Elect; **Peter Curran**, Division Director-Elect Elect; **Aimee Burgamy**, Southeastern Region Director; **Kristi Harvey**, Southeastern Region Director-Elect; **Julie Sawyer**, Eastern Region Director; **Stacy Lord**, Eastern Region Director-Elect; **Pamelia**

### NAEA Middle Level Online

**Ning:** [www.naeamiddle.ning.com](http://www.naeamiddle.ning.com)

**Listserv:** [www.arteducators.org/news/listserv](http://www.arteducators.org/news/listserv)

**Facebook:** [www.facebook.com/naea.middlelevel](http://www.facebook.com/naea.middlelevel)

**Twitter:** [www.twitter.com/naeamiddlelevel](http://www.twitter.com/naeamiddlelevel)

**Pinterest:** [www.pinterest.com/naeamiddlelevel](http://www.pinterest.com/naeamiddlelevel)

**Valentine**, Pacific Region Director; **Mari Atkinson**, Pacific Region Director-Elect; **Joan Maresh Hansen**, Western Region Director; **Nikki Kalcevic**, Western Region Director-Elect; and **Janine Campbell**, our Social Media Chair.

Each Convention we gather to honor and celebrate the best in our profession. These award winners inspire the students they serve, their community, and the art education community through their leadership. Their stories motivate me to become the best educator I can be, and gives us a picture of what outstanding educators can do. Three of these types of educators will be honored during the Middle Level Division Awards Ceremony at the NAEA National Convention:

**NAEA Middle Level Art Educator of the Year: Kimberly Turner Towne** is an art educator with the Richmond Public Schools



in Richmond, VA. She teaches 6th, 7th, and Art 1 classes at Lucille Brown Middle School. Virginia Middle Division Art Educator of the year in 2000, NAEA Southeastern Middle Division Art Educator of the Year in 2001, NBCT since 2002, Virginia Art Educator of the year in 2008, and Yale National Fellow in 2007-2009, 2013, and 2014.

**NAEA Western Region Middle Level Art Educator of the Year: Janine Campbell** is



an art educator with the Byron Center Public Schools in Byron Center, MI. She teaches 6th, 7th, and 8th grade art classes at West Middle School. She was also honored as the MAEA Middle School Art Teacher of the Year in 2015, PBS Learning Media

Digital Innovator in 2014, Art of Education Blog of the Year Finalist in 2014, Education Closet STEAMed Award in 2013, and 2nd place for PBS Digital Innovator in 2011.

**NAEA Southeastern Region Middle Level Art Educator of the Year: Katrina Bullington**



is an art educator in Ohio County, KY. She teaches 7th and 8th grade art classes at Ohio County Middle School. She was also honored as the KyAEA State Middle School Art Teacher of the Year in 2013.

These women represent the best of what

our profession has to offer. I look forward to learning from each of these amazing art educators as we celebrate their accomplishments during the Middle Level Awards Ceremony. Please join us on Thursday, March 26, from 12:30 - 1:50 pm for the Middle Level Division Awards, and enjoy the opportunity to celebrate and connect with your peers.

The NAEA Middle Level Leadership Team also invites you to join us in the following sponsored sessions at the Convention, in the convention center:

Thursday, March 26, 12:30-1:50pm.

**Middle Level Division Awards:** Celebrating and Connecting

Note: Wifi Internet access will not be provided in the meeting rooms at the Convention Center and hotel in New Orleans. If your session requires a wired Internet connection, you may purchase that at your own expense. Wifi was available in San Diego thanks to a sponsorship but we have not yet secured wifi sponsorship for New Orleans—should that change, you will be notified.

Thursday, March 26, 4:30-5:50pm.

**Conversations with Colleagues:** Connecting with Middle Level Educators - Members of the

Middle Level Division and Leadership Team will facilitate discussions around important topics such as NAEA leadership structure and ways to get involved, advocacy, building a PLN, standards, and best practice in the middle level. We value your input. All middle level members welcome. Networking opportunities and planning time around the specific topics important to you!

Friday, March 27, 9:00-9:50am.

**Middle Level Medley One**

Friday, March 27, 11:00-11:50am.

**Mentorship from the Middle Level**

Friday, March 27, 12:00-12:50 pm.

**Middle Level Medley Two**

Saturday, March 28, 11:00-11:50am.

Collaboration session w/ NAEA Secondary Level on how to "**Engage Students through Dynamic NAHS & NJHAS Programs**"

I hope you found this article a valuable use of your time, as I am certain the NAEA Convention will be if you are able to spend some time and join us in New Orleans. ■



**Kimberly Cairry**

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## PRESERVICE DIVISION

**A**s my term of Preservice Division Director comes to a close, I am reminiscing upon the journey that I've taken with NAEA Student Chapter. This has been a chaotic, exciting, and complicated journey—one that helped me not only in my role as a graduate student, but also as a secondary and community art teacher.

I cannot help but think of this personal journey that has impacted my leadership skills in such an outstanding and profound way.

First, let me say that my teaching journey has been filled with challenges, all overcome through my commitment and passion. Most who know me can speak to my passion for art education: I feel responsibility in my role as a teacher to infuse energy, understanding, acceptance, and excitement for art in my students. I also strive to help others understand the power art can have on a student's academic performance, self-confidence, problem solving, and critical thinking in several other aspects of their lives. My role in the NAEA Preservice Division gives me the platform to instill the same qualities in our future art educators.

My choice to teach in an urban environment and community art studio has taught me a lot about myself and teachers' roles within the diversity we face in education. This caused me to consider how our Preservice Division membership can be better prepared for the

I encourage all Preservice Division members to consider this bit of advice: never underestimate the power of making connections. They can positively affect the rest of your professional career.

tough choices they will encounter. Upon graduating, our members will decide things like where and what level to teach; those choices will alter the shape of their future in education. It is my desire to provide students with the information needed to feel ready to make educated decisions when the time comes.

It's no mystery that every day presents you with a different battle; a student who is not interested in your lesson, an administration that feels unsupportive, parents who may overstep your comfort zones when advocating for their student's behavior or performance in your class. The cleaning, prep-work, thousands of ideas, and low budgets are all factors that can send your mind into a tailspin. At the end of the day, it is only about the students; even if you have only affected a few, that still makes it all worth it. It is the battles we go through, and how we react to them, that will determine how we move forward.

**In my first years teaching, I experienced the incredible power of making connections.** I consider myself lucky to be on the NAEA Board with a group of such passionate and energetic educators. I encourage all Preservice Division

members to consider this bit of advice: never underestimate the power of making connections. They can positively affect the rest of your professional career. I've been lucky enough to form a close friendship with Debi West. While sitting at my first board meeting, Debi and I started talking and discovered we had a lot in common. The bond I feel with Debi is indescribable. Making connections to others, and keeping them strong, can save you when you feel overwhelmed, need support, or need to feed off of someone else's energy.

Many art teachers thrive on collaboration, and I'm no exception. I was lucky enough to visit Debi at her school for a week. In that time I learned so much, and was reminded why I teach, and what I am passionate about. We hold a lot on our shoulders as educators, and in that act we occasionally need reminders to continue. I want to thank Debi for giving me that. She also opened my eyes to new ideas for my classroom, as well as many advocacy tools. While our schools may be very different, we are so alike as educators, even in why we teach: our students are our world. They drive us to be creative and crazy all for them—

because they need us—and for some students, we are all they have. While not everyone will be able to visit another school for a whole week, we can all make connections that leave us refreshed and reinvigorated. Do you have that connection right now in your Preservice journey? If so, thank them. If not, now is as good a time as any to reach out to your fellow Preservice members and start connecting. ■



**Carla Majczan**

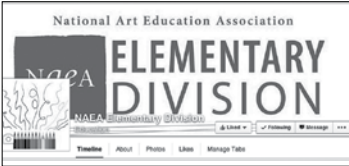
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ELEMENTARY DIVISION

NAEA Elementary Division art educators, do you have a blog or a website? If not, you might consider starting one as they can have many beneficial uses. They can serve as advocacy for your art program; share your teaching philosophy, goals, and objectives; provide a place to share your students’ artwork with a worldwide audience; generate discussions with other art teachers; keep a running blog; and more. You can start a free site with [blogspot.com](http://blogspot.com), [weebly.com](http://weebly.com), [wordpress.com](http://wordpress.com), and the like. These all have sample templates and lots of help to get you started. In the meantime, check out the following elementary art blogs from other NAEA Elementary Division members. If we have missed yours, please post it on the NAEA Elementary Division Facebook page.



- Cori Amber, Cori O’Connell, Artist & Educator: <http://corioconnell.blogspot.com>
- Kelsy Lapin, The Artsy Fartsy Art Room: <http://theartsyfartsyartroom.blogspot.com>
- Marcia Beckett, Art is Basic: [www.artisbasic.com](http://www.artisbasic.com)
- Charmaine Boggs, art 231 Inc.: [www.art231inc.blogspot.com](http://www.art231inc.blogspot.com)
- Heather Castle, The Bees Knees Cousin: [www.thebeeskneescousin.com](http://www.thebeeskneescousin.com)
- Dianna Ciek Burns, Friendly Neighborhood Art Teacher: <http://friendlyneighborhoodartteacher.weebly.com>
- Beth Carter, It is Art Day!: <http://itisartday.blogspot.com>
- Joanna Davis, We heart art: [www.ourartlately.blogspot.com](http://www.ourartlately.blogspot.com)
- Marianna Southard Debolt: <http://mrsdeboltsartclasses.wordpress.com>
- Kristyn DeMint, Her Dabbles: <http://herdabbles.blogspot.com>
- Ted Edinger, Art with Mr. E: [www.artwithmre.com/](http://www.artwithmre.com/)
- Rina Einwohner Vinetz, K-6 Art: [www.k6art.com](http://www.k6art.com)
- Tracy Heath Evans, The Evans Art House: [www.evansarthouse.com](http://www.evansarthouse.com)
- Tricia Fuglestad, Dryden Art: <http://drydenart.weebly.com/fugleblog>



Above(L to R): 2014 Elementary award winners Michael Simmons, Melanie Robinson, Melissa Hronkin, and Rebbie Carleton.

- Ashley Gonzalez, The Magnificent Paintbrush: <http://themagnificentpaintbrush.blogspot.com>
- Michele Gorham, Creative Corner: <http://creativecornerny.blogspot.com>
- Melinda Gram, Art with Mrs. Gram: [www.artwithmsgram.com](http://www.artwithmsgram.com)
- Hope Hayes: <http://elementaryartstudio.blogspot.com>
- Lisa Hesse, Art Class with LMJ: <http://artclasswithlmj.wordpress.com>
- Kristen Huckle, Cowpoke Paintbrush: <http://cowpokepaintbrush.blogspot.com>
- Diane Jaquith, Self-Directed Art: Choice-Based Art Education: <http://selfdirectedart.wordpress.com>
- Janet Lynn Johnson, Snippetty Gibbet: <http://snippettygibbet.blogspot.com> and <http://artsblessons.blogspot.com> and Bulletin Boards to Remember: <http://bulletinboardstoremember.blogspot.com>
- Phyllis Brown, There’s a Dragon in My Art Room: <http://plbrown.blogspot.com>
- Heather Kostal, No Corner Suns: <http://nocornersuns.blogspot.com>
- Hope Hunter Knight, Mrs. Knight’s Smartest Artists: <http://dolvinartknight.blogspot.com>
- Laura Lohmann, Painted Paper: <http://paintedpaperintheartroom.blogspot.com>
- Don Masse, Shine Brite Zamorano: <http://zamoranoarts.blogspot.com>
- Leslie Elcik McReynolds, The Donald Artroom: <http://donaldartroom.blogspot.com>
- Katie Lehnkuhl Morris, Adventures of an Art Teacher: [www.katiemorrisart.com](http://www.katiemorrisart.com)
- Janet Novak, Teaching van Gogh...Lend Me an Ear?: <http://teachingvangogh.blogspot.com>



Melissa Hronkin, 2014 NAEA Elementary Art Educator of the Year, and Bob Reeker, 2013 NAEA Elementary Art Educator of the Year.

- Jill Sayers, Lake Prairie Art: <http://lpart.weebly.com>
- Cassie Stephens, What the Art Teacher Wore: <http://cassiestephens.blogspot.com/>
- Zack Stoller, Thomas Elementary Art: <http://thomaselementaryart.blogspot.com>
- Terry Woodlief: <http://chaffeearttalk.blogspot.com/> and <http://kidsartmuseum-educator.blogspot.com/>
- David J. Winsch, Art Ed on the Run: <http://artedontherun.com>
- Katie Woods-Chisholm CutPaintCreate: <http://cutpaintcreate.tumblr.com>
- Gwenn Zaberer-Hunter, iPad Art is Elementary: <http://ipadartelementary.blogspot.com>

NAEA Awards

Guidelines for 2016 Will Be Released Spring/Summer 2015. ([www.arteducators.org/awards](http://www.arteducators.org/awards))

NAEA Professional Learning through Research Working Group

by Bob Reeker, PLR Elementary Representative

The NAEA Research Commission was officially launched at the 2012 NAEA National Convention in Fort Worth. One area of the commission is how to best provide professional learning to membership around the topic of research. As a result, a group of NAEA members was formed to create the Cross-Division Research Commission (this was the former name of the group; the new name is Professional Learning through Research Working Group or PLR). Kelly Campbell-Busby was the original elementary representative and is now serving as liaison between the PLR and research commission.

**PLR mission:** The PLR is a working group under the NAEA Research Commission that provides opportunities for continued profes-

NAEA Elementary Division Online

- Ning:** <http://naeaelementarydivision.ning.com>
- Facebook:** [www.facebook.com/NAEAElementaryDivision](http://www.facebook.com/NAEAElementaryDivision)
- Listserv:** [www.arteducators.org/news/listserv](http://www.arteducators.org/news/listserv)
- Pinterest Research:** [www.pinterest.com/nancy\\_walkup/national-art-education-elementary-division](http://www.pinterest.com/nancy_walkup/national-art-education-elementary-division)
- Pinterest Advocacy:** [www.pinterest.com/nancy\\_walkup/arts-advocacy](http://www.pinterest.com/nancy_walkup/arts-advocacy)
- Pinterest Assessment:** [www.pinterest.com/nancy\\_walkup/naea-elementary-art-assessment](http://www.pinterest.com/nancy_walkup/naea-elementary-art-assessment)

sional growth in support of conducting, using, and sharing research that promotes teaching for learning in the visual arts.

The PLR met at National Convention in San Diego in March 2014 to begin formulating a plan for delivery of professional learning around the research agenda. Since that time, the group has met several times via phone conference to further the plan. The plan includes a member needs survey about use of research, learning opportunities at National Convention in New Orleans, as well as visibility of the group online. Information about the research commission and PLR can be found at:

- Research Commission homepage: [www.arteducators.org/research/commission](http://www.arteducators.org/research/commission)
- Research Commission Café: <http://naearesearchcommission.hoop.la/>
- PLR Facebook page: [www.facebook.com/groups/cdrcnaea/](http://www.facebook.com/groups/cdrcnaea/)

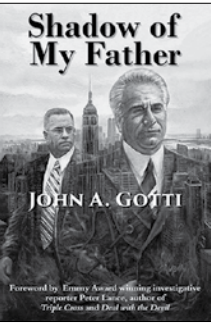
If you have questions or suggestions for the PLR, you may contact me at 402.560.2735 or [breeker@lps.org](mailto:breeker@lps.org) ■



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**Regional Directors:** *Eastern Region:* Susan Bivona, [spbivona@earthlink.net](mailto:spbivona@earthlink.net); *Southeastern Region:* Tina Atkinson, [tinaatkinson@yahoo.com](mailto:tinaatkinson@yahoo.com); *Western Region:* Michelle Lemons, [mlemons85@live.com](mailto:mlemons85@live.com); *Pacific Region:* Andrean Andrus, [aandrus@graland.org](mailto:aandrus@graland.org)

People in the News



NAEA Member and NAHS Sponsor **Michael Bell** has completed a portrait for John A. Gotti for his new book, *Shadow of My Father*; the book focuses on the author’s relationship with his father, the late Gambino boss John Gotti, who engineered the unpopular succession of his son to run the crime family when the Dapper Don was sentenced to life in prison. Michael is Art Department Chair at Southern High School in Harwood, MD.

NAEA Member **Seymour Simmons** invites you to join him and his wife Martine for their 2015 Painting, Photography, and Cooking in France program. The trip includes options of 12 or 20 days between June 15 and July 5 with travel to Normandy, Paris, and the Jura Mountains on the French-Swiss border. Participants will draw, paint, and/or photograph some of France’s most inspiring landscapes and seascapes as well figurative subjects—while staying in an 18th/19th century chateau, meeting French people, and enjoying regional French cooking. For more information, visit the website at: [www.francephotoandpainting.com](http://www.francephotoandpainting.com)



Les Bouchoux. Watercolor by Seymour Simmons.

In Memoriam

NAEA Member **James L. “Jay” Tucker**, a retired Maryland state arts education coordinator and recalled as a visionary who brought the arts into school systems and classrooms, died on January 22, 2015. Tucker was a highly respected leader among his state education colleagues and an active participant in NAEA and in SEADAE, the State Education Agency Directors of Arts Education.

“We 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,” said former state Superintendent of Schools Nancy S. Grasmick. “Through Jay’s creativity, we were able to galvanize people to the arts. He was highly respected and set Maryland on a course that the arts must be a critical part of every child’s education.”

He earned bachelor and master’s degrees at Temple University. He immersed himself in the Philadelphia arts scene and taught art in a junior high school—making prints, painting, and working in graphic arts. “He lived and breathed arts education. It was his life,” said Shelley

Johnson, who directs the Maryland Artist/Teacher Institute, a program that Mr. Tucker established. He taught at Gallaudet University and at George Washington University, where he also studied. He also taught at the Maryland Institute College of Art. He joined the Maryland State Department of Education and became its coordinator of fine arts. “I see what goes on across the country in Jay’s field. Maryland is unique. We have the strongest fine arts program I know,” said Mark Coates, an associate professor at Notre Dame of Maryland University. “Jay was the driving force for quality programming for Maryland.”

Within NAEA, Jay performed the everyday workings of the NAEA Distinguished Fellows for more than 10 years. He kept a current record of the membership, conducted each annual election, and encouraged annual Fellows presentations at each Convention.

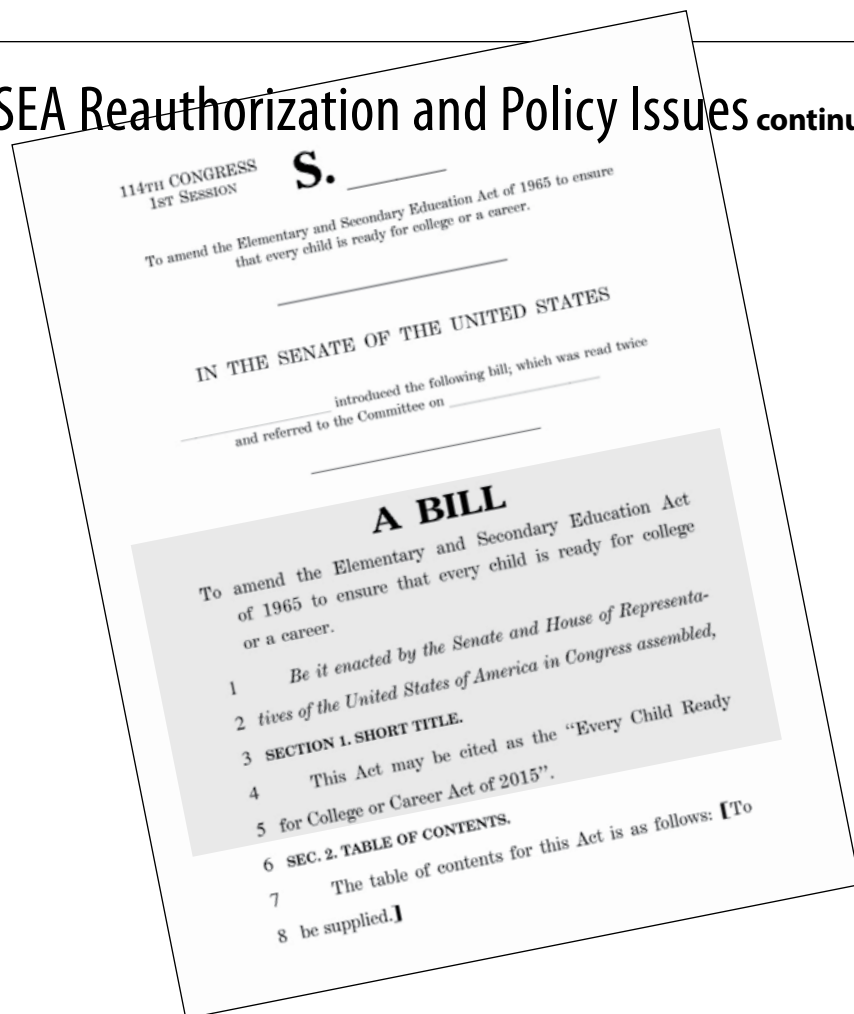
He was a Trustee of the National Art Education Foundation from 2007 through 2014 and he also served as chair of the Finance Committee.

Jay’s work on behalf of the arts at the local, state and national levels leaves a rich legacy. His lifelong work on behalf of art education, NAEA, and the Distinguished Fellows leaves a rich heritage.

Donations in Jay’s memory may be made to the National Art Education Foundation.



# ESEA Reauthorization and Policy Issues continued from page 1



While more updated status of the legislation is unknown as of press time, and may have evolved dramatically since early March (check for updates at [www.arteducators.org/esea](http://www.arteducators.org/esea)), the situation regarding reauthorization is extremely fluid. Reauthorization, which often puts legislation in place for 5 years or more, is a guide for how the legislation will translate

into funding that is based on the provisions of the law during the reauthorization period. When reauthorization doesn't occur at the end of the reauthorization time period, the legislation is usually extended until reauthorization takes place, enabling continued annual appropriations from Congress until the legislation is reauthorized.

In a general sense, it seems that the Republican Congress is looking for a reduction in federal regulations and oversight of preK-12 education. While many of the changes in education regulations in recent years stem from state requirements for participation in Race to the Top and/or state legislative mandates, especially those regarding student testing and teacher evaluation, it appears that there is a state-level weariness about implementing these kinds of mandates in exchange for federal funding.

Primarily this means that the reauthorization may support a reduction in student testing and more re-granting of funds to the states through unrestricted or fairly unrestricted block grants. The potential impact of this approach includes less direct funding programs managed by the U.S. Department of Education, several of which provide models and test theories about effective practices in teaching and learning in specific subjects, including the arts.

In real terms, Senator Lamar Alexander's markup of ESEA ([www.help.senate.gov/imo/media/AEG15033.pdf](http://www.help.senate.gov/imo/media/AEG15033.pdf)) includes several provisions that have potential impact and negative consequences for arts education, including:

- Elimination of Core Academic Subjects including “the arts.” The arts being a core subject legally provides the opportunity for grant applicants to include the arts in all funding programs.
- Elimination of U.S. Department of Education Grant Programs including Arts in Education, 21st Century Learning Centers (after-school program), and School Improvement Grant (SIG) Program
- Changes in the ways Title I Funding can be used
- Changes in annual state reporting and data collection, impacting collective efforts to ensure data collection includes the arts

Chairman Alexander announced plans to mark up the bill in Committee in March.

The NAEA Co-sponsorship letter for 2015 Arts Advocacy Day supports the following recommendations regarding ESEA and funding for the Arts in Education Program of the U.S. Department of Education.

- In the reauthorization of the Elementary and Secondary Education Act (ESEA):
  - Retain the definition of core academic subjects including the arts and strengthen equitable access to arts learning through the following actions:
  - Require states to report annually on student access to, and participation in all core academic subjects.
  - Strengthen arts education in provisions relating to early childhood education, Title I, student with disabilities, teaching effectiveness, school turnaround, charter schools, national data collection, and student assessment.
  - Retain the 21st Century Community Learning Centers program, which supports afterschool, out-of-school programs and expanded learning time in schools.
  - Improve the U.S. Department of Education's national data collection regarding what students know and are able to do in the arts and the conditions for teaching and learning in arts education.
- Maintain arts education grant support at the U.S. Department of Education:

## What does this mean for NAEA and its members?

NAEA is part of the leadership team which prepares the annual Congressional Issues Briefs on ESEA Reauthorization and Arts in Education Funding through the U.S. Department of Education. These issues briefs provide the focus and strategy of the arts education community and provide information about these issues throughout the year. They can be found on the Arts Advocacy Day page on the NAEA website: [www.arteducators.org/aad](http://www.arteducators.org/aad)

State and local NAEA members interested in these issues should become aware of committee members residing in their Congressional District who serve on the House and Senate Committees and consider developing an ongoing relationship with them and/or their staff within their home office and/or work with other arts education coalitions in your state. This is a way for elected officials to become familiar with the impact of these policy issues in school districts and schools.

The NAEA Board, Delegates Assembly, Issues Groups, and Summer Regional Leadership Meeting attendees engage annually in NAEA's Platform and Position Statement work—a vehicle for expressing the collective beliefs of NAEA on a variety of issues and concepts relative to visual arts education. While NAEA Position Statements are not expressly political (the position statements are not specific to pieces of legislation), they do provide a forum and a resource for NAEA members to use to cite the position(s) of your professional association about a wide range of issues related to visual arts education and the profession. The issues covered within these position statements often are those which art educators are dealing with in their professional lives in preK-12 schools, museums, and higher education settings.

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

For more information about NAEA's Platform and Position Statements and how they are developed, visit [www.arteducators.org/statements](http://www.arteducators.org/statements) ■

*Kathi R. Levin is an ongoing consultant with NAEA; her work includes serving as NAEA's Legislative Liaison representing NAEA in national arts and education policy forums, serving on the Legislative Planning Committee for National Arts Advocacy Day, and helping provide the training for National Arts Advocacy Day attendees. She also staffs NAEA's Platform Working Group and has monitored policy and appropriations for the arts and arts education in Washington, DC, for over 20 years.*

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**National Art Educator:**  
Melody Milbrandt

**Eisner Lifetime Achievement Award:**  
Judith Burton

**Marion Quin Dix Leadership Award:**  
Sara Chapman

**Manuel Barkan Memorial Award:**  
Stacey Salazar

Lowenfeld Award:  
Not Awarded

**Distinguished Service Within the Profession:**  
Jerry Stefl

**Distinguished Service Outside the Profession:**  
Jacques Rodrigue

**NAEA Distinguished Fellows:**  
Sheri Klein, E. Louis Lankford, Christine Thompson

**Eisner Lifetime Achievement Lecture**  
Recipient: Judith Burton

**Elliot Eisner Doctoral Research in Art Education Award/Lecture**  
Recipient: Juuso Tervo

**Manuel Barkan Award Lecture**  
Recipient: Stacey Salazar

**Newsletter Award Recipients**

**Category I** (1-100 Members) :  
Maine Art Education Association

**Category II** (101-499 Members) :  
Art Educators of Minnesota

**Honorable Mention, Category II:**  
Florida Art Education Association

**Category III** (500+ Members):  
New York State Art Teachers Association

**Honorable Mention, Category III:**  
Maryland Art Education Association

**Website Award Recipients**

Wisconsin Art Education Association

**Honorable Mention:**  
Virginia Art Education Association

DIVISION AWARDS

**Elementary Art Educator Awardees**

**National:** Drew Brown

**Eastern:** Debra Rogers

Pacific: Not awarded

**Southeastern:** James Herd

**Western:** Hester Menier

**Middle Level Art Educator Awardees**

**National:** Kimberly Turner Towne

Eastern: Not awarded

Pacific: Not awarded

**Southeastern:** Katrina Bullington

**Western:** Janine Campbell

NJAHS Sponsor: Not awarded

**Secondary Art Educator Awardees**

**National:** Vicki Bean

**Eastern:** Stephanie Silverman

**Pacific:** Justine Sawyer

Southeastern: Not awarded

Western: Not awarded

**NAHS Sponsor:**  
Windy Spiridigliozzi

**Rising Stars Secondary Recognition Program:**  
Shanna Dunlap and Evelyn Martin

**Higher Education Art Educator Awardees**

**National:** Melanie Buffington

Eastern: Not awarded

**Pacific:** Deborah Snider

**Southeastern:**  
Eunhee (Maria) Lim

Western: Not awarded

**Higher Education Preservice Achievement:**  
Chelsea Tinklenberg

Student Chapter Sponsor:  
Not awarded

**Supervision/Administration Art Educator Awards**

National: Not awarded

**Eastern:** Linda Popp

Pacific: Not awarded

**Southeastern:** Paget Guidry

**Western:** Mario Rossero

**Museum Education Art Educator Awardees**

**National:** Dana Carlisle Kletchka

**Eastern:** Barbara Palley

**Pacific:** Theresa Sotto

Southeastern: Not awarded

**Western:** Sara Klein

**Preservice**

**New Professional:**  
Christopher DeMayo

REGION AWARDS

**Eastern Region Art Educator Awardees**

**Regional:** Ruth Starratt

**Connecticut:** Jennifer Leniart

**Delaware:** Natalia Ciriaco

District of Columbia: Not awarded

**Maine:** Allison Price

**Maryland:** Sarah Neubold

**Massachusetts:** Alice Gentili

**New Hampshire:** Denise Freeman

**New Jersey:** Karen Kiick

**New York:** Kathleen Pfeifer

**Overseas Art Educator:**  
Terese Sarno

**Pennsylvania:** Sandra Wood

**Rhode Island:** Kurt Van Dexter

**Vermont:** Nan Hathaway

West Virginia: Not awarded

**Pacific Region Art Educator Awardees**

**Regional:** Michele Ragaglia

**Alaska:** MaryKaye Denkwalter

Arizona: Not awarded

**British Columbia:** Laurie Mae Kidd

**California:** Kristen Wiegand

**Colorado:** Justine Sawyer

Hawaii: Not awarded

**Idaho:** Debra Chojnacky

**Montana:** Francis Kelly

**Nevada:** Edward Durand

**Oregon:** Katie Gillard

**Utah:** Anna Davis

**Washington:** Tracy Fortune

**Wyoming:** Matt West

**Southeastern Region Art Educator Awardees**

**Regional:** Kirby Meng

**Alabama:** Nancy Raia

**Florida:** Glenda Lubiner

**Georgia:** Kirby Meng

**Kentucky:** Lisa Jameson

**Louisiana:** Stacie Austin

**Mississippi:** Mollie Rushing

**North Carolina:** Robert Quinn

**South Carolina:**  
Seymour Simmons, III

**Tennessee:** Andrea Steele

**Virginia:** Lynn Hilton Conyers

**Western Region Art Educator Awardees**

**Regional:** Vicki Bean

**Arkansas:** Nikki Kalcevic

**Illinois:** Deyana Sherise Matt

**Indiana:** Kevin Rose Schultz

**Iowa:** Andrew McCormick

**Kansas:** Tina Murano

**Michigan:** Cindy Todd

**Minnesota:**  
Donald Robert Teslow, II

Missouri: Not awarded

**Nebraska:** Lisa Castello

**New Mexico:** Joseph Paul Baca

North Dakota: Not awarded

**Ohio:** Marge Hilliard-Leberecht

**Oklahoma:** Donna Barnard

**South Dakota:** Pam Blake

**Texas:** Jackie Brewer

**Wisconsin:** Danielle Penney

Congratulations!



## LIFELONG LEARNING (LLL)

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

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

The Lifelong Learning issues group has many members who are combining visual art activities with a focus on lifelong learning. In this year's *NAEA News*, we have invited guest columnists to share the programs they have been involved in to highlight the breadth of lifelong learning experiences being explored in our field. The following piece, written by Jenny Urbanek, is one example of the range of work that LLL members engage with.

### Creating Caring Connections: Intergenerational Art Making on the North Side of Chicago

Guest Columnist: Jenny Urbanek, School of the Art Institute of Chicago. E-mail: jurbanek@downtownmontessori.com

**T**hroughout my graduate career at the School of the Art Institute of Chicago, I explored how art education could help transform the way we collectively think about ageism and age-segregation. Growing up in a multigenerational family, my own experience with older adults has been rich and rewarding. Some of my earliest memories are of spending time in my grandparents' homes listening to their memories. Through my grandparents I became connected to my cultural heritage, my ancestors, and our cultural material history. I learned our family's immigration story, the impacts of the Great Wars as well as the experience of growing up in the scarcity of the Great Depression. Unfortunately, not everyone has the opportunity to gain insight by hearing living histories or, on the other hand, has the opportunity to tell their stories and have them valued.

Intergenerational art programs respond to the needs of our contemporary age-segregated

society by cultivating mutually beneficial interactions between generations. The field of art education, through community-based art programs, can emphasize values of lifelong learning and understanding across age groups.

My thesis research directly responded to increasing social isolation of low-income older adults in the Rogers Park neighborhood on the North Side of Chicago. The primary organization I collaborated with was the non-profit Caring Connections for Seniors (CCS), along with Loyola University Chicago's Center for Experiential Learning, and Center for Jewish Elderly (CJE) SeniorLife. Sessions were held in an income-based senior living facility, where participating residents were inherently segregated by both age and income.

Service-learning students and older adults had little background in visual art. Accordingly, it was critical to create a no-failure environment, to support experimentation, and to focus on process instead of the final product. This set of environmental rules was essential to enabling participants to conceptualize their own success, as well as to engage with each other socially. Workshops were focused on themes such as place, belonging, and memory to promote mutual intergenerational conversations through the vehicle of collaborative and individual art projects. Within these activities, I aimed to both elevate the emotional well-being and decrease the social isolation of low-income older adults who may lack access to cultural or social activities. This work helped older adults to assert and integrate themselves as active participants in culture and society through the sharing of life stories and creative expression with others outside of their



Promoting understanding and well-being through intergenerational art experiences.

own generation. At the same time, university students increased their understanding of ageism and the aging process by developing a context for building empathy and understanding among age groups through creative processes.

Older participants valued giving advice to the younger participants, as they felt familiar with the particular stages of life students were experiencing. The older adults were able to "see themselves" in students, allowing the direct similarities between generations to become apparent (S. Peterson, personal communication, January 5, 2014). Older adults felt appreciated in sharing their life experiences and transmitting their collective knowledge to a younger generation. Throughout the workshop, the attitudes regarding aging that were held by many participants—of both generations—were affected by directed conversations relating to artmaking activities. Older adults re-emphasized their views on aging; these in turn had a positive impact on the younger individuals'



personal relationships to aging, along with where they each fit in the continuum of human life. Listening to the older adults' responses regarding their own aging experience, younger students were able to feel more comfortable with their own age and gained new perspectives on the realities of aging in American culture (B. Rico, personal communication, January 5, 2014).

Through cultivating creative intergenerational relationships and dialogue, professionals in the field of art education have a unique role to play in creating a caring and connected culture that values all stages of human development. By transforming social relationships through the vehicle of art, a culture can be sustained that is pertinent to all participants' lives, promoting the mutual understanding, overall health, and well-being of both younger and older individuals and communities. ■

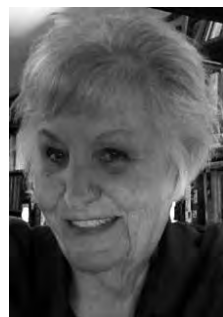
## RETIRED ART EDUCATORS AFFILIATE (RAEA)

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

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

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

**F**or over 40 years of teaching, Nan has demonstrated professional leadership and



organizational skills in many capacities: teaching art in both public and private schools at all levels; service as long-time Adjunct Faculty and Intern Coordinator at the University of Central Florida; writing for curriculum and advocacy publications,

including *NAEA Advisory*; serving as President of the Florida Art Education Association; presenting at state and national conferences; and conducting an array of staff development workshops for art specialists as well as classroom teachers. Along the way, she has garnered many national, regional, and state awards and grants. In short, Nan Williams is the personification of the Energizer battery. Even in retirement her vita "keeps on going and going and going"—hers is a vita with vitality!

**Eldon Katter**, NAEA President 1999-2001, said, "Thus, as an 'un-energized' retiree, I am doubly impressed by Nan's enthusiasm and continued commitment to advocacy, professional development, and community service. In my long memory there are few individuals who can match Nan's versatility, vitality, and enthusiasm for teaching and mentoring. She has always

had the ability to get things done efficiently with impressive results."

**Clem Pennington**, Retired Professor Art Ed. At Florida International University/Miami and FAEA Former President, said, "I have known Nan since she came to Orlando in 1973, soon after which she became involved with the local, state, regional, and national Art Education organizations. She has held offices in each and has given countless presentations and workshops during her career. Nan came from an art/music/theater background, making her a superb Art Educator. She became a leader in the Florida Art Education Association serving as President/Past President (1999-2003) along with many other positions on the FAEA Board of Directors. Her other offices, honors, awards, and achievements are a testament to her devotion to the profession and to the outstanding quality of her work."

**Bonnie B. Rushlow**, NAEA President 2007-2009, said, "I have known Nan for approximately 25 years and have always been impressed by her dedication to and hard work in the field of art education. For several years, Nan and I worked together on a number of NAEA Southeastern Division projects and in Delegates Assembly at NAEA Conventions. She made many worthwhile contributions to these initiatives, enthusiastically volunteered to work on a variety of committees, and provided expertise whenever she was asked to do so."

Nan has served as the President of the Florida Art Education Association, and held numerous other positions on the Association's Board of Directors. She was a member of the FAEA

Florida Assessment Task Force and has made presentations at the Florida state art conferences since 1983. Thirty years without missing a state conference is quite a feat!

Nan has received special recognition and a number of awards in her home state of Florida, and was recognized by NAEA as the National Elementary Division Art Educator in 1997 and the Southeastern Art Educator in 2009. In addition she served on the NAEA Board of Directors as the National Elementary Division Director 1999-2001, on the Art Education Editorial Review Board 1988-2002, and in Delegates Assembly 2001-2003. She has been a member of numerous state and national nominating and review committees for Convention proposals and awards. Nan has written for *NAEA Advisory* and most recently had an article, "Ties that Bind," accepted for publication in *School Arts Magazine*.

Congratulations to the Indiana University of Pennsylvania NAEA Student Chapter, Recipient



IUP NAEA Student Chapter members.

of the RAEA 2015 Outstanding Student Chapter Award.

President **Andrea Petrillo** reported, "Our chapter members are dedicated; though small in number our organization has been highly active throughout the academic year as students, professionals, and volunteers. More than half of our members have received departmental scholarships for their artist and academic portfolios, demonstrating their drive for excellence as students."

Chapter Advisor **Marissa McClure Sweeny** stated, "The chapter and its members are highly visible not only in campus, local, and regional communities, but also online via digital and social media. IUP is surrounded by several rural areas whose residents of all ages have less access to quality visual art programming. This, I believe, makes our NAEA student chapter's educational and advocacy efforts all the more essential and rewarding." ■



# UNITED STATES SOCIETY FOR EDUCATION THROUGH ART (USSEA)

<http://ussea.sdstate.org>

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

## First, I am very happy to recognize our 2015 USSEA Award recipients.

Edwin Ziegfeld International:  
**Dennis Atkinson**

Edwin Ziegfeld National: **Doug Blandy**

Edwin Ziegfeld Service Awards:  
**Patricia Belleville** and **Fatih Benzer**

Kenneth Marantz Fellows:  
**Marjorie Cohee Manifold**, **Deborah Smith-Shank**, and **Mary Stokrocki**

Second, I will take a moment to reflect on what I value as an artist, educator, and spiritualist as contemplation on fear-based educational paradigms. As I was meditating, clarity about just how much we are victims of a fear-based society became very obvious. My wife, who is also a spiritual leader, casually asked, "How do your spiritual behaviors impact your teaching?" I paused and reflected and discovered that my spiritual life was completely removed from my teaching practices. I was spiritually aligned in my studio and in my personal life but not in my classroom. Now, I am actively and happily seeking alignment and willing to review old thoughts and habits and *choose to change* what is no longer beneficial.

**As I spend a lot of time and energy in the educational environment, I now look for the positive aspects instead of the many negative challenges that can be found in the various classrooms and our personal lives.** My learned habits and tendencies were to find things that needed to be changed to

the positive and I worked diligently to see that happen. I was proud of that. I thought I was doing a good thing spending an excessive amount of time and personal resources to tackle the negative aspects of the educational system. But, instead, I was inadvertently an active participant in a negatively reinforced, no-win scenario. By holding up the mirror of self-reflection, it became clear that I must spend time and resources to find the positive aspects of education and enhance those instead of focusing on the negative, which by its very nature attracts more negativity—the simple philosophy of "like attracts like." Slowly, I have been able to switch the engrained habits of negatively focused reactions to embrace positive situations. This was a new way of being and not easy for me. Fortunately, these negative-to-positive changes are ongoing with no immediate end in sight. What I thought might be a quick and easy transition has opened an exciting newness to my lifestyle, artwork, and teaching. As the mirror revealed, I realized how I blindly operated in fear and negativity; by pointing at the many maladies of my educational experiences, I realized I was externalizing my faults to lay blame in any direction except inward. This awareness has shifted my relationships with my students, colleagues, and ultimately, with myself. I knew I had to treat people with respect and love. And, I knew that in order to do that I had to make significant changes in my thoughts and actions. Navajo Ceremonialist John Nelson told me that "the longest journey is from your heart

to your head." I'm beginning to understand that. And, I want my heart to lead the way in my teaching and learning environment, which now, is everywhere.

As you read this very brief thought-to-paper, I hope that the positive experiences, not the negative ones, will become the normal heart-centered living practices in your classroom, home, and community. But if you are like me, you will first have to instruct yourself before you are able to help others become active, positive, and heart-felt people. Imagine the freshness and excitement of an artist creating without fear and anxiety to lead to a pathway of heart-centered discoveries. For me, this has not been a quick and easy journey. Thankfully it is still unfolding.

**I hope this tiny nudge will encourage new pedagogical and curricular sequences to change the negative behaviors from the older systemic habits that are no longer beneficial.** Now, we can join together to discover and reinforce individual, personal, and heart-centered processes. It is important to me to celebrate being a heart-centered person, artist, and educator. And to discover other like-minded, creative people to share our mutual experiences.

In closing, I still worry about the insistent negatively reinforced messages we receive from all levels of bureaucracies, from the educational operations arriving from international, national, regional, and local agencies that operate in fear-based environments. I

believe we can change our behaviors that limit educational and social systems, which are fraught with negativity at every level from educational administration, to meeting the specific needs of our students, to high-stakes testing, and round-pegs-in-square-holes standards. As artists and educators, we can be the catalyst for change. I am eager to discover small seeds growing in many surprising new ways.

One tiny step is to join USSEA and share how we can help to improve our circumstances. ■

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Diane Gregory, CSAE Chair. Associate Professor of Art Education, Texas Woman's University, Denton, TX, email: dgregory@twu.edu

What is spirituality in Art Education? What does it look like in the art classroom?

As the new Chair of CSAE, I would like to invite everyone who reads this column to explore and share your thoughts about two important questions: What is spirituality? What does it look like in the art classroom? These are two questions that I am exploring in my undergraduate art education courses and would like you to share your thoughts with me.

Answering these two questions will be the dominant theme of the Caucus and this Column during my term in office. Please share your thoughts with me by emailing me at the address above. I hope to share some of your thoughts in this column in future issues. I also hope that your comments help our readers and Caucus members to expand, explore, and question our views about what constitutes the spiritual in art education. I believe having a strong, working, yet flexible definition, conception, or vision of Spirituality will help us move forward. I also hope that your comments help us explore the many ways we can explore spirituality with our students. Having a strong vision of effective and compelling spiritual practices can help us provide meaningful and relevant art education.

This semester in my undergraduate course, Approaches to Art Education, we are exploring and developing instructional units based upon the following books: *Understanding by Design* (2005), *Teaching Meaning in Art Making* (2001), *Rethinking*

*Curriculum in Art* (2005), *Studio Thinking 2* (2013), and *Differentiated Instruction in Art* (2014). My students have also been exploring the meaningful and compelling enduring ideas published in an inspiring website called Hand Held Art ([www.handheld-art.org](http://www.handheld-art.org)). I am hopeful that my students can develop meaningful, relevant, and spiritual instructional units. I am hopeful that through this approach I can help my students learn how to engage their future students in artmaking experiences that are deep, meaningful, thoughtful, and spiritual. I am hopeful I can show them how to plan art activities that engage their students in mindfulness practices, meditation, and journaling as a way to explore spiritual, artistic ideas deeply. I am also hopeful that I can show them how to help their future students develop artistic skills while exploring enduring ideas using the book *Studio Thinking 2* and helping them plan differentiated art lessons using the book *Differentiated Instruction in Art*. My goal is to help students learn about curriculum design and how to make their curriculums meaningful, relevant, and spiritual, as well as differentiated and skill-based. I see it as a balanced curriculum design approach.

This is the first time I have engaged my preservice art education students in curriculum design that has the hope of helping them learn how they can introduce their students to meaningful, relevant, spiritual, and enduring ideas. And at the same time, I hope to introduce students to differentiating instruction and focusing on skills. This is new territory for me. What are your thoughts? I invite your reactions and comments. ■

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NAEA is proud to launch the

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Educational institutions are faced with growing budget cuts that reduce support for professional learning. With your support, art educators can participate in NAEA's professional development programs, which foster leadership skills, encourage innovation, and improve teacher effectiveness.


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Call for Articles for the NAEA Advisory

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

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

**Submit a digital Word file to:** [advisory@arteducators.org](mailto:advisory@arteducators.org).

**See more at:** [www.arteducators.org/research/naea-advisory](http://www.arteducators.org/research/naea-advisory)

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## DESIGN ISSUES GROUP (DIG)

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

### Design Focus in the NAEA Convention 2015...

The Design Issues Group (DIG) is proud to have assumed a leadership role in the 2015 NAEA Convention: **The Art of Design: Form, Function, and the Future of Visual Arts Education**. This unique event was historically significant and the first time in NAEA history that the importance of design and Design Thinking was the thematic focus of an NAEA Convention.

**A special thanks** to the NAEA Program Chairs, Board, and Staff for making this possible—and to DIG members for their hard work and visionary contributions to make this Convention a huge success. DIG would also like to extend special thanks to the Association of Independent Colleges of Art and Design (AICAD), who joined NAEA to sponsor the **Design Live Learning Lab**, which provided NAEA Convention participants with a highly visible, dynamic opportunity to experience Design Thinking in a simulated art classroom, complemented by the engaging Design Engagement Pop Ups.

### DIG Membership

DIG has grown from a small group of NAEA members interested in Design in the Built Environment to its present scale and impact in expanding the scope of art education. Join this dynamic group committed to scaling up and promoting design in preK-12 art education programs.

### Congratulations...

Students from Olathe East Environmental Design program, led by Department Chair Barbara Nikoo-Manesh, traveled to Washington, DC, and won 3rd place in the SourceAmerica Design Challenge—a national engineering competition to design workplace technology for people with disabilities. They

won \$5,000 for the school's program, \$3,000 to split among their six team members, and \$1,000 for Southeast Enterprises—an organization which employs people with disabilities—with which they partnered to invent a device for a more productive work environment.

The Kansas City Design Learning Challenge 2015 was a huge success. The documentary movie is available on the DIG website to inspire challenges across the country.

### UPCOMING DESIGN EDUCATION EVENTS

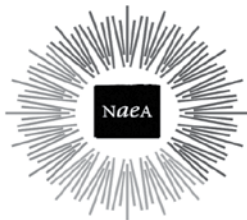
K-Higher Education Design Research Conference: June 28-30, 2015, Chicago, IL  
 The Design Research Society/CUMULUS/DESIGN-ED are joining together to sponsor the 2015 International Conference hosted by the School of the Art Institute in Chicago: [www.learnxdesign2015.com](http://www.learnxdesign2015.com)

This unique conference will be a forum for the exchange of ideas on teaching and research in design education. It will include presentations, hands-on workshops, and an experiential Live Learning Lab for participants to actively engage with design methodologies and tools for teaching. This conference is held every 2 years, with the first two held in Paris and Oslo.

### SummerStudio Design Thinking: July 13-17, 2015, Kansas City, MO

*Hosted by the Nelson-Atkins Art Museum*

**In partnership with Cooper Hewitt, Smithsonian Design Institute**



Building upon the success of NAEA's SummerVision professional learning opportunity, NAEA is pleased to announce SummerStudio Design Thinking

for Art Educators, 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," an inspiring example of new ideas and American creativity elegantly exemplified by the host site, the Nelson-Atkins Art Museum, in partnership with Cooper Hewitt Smithsonian Design Institute.

SummerStudio: Design Thinking promises to spark the imagination of art and design educators, administrators, and others who are encouraged to come in teams to 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."

SummerStudio will be led by prominent design educators; members of the NAEA Design Issues Group; and nationally known experts, including the Cooper Hewitt, Smithsonian Design Institute education team led by **Caroline Payson**, and prominent designer and educator **Jack Lew**, whose prestigious career included directorships with Disney and Electronic Arts, and award-winning Experience Design Director **Jacob Simons**; and outstanding "Lead Design Teachers" in the NAEF action research project, Art Education by Design: Creating Communities of Learners through Professional Development and Action Research, directed by Jan Norman. **Crayola is a contributing partner** to promote creative leadership in participating schools. Funds from the Hall Foundation will generously support facilities at the Nelson-Atkins Art Museum.

Summer Studio Design Thinking is designed to:

- **Support** the National Visual Arts Standards for art and design educators, teaching artists, and designers to incorporate Design Thinking into their art curriculum and community;
- **Cultivate** a national and international "Professional Learning Community in Design Education";
- **Promote** 21st-century skills that foster School to College and Career Readiness required by National Art Standards and the Common Core State Standards;
- **Engage** art and non-art educators in the creative problem-solving process of innovative Design Thinking;
- **Partner** with the Nelson-Atkins Art Museum and the Cooper Hewitt Smithsonian Design Institute, as well as internationally recognized design educators who will share and facilitate "learning by doing";
- **Explore** strategies to promote innovation by connecting business + culture + design; and
- **Continue** professional learning online and in webinars, utilizing the NAEA website, Facebook, and live support through "Lead Design Teachers" and other design experts.

## NAEA RESOURCES!



See more NAEA Resources at [www.arteducators.org/store](http://www.arteducators.org/store)  
 Order National Visual Arts and Media Arts Standards posters!



## 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

In the Summer issue, we'll tell you the good things that happened at the National Convention and the new ideas generated there. Meanwhile, in this issue, guest columnist Jeremy Blair shares a creative investigation into game design and research.

### Grand Theft AutoEthnography: Video Game Design for the Art Classroom

Guest columnist: Jeremy Michael Blair, Visiting Assistant Professor of Art Education, University of Georgia, [email address?]

In 2014, I began developing a method of arts-informed research for my middle school applied media art students in Savannah, Georgia, by fusing video game design with self-inquiry. One goal of the project was to encourage students to investigate self through game design and to appreciate game design as a visual art practice. Students used autoethnography as a self-inquiry methodology that structured the content and design of each game. Basic criteria to the project included drafting a self-research question, writing a short narrative investigating their question, and creating a video game that addresses and illustrates the discoveries made through their research. According to Cahnmann-Taylor and Siegesmund (2008), autoethnography is a merger between autobiography and ethnography that highlights the researcher and their own reflexivity and reflections as viable data. Matched with a compelling art form like video game design, autoethnography can customize research for each student, producing compelling results and processes.

Student autoethnographic video games revolved around a primary self-research question and established video game design as an artistic vehicle for self-inquiry. I organized this project so that students would have the opportunity to explore the history of video games, have critical discussions on

design and culture, and create narrative-based games that investigated impactful elements of their lives. When teaching the history of video games, I utilized videos published on YouTube that highlighted the evolution of gaming technologies and historical figures. These videos organically led into discussions on video games as culture.

After these discussions, I led the class through basic tutorials and experimentations with the free browser-based game design program Scratch. Scratch was developed at the MIT Media Lab in the late 2000s and allows learners to experiment by building together visual coding blocks to control pictures, sounds, and other elements (Lamb & Johnson, 2011). Scratch gives students a chance to play with their own personal content and express knowledge in new ways, creating deeper understandings (Daley, 2011). Once students had fully engaged in discussions and thoroughly experimented with Scratch, I individually met with each student in order to prepare them for their autoethnographic video games.

Through class discussions, students realized that personal experience could be viewed as data, which led to the development of thoughtful self-research questions. Students explored their questions with their newfound skills in Scratch and designed games that allowed each student to replay specific life moments in order to build further contextualization of self. Featured in this column are two select student works from my 6th-grade applied media arts course in 2014.

Dustin's game (see Figure 1) was inspired by the classic video game Pong and interactively depicts his fractured relationship with his older



Figure 1. Dustin, *My Life*, Scratch Game Design.



Figure 2. Josh, *Camping*, Scratch Game Design.

sisters. Dustin's self-research question was: "Who is the most important person in my life?" and through careful thought, Dustin discovered that his two older sisters were the most influential figures in his life. His sisters enjoyed teasing him and bullying him at home. Dustin illustrated this relationship by making his sisters tall and imposing barriers that his head would bounce off repeatedly. Playing Dustin's Pong-inspired game gave me a glimpse into his experiences and led to me to empathize with his situation at home.

Josh's game (see Figure 2) was based on his self-research question: "What is my favorite thing to do?" Josh discovered that camping was his favorite activity and decided to design a game that explores camping. The main objective of the game is to walk through the forest, collect sticks, and then make a fire. Walking through the forest was enjoyable. Animated birds fly above and sticks disappear as Josh's character walks across the bright green pixelated grass.

Autoethnographic video games enabled students to conduct self-research by designing and playing their own stories of origin, as

well as experiencing the lives of others. The key objective for this project was to explore a vehicle for self-research that could be beneficial and compelling to secondary students and to expand upon emerging methods of inquiry in the field of art education. Games can be chaotic and complex and the open-endedness and constraints of game design can lead to unique works that are potent with discovery and self. ■

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## CALL FOR PAPERS

### International Society for Education through Art (InSEA) E-book Publication

Editors: Ryan Shin, Maria Lim, Michelle Bae-Dimitriadis, and Oksun Lee

We believe that it is timely to provide an in-depth understanding of global issues through a cultural lens of a particular regional culture interacting and engaging with artistic and educational practices in various other global contexts, as well as in-between spaces of the local and the global.

This e-Book will explore diverse perspectives, practices, and pedagogical implications for art educators by emphasizing a notion of global, cultural awareness that is essential to both teaching art and visual culture in and beyond Korean cultural and geographic contexts.

We are looking for research papers, essays, or graphic novels that address some of the following pedagogical issues, perspectives, and practices, but are not limited to:

- Offer a conceptual foundation embracing philosophical, historical, sociological, and critical pedagogical approaches to understand and teach traditional Korean art as well as contemporary art and media practices in a broad perspective.
- Provide critical, social, cultural dialogue for pedagogical explorations for teaching about contemporary Korean art and artists who have explored critical issues such as cultural hybridity, immigration, mobility, border-crossing, or the struggle of diaspora.
- Explore the significances of contemporary Korean popular culture as epitomized in the recent Korean Wave (Han-Ryu) and its global impacts, which can address in-depth views about globalization as well as offer comprehensive applications of visual culture education to the international education field.
- Explore cross-cultural and intercultural research and/or practices showcasing critical exploration of cultural hybridity, consumption, power, and struggle, as well as documenting intercultural/cross-cultural journeys and pedagogical approaches through case studies in K-12 school and university settings.

Please send one-page abstract (300-500 words) or inquires by **April 15, 2015** via email: [koreanartvisualculture@gmail.com](mailto:koreanartvisualculture@gmail.com)

## CALL FOR PAPERS

### Artizein: Art and Teaching Journal

Sponsoring/host Institution: Southern Illinois University Carbondale

Deadline or End Date: 4/1/ 2015

#### Descriptions of the Opportunity:

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

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

#### Specific guidelines can be found on our webpage:

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

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

Peter London: [plondon@umassd.edu](mailto:plondon@umassd.edu)

Sally Gradle: [gradle@siu.edu](mailto:gradle@siu.edu)

Barbara Bickel: [bickel@siu.edu](mailto:bickel@siu.edu)



# 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](mailto: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](mailto:jennifer.motter@gmail.com)

This column is devoted to recognizing the activities and accomplishments of the WC Caucus at the 2015 NAEA Convention, from the past year, and to extend appreciation to the WC members and Board for all the work that they do on behalf of the Caucus.

## The WC Board

Co-Presidents: **Sheri Klein & Jennifer Motter** (2014-2016)

Past-Presidents: **Elizabeth Delacruz, Joanna Rees, & Karen Keifer-Boyd**

Presidents-Elect: **Linda Hoeptner-Poling** (2014-2016)

Treasurer: **Carrie Nordlund**

Membership Coordinator: **Pattie Chambers**

Conference Program Coordinator: **Michelle Bae-Dimitriadis**

Exhibition Coordinator: **Elizabeth Garber**

Web Coordinator: **Manisha Sharma**

Outreach Coordinators: **Olga Ivashkevich & Courtne Wolfgang**

Research Coordinators: **Lisa Kay & Marissa McClure**

Professional Development Coordinator: **Cynthia Bickley-Green**

Delegates Assembly Representative: **Ruth Starratt**

Archivist: **Julia Lindsey**



**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.*

## Convention Highlights

**WC Sponsored Sessions:** Thank you to all our WC presenting members for their time and sharing their research in the many intriguing WC sponsored NAEA sessions.

**WC Awards:** Join us in congratulating the recipients of the 2015 Women's Caucus Awards at the **WC Awards Ceremony**, on **Friday, March 27, 5:00-6:50 pm** (@ the Hilton, Kabacoff Room):

**Laurie Myers**, 2015 Carrie Nordlund PreK-12 Feminist Pedagogy Award

**Olga Ivashkevich**, 2015 Mary J. Rouse Award

**Elizabeth Garber**, 2015 June King McFee Award

**Melanie Buffington**, 2015 Kathy Connors Teaching Award

**Vesta Daniel**, 2015 Maryl Fletcher de Jong Service Award

**Lobby Activism:** Beyond the WC sessions, meetings, and events that reside within the formal protocol of the Convention, Lobby Activism serves as an informal forum for personal as political discussion and/action. Since 2008, people have gathered the first evening of the NAEA Convention in the hotel lobby, after a thematic prompt is discussed and developed by members of the NAEA WC executive board and others who contribute ideas. One of the outcomes of a past Lobby Session on violence is a 2014 publication: "Order from chaos: An arts-based approach to counteract trauma and violence," published in *Art Education*, 67(4), 31-36. Congratulations to authors **Alice Arnold** and **Lisa Kay**!

**2015 Lobby Activism:** Women's Caucus members have planned the 2015 Lobby Activism with the theme "(re)design Gender Codes" and the question "How do you (re)

design gender codes in your teaching, art, and life?" Bring friends or someone you just met to the Lobby session: **Thursday, March 26, 6:00-7:00 pm** (in the Lobby at Hilton Riverside New Orleans).

## Other Important NAEA Women's Caucus Convention Events

**Annual Women's Caucus Board Meeting**—All current members and new members are welcome! **Friday, March 27, 1:00-2:20pm** (Convention Center/Meeting Room R01/Second Level)

**Women's Caucus Breakfast with Regional Artist Speaker**—Nationally recognized interdisciplinary and New Orleans-based artist **Jan Gilbert** ([www.jangilbertart.com/wp/](http://www.jangilbertart.com/wp/)) will discuss her work. **Saturday March 28, 8:00-9:20am** (Convention Center/Meeting Room 214/Second Level)

**WC Juried Members Art Exhibition, Designed: Subject, Object, & Environment**—WC member/artists will speak about their work: **Saturday March 28, 11:00-11:50am** (Convention Center/Meeting Room 212/Second Level)

**Designing Transformative Experience: Women Art Educators Making Change**—WC Board members will lead focus-group sessions about: s/m/othering, (re)defining "selfies," art therapist/art educator collaborations, and refugee teens. **Saturday March 28, 4:30-5:50pm** (Convention Center/Meeting Room R01/Second Level)

## Highlights of WC Activities in Community and Outreach

### NAEA Research Commission Interactive Café

Beginning in the fall 2014, NAEA Research Commission sponsored events that included week-long chats and blogs on a variety of research topics, and some were hosted by WC members. To join current and future sessions or view past café sessions go to: <http://naearesearchcommission.hoop.la/>

**NAEA Webinar:** Two WC members, Kathy Marzilli Miraglia and Sara Wilson McKay, hosted and participated in the February 2015 Webinar, "Using the Power of Art and the Practices of Research to Impact Art Education in Your School and Community."

**Join or Renew Membership:** New members can now join at the Convention with Pattie Chambers, WC Membership. You can also renew online by logging in at <http://naeawc.net/membership.html> or calling NAEA at 800-299-8321. ■

## Share/Explore Through the WC Online Presence

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

**Website:** <http://naeawc.net>

**Facebook:** [www.facebook.com/groups/177480239379](http://www.facebook.com/groups/177480239379) — Please join us to post announcements and share ideas and resources.

## CALL FOR PAPERS

### 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.

**Submit proposals** at <http://naeawc.net/lobbysessions.html>

#### 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?"

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

2011: "A Time When ..."

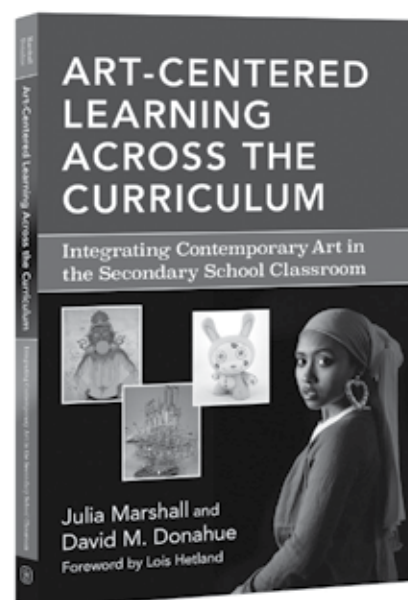
2010: "What is the Image of a Feminist in the Field of Art Education Today?"

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

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

Sally Gradle: [gradle@siu.edu](mailto:gradle@siu.edu)

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by **Julia Marshall** and **David M. Donahue**  
with contributions by Rick Ayers,  
Ruth Cossey, Steven D. Drouin,  
Lawrence Horvath, and  
Anne Thulson  
Foreword by Lois Hetland

208 pages / Paper, \$34.95  
over 90 photos and illustrations

**"I am so excited about this book! The visuals alone are enough to clue teachers in on ways that contemporary art can blow their curriculums open to become engaging, relevant vehicles for their students to ride across the 21st century."**

—From the Foreword by **Lois Hetland**  
co-author of *Studio Thinking*, 2nd Edition

**"This important text serves as a primer for fashioning the kinds of integrated curriculum frameworks required for success in today's global knowledge economy."**

—**James Haywood Rolling Jr.**  
Syracuse University

Drawing on ideas from Harvard Project Zero, this book will help teachers implement inquiry-based, substantive art integration across the curriculum. Subject-specific chapters include examples of contemporary art with explanations of how these works explore the fundamental concepts of the academic discipline. Appropriate for both art teachers and subject-area teachers, the book includes guidelines for developing art projects plus a free online supplement for meeting CCSS in English Language Arts.



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

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## The New Mexico Fine Arts Education Act (FAEA) Winter Meeting

(held February 12-13 in Santa Fe) was created and facilitated by a collaborative team of professionals from New Mexico Public School Districts and the New Mexico Public Education Department. This annual meeting updates all New Mexico public school elementary arts programs, along with 38 elementary charter schools arts programs, with peer-to-peer school arts professional development and networking through district arts coordinators, teachers, and administrators. The agenda is posted at: <http://ped.state.nm.us/Humanities/Arts/>

In addition to **New Mexico teacher and state-wide experts**, Scot Hockman—Education Associate for the Visual and Performing Arts at the South Carolina Department of Education, and SEADAE representative at-large—shared the South Carolina STEM/STEAM implementation continuums, which were developed by a collaborative team of statewide professionals who worked diligently to ensure expertise across the areas of science, technology, engineering, arts, and mathematics. “STEAM education provides an opportunity for students to experience science, technology, engineering, arts, and mathematics as they would in a career setting where all the components are infused in both creative expressions and problem solving situations based on [Arts] standards” (from the introduction to the South Carolina STEAM Implementation Continuum). The Design of the STEAM implementation continuum offers indicators for all levels,

elementary, middle, and secondary continuums. Indicators are designed to show the progression across levels of implementation: Emerging, Developing, Accomplishing, and Practicing.

Other **New Mexico expert presenters** were: Rex Jung, assistant professor of neurosurgery at the University of New Mexico, a research scientist at the Mind Research Network, and a practicing clinical neuropsychologist in Albuquerque, New Mexico; Michael Long, visual artist, writer, and educator with an MFA degree from the University of Colorado and a BFA degree from the College of Santa Fe, who studied painting at the Art Students League in New York and earned a Doctorate of Naturopathy from Clayton College of Natural Health; and Yann Lussiez, currently with the Legislative Finance Committee as a Program Evaluator providing programmatic and budgetary recommendations that improve performance and increase accountability for higher education and public schools, also an avid painter and photographer, a presenter on the relationship between social emotional learning and the arts, and a former K-12 art teacher.

**Collaborative Performances** were presented by Ferdi Serim, musician, educator, and IT program coordinator for the New Mexico Public Education Department; and Suzanne Teng, flutist, recording artist, composer, and teacher currently based in Los Angeles and Santa Fe. Suzanne has performed flute meditations at numerous major events with

spiritual leaders and writers such as Thich Nhat Hanh, Marianne Williamson, Deepak Chopra, Mathew Whyte, and Amachi; has been a featured performer at the National Flute Association Conventions; and has worked with a wide variety of artists and ensembles including the Boston Philharmonic, Los Angeles Pops Orchestra, Tito Puente, Kenny Loggins, Bavbatundi, Airto, Flora Purim, and The Dramatics.

The FAEA Winter Meeting was held at the **Museum of Indian Arts and Culture / Laboratory of Anthropology**, which strives to inspire appreciation and knowledge of the diverse native arts, histories, languages, and cultures of the southwest. The museum represents a modern native point of view in the changing gallery that has featured contemporary fiber art, jewelry, fashion, and comics. One of eight museums in the state operated by the New Mexico Department of Cultural Affairs, the museum is accredited by the American Alliance of Museums as part of the Museum of New Mexico system. Their Director is Della Warrior (Otor-Missouria), and their Events Coordinator is Angela Crespín.

The Museum of Indian Arts and Culture houses a major exhibition that documents the Southwest's indigenous communities and their challenging landscapes. **Here, Now and Always** includes more than 1,300 objects from the Museum's collection accompanied by poetry, story, song, and scholarly discussion.

Current exhibitions we were privileged to experience were: **Footprints: The Inspiration**

**and Influence of Allan Houser**, with his sculptures and those of 13 Native American artists whose lives he changed forever as their teacher; **Courage and Compassion: Native Women Sculpting Women**, featuring figures of women sculpted by seven American Indian women artists, contemporary in their approach but steeped in tradition; **Heartbeat: Music of the Native Southwest**, presenting over 100 objects relating to Southwestern Native dance and music, including a flute made by Grammy award-winning artist Robert Mirabal of Taos Pueblo; **The Buchsbaum Gallery of Southwest Pottery**, featuring each of the Pueblos of New Mexico and Arizona in a selection of pieces that represent the development of a community tradition; **Turquoise, Water, Sky: The Stone and Its Meaning**, which presents all aspects of the stone, from geology, mining, and history, to questions of authenticity and value; and **Indian Country: The Art of David Bradley**, with 32 works of art spanning his career, including paintings, mixed media works, and bronze sculptures.

The art, collaboration, and inspiration of 2 days spent in this creative and collective setting provided numerous avenues for participants to return to their schools and communities with new opportunities for their students. ■



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**HISTORY OF ART EDUCATION CONFERENCE 2015**  
NOVEMBER 19-22, 2015  
TEACHERS COLLEGE COLUMBIA UNIVERSITY

## HISTORY AND A PAST FORWARD

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

## CONFERENCE 2015

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

## FOCUS TOPICS

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

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



## COMMITTEE ON MULTIETHNIC CONCERNS (COMC)

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

**The 2015 National Art Education Association Convention is swiftly approaching and COMC has a lot in store for its members.**

As we approach the 35th Anniversary of the Committee on Multiethnic Concerns, I would like members to reflect on the foundational goals on which COMC was built and how these goals can transfer into the 21st century. What are some contemporary objectives that we can put in place that increases our membership, and our allies in the field? It is important to hear member voices and input as we work to maintain COMC's relevance and effectiveness as an inclusive NAEA issues group. As we consider contemporary issues surrounding

race relations in the US, it is quite clear that the need for an issues group such as COMC is very much necessary and still relevant, even after 35 years. It is my hope that COMC members can be leaders in continuing and initiating more conversations about race and equity in and through art education.

Please bring your reflections and ideas to the **COMC Business Meeting** on Thursday, March 26, 3:00-3:50pm. The meeting place is the Convention Center, Meeting Room 229, Second Level. We understand that there may be conflicts with other presentations or meetings; we welcome all who can attend.

In addition, please do not miss out on the **2015 J. Eugene Grigsby Award and Grace**

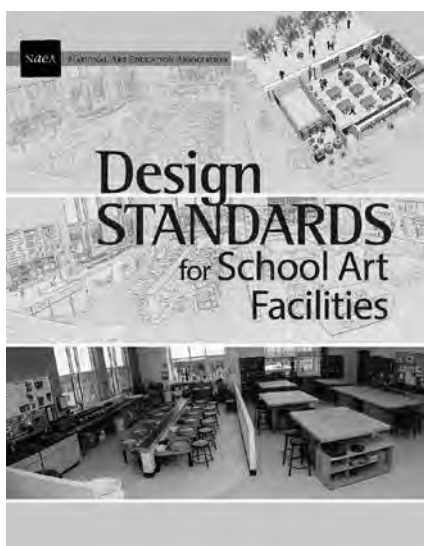
**Hampton Lecture Series event**. It is scheduled for Friday, March 27, 12:00-1:50pm. It will be held in the Convention Center, Meeting Room 205, Second Level.

Finally, I would like to acknowledge long-standing COMC member and social justice art education trailblazer **Vesta Daniel** for being awarded the **2015 Women's Caucus Maryl Fletcher de Jong Award**. Annually, this award is presented to a woman who has made noteworthy service contributions to art education as an advocate of equity for women and all people who encounter injustice. Daniel will make an acceptance speech and brief presentation during the **Women's Caucus Awards event** on Friday, March 27, 5:00-6:50pm. The

awards program will be held in the Hilton Hotel/Kabacoff Room/Riverside Building. We hope that you can make this event to support your fellow COMC member and applaud her wonderful accomplishment. Hearty congratulations, Vesta Daniel!

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

To become a member of COMC or renew your membership, please go to [www.arteducators.org/community/committees-issues-groups/comc](http://www.arteducators.org/community/committees-issues-groups/comc) for instructions. ■



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—*Design Standards Preface*

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NAEA and Crystal Bridges Museum of American Art jointly present an ongoing leadership training program that focuses on art educators.



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

**Juliann Dorff**, SNAE President. E-mail: [jdorff@kent.edu](mailto:jdorff@kent.edu)

**Lynne Horoschak**, SNAE Past President. E-mail: [lhroschak@moore.edu](mailto:lhroschak@moore.edu)

**By the time you read this, you will have had the opportunity to allow all the dancing sugar plums from the Convention settle in.** Insightful, informative presentations by SNAE members equip us with cutting edge resources and strategies to use to teach our students with disabilities. Listening to the research being conducted now arms us with ammunition to respond to the age old question “Why teach art?” and reminds us of the validity of our subject (which of course we know, but the research helps the Others know). The General and Super Sessions inspire and reconnect us to the greater art world beyond our own classroom. And, of course, meeting new artist/educators and renewing friendships reminds us that we are part of a greater body, which is influential in shaping the lives of children across the country, especially those with special needs. We continue to learn and adapt so all of our students will experience the thrill of success.

We were excited to announce the winners of the SNAE awards: the Beverly Levett Gerber Special Needs Lifetime Achievement Award went to **Sue Loesl** and the Peter Geisser Special Needs Art Educator Award went to **Margaret Miller**. Congratulations to them both!

This brings me to an important point. Most of us have students with special needs in our art classrooms. Maybe it is a student with a learning difference or a behavioral disorder or

perhaps a physical disability and we work with these students with the same passion as we do with those who do not have an IEP. SNAE wants to celebrate your outstanding contribution to the education of our students with disabilities. And to do this we need to hear from you. We need to celebrate your successes and pass on your achievements. Share the experience. Share the wealth. Get active in your state organization and fill that spot on the Board for Special Needs Representative. Nominate an art educator in your city or state who empowers children with special needs. Be active in SNAE. Send in proposals to your state conferences and National Conventions. Help us spread the word on best teaching and learning strategies and adaptations for our students with disabilities. Together we can improve the lives of students with special needs. Check out our website. Join SNAE. Send us your favorite resources. Visit: <http://specialneedsart.weebly.com>

We look forward to hearing from you! ■



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

**Ross Schlemmer**, Columnist, Assistant Professor, Edinboro University. E-mail: [rhschlemmer@gmail.com](mailto:rhschlemmer@gmail.com)

### Highlights from the 2015 New Orleans Convention

In my own work, I find myself incorporating critical social theory as a means to question the social and institutional discourses that shape art and education. It forces me to critically challenge the discourses that limit the possibilities.

Social theory addresses core concerns such as the nature of social life, the relationship between self and society, the structure of social institutions, and the possibilities for social transformation. In an educational context, social theory challenges the traditional means of knowledge production and reflects upon the significance of the visual arts in shaping both culture and society.

Social theory continues to be a growing voice within the field of art education, as evidenced by the over 25 CSTAE sessions in New Orleans! It was nice to see many familiar faces, but it was equally encouraging to see so many new names that are integrating social theory into their research, teaching, and artistic practices.

While discussions involving social theory often tend to be very philosophical, I was also pleased to see a growing trend toward translating theory into practice, and teachers sharing how social theory is affecting and shaping their teaching. That is the motive behind CSTAE's Digication e-Portfolio, which is designed to provide a wide range of teaching resources for those wanting to integrate social theory into their classrooms.

During the NAEA Convention, we were pleased to present this year's **CSTAE Graduate Research Awards** to Derek Fenner and Ahran Koo. **Derek Fenner** is a 3rd-year doctoral student at Mills College. He gave two presen-

tations: one focused on issues pertaining to juvenile justice, the other on a case study of youth within an arts-based PAR and utilizing the theories of Mari Ruti. **Ahran Koo** is a 2nd-year doctoral student at The Ohio State University whose presentation centered on community-based art education, specifically service-learning art programs in Korea.

This year's **CSTAE Theory in Practice Award** recipients were Laura Berkeley and Jody Boyer.

**Laura Berkeley** is a 3rd-year middle school art teacher in Dunkirk, New York; her presentation focused on how she engages middle schoolers in the curriculum design process using strategies from the field of creative studies. **Jody Boyer** is a 4th-year teacher at Norris Middle School in Omaha, Nebraska. Her two presentations—one on craftism and community service, the other connecting sustainability and public art—highlighted ways in which her students learn that artists can have an impact on the larger world.

CSTAE grants each of these awardees \$300 to support their travel to present at the convention. Congratulations, Derek, Ahran, Laura, and Jody! And Thank You to all members who lent support to the awards. Be sure to look for the call for applications in the fall.

Equally, the *Journal of Social Theory in Art Education* serves to extend the discourse beyond—and between—conventions. Be sure to look for the coming issue of the *JSTAE* Volume 25, *Reframing Fail(lure)*. In this issue, authors attempt to question how we define failure, and think through the possibilities that arise from failure. They explore the reframing of methods, philosophies, and strategies that embrace failure in an art and educational context, and address significant questions, such as:

What is the value of reflecting on our shortcomings in the classroom and in the studio? Does our field provide opportunities and platforms for challenging commonly held views on failure? And, can we use failure to foster resilience and to teach students, aspiring teachers, and budding artists how to cope with ambiguity and tolerate the uncertainties of our endeavors in the classroom, at the computer, in the studio, and in life?

As demonstrated by the *JSTAE*, which is the official journal of CSATE, applying social theory becomes purposeful when looking for discursive spaces through which individuals might find the resources for resisting and changing the normative structures of both society and educational institutions. Be sure to be on the lookout for future calls for papers.

In other news from New Orleans, the Convention marked **Alice Pennisi's** transition from the office of Coordinator of CSATE to Past Coordinator. **Aaron Knochel** officially steps into the role of Coordinator from his 2-year seat as Coordinator-Elect. We thank Alice for her leadership for the past 2 years, which she embraced with critical thinking, a generous outlook, and good humor. We are grateful to all of our officers!

### So, what's next?

Believe it or not, it's already time to start thinking about next year's Convention in Chicago—the deadline for submitting proposals is coming up soon. So reflect upon what you've seen and heard in New Orleans, and then start thinking about how you might become an active voice within the Caucus of Social Theory in Art Education. ■

Be sure to check out CSTAE Online:

### CSTAE Online

**Website:** [www.cstae.org](http://www.cstae.org)

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

**JSTAE:** [www.jstae.org](http://www.jstae.org)

**Twitter:** [@cstaenaea](https://twitter.com/cstaenaea)

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

**CSTAE Coordinator:** Aaron Knochel, Assistant Professor, SUNY New Paltz. E-mail: [aaronknochel@gmail.com](mailto:aaronknochel@gmail.com)



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# COMMUNITY ARTS CAUCUS (CAC)

Ross Schlemmer, CAC Past President. Assistant Professor at Edinboro University. E-mail: [rhschlemmer@gmail.com](mailto:rhschlemmer@gmail.com)

As one Convention draws to a close, we already find ourselves gearing up for the next—which means, the proposal deadline for the 2016 NAEA National Convention in Chicago is right around the corner. With that in mind, below are some items for consideration.

## Submitting Proposals to CAC

After seeing many wonderful sessions during the New Orleans Convention, I realize there is still some confusion between the Community Arts Caucus and the more general category of “Community Arts.”

NAEA is committed to increasing the involvement of many constituencies in art education within NAEA—including that of people who self-identify or are often grouped under the heading “Community Arts.” The significance of this category is bigger than any one issues group, as there may be many different interpretations of this term. As there are different perspectives of what constitutes high-quality community arts practice, multiple points-of-view must be represented.

Consequently, the first Community Arts category listed is a more general category (such as Elementary, Secondary, Higher Ed, etc.) that includes all “outside of school or museum” art education. It serves as a category in which all who work in settings they define as “the community” can submit proposals—not just members of our Community Arts Caucus or those who share a similar focus. The Community Arts Caucus (CAC) is an issues group with the goal of shaping the discourse and direction of the field of Community

Arts. The CAC is committed to defining and evolving the theory and practice of quality community arts that has connections to dialogical pedagogy and socially engaged practices. We emphasize such practices as Service-Learning, Community-Based Art Education, Social Justice, Socially Engaged Art, and Art as Social Practice, just to name a few.

We believe that community art is generated within the community—and that its purpose is to identify and investigate generative themes in a community and/or celebrate and commemorate the life experiences of a community. Thus, our decision making for proposals can be focused on our emerging understanding of the intertwining aesthetic, social, and political implications of community arts practice, as well as defining a thematic orientation for all presentations in a given year. We are particularly interested in hearing from more teachers, community arts practitioners, and non-profit agencies that share a similar vision.

Please keep this in mind in the future as you decide under which category you wish to propose. We will continue to create discursive spaces as we explore diverse perspectives and emerging practices both here, through our columns, and during next year’s Convention. We are working for greater support of the work of community arts practitioners and researchers within the field of art education, and to encourage the advancement of art education outside of schools, in community settings, and for school-community partnerships.

## The CAC Travel Award

Each year, the Community Arts Caucus (CAC) invites individuals to apply for the CAC Travel Award, which is designed to encourage and support the attendance and participation of deserving students, teachers, or community arts practitioners by helping the recipient pay for costs to attend the NAEA National Convention.

In New Orleans, we were thrilled to present Hyunju Kim as the winner of the 2015 CAC Travel Award. Hyunju Kim is a PhD student at The Ohio State University whose research focuses upon using community art to build inter-ethnic relationships and to help establish a healthy community in the Columbus, OH, area. I would also like to thank our membership whose dues helped make this award possible.

Look for the call for applications in January. In addition to the Travel Award, finalists are invited back to a future NAEA National Convention to present their work in conjunction with CAC-sponsored forums for emerging scholars and practitioners in the field.

Why do we bring this up now? Because you will receive more points toward your application of the Travel Award if your proposal is submitted through the Community Arts Caucus. You will also receive additional points if you are a member of the CAC.

## Joining Our Caucus

We are always seeking new members to join our caucus. We are hoping that you will take this time to become a member and pass

this information along to friends, peers, and colleagues. We are a young and growing caucus, and—with new paying members—will have a stronger capacity for community involvement within NAEA.

To join or renew your membership, please visit and login to: [https://members.arteducators.org/naeassa/ssauthmain.login\\_page](https://members.arteducators.org/naeassa/ssauthmain.login_page). If you are joining as a new member, once logged in to the NAEA website, 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, offer workshops and field trips to community organizations in NAEA National Convention host cities, and ultimately publish an online, community-based journal. It is only through your active participation that we are able to grow and offer our membership benefits. ■



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—Christina Imbro, 2014, Grade 11  
 Wantagh High School, Wantagh, NY

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—Irene Thraen-Borowski, Art Educator  
 Jo Daviess Carroll Area Vocational Center, Elizabeth, IL



## Have a Research Question?

## ??? Ask A Fellow ???

NAEA's Distinguished Fellows are members who are recognized for their service to NAEA and to their profession.

“The information and tips that I received from Ask A Fellow had a defining impact on my research paper and presentation. The responses I received were insightful and directive. I was given advice about using a book that turned out to be one of the most important sources I used. A variety of people volunteered their time to meet my needs as a researcher and this was really incredible. My final product, a presentation to the Ontario Council of Exceptional Children's annual conference in Niagara Falls, was a reflection of the input I received through the Ask A Fellow program. I still intend to present this work to more teachers here in Ontario. As a Canadian, I felt especially honoured to be offered the support of American educators. It was a privilege to have the opportunity to use the Ask A Fellow program.

When I reflected on my research project for the Ontario Secondary School Teacher's Federation (OSSTF), I recognized that NAEA's Ask A Fellow service really was the gateway that allowed me to successfully engage in and complete that work. Your member Fellows identified key resources and generously shared their time and expertise. The service was pivotal to the success of my visual arts research project. I would encourage others in visual arts education to utilize this important NAEA resource.”

—Natalie Mathews, Secondary School Visual Arts Special Education Teacher,  
 West Credit Secondary School, Mississauga, Ontario, Canada

**[www.arteducators.org/contact-us/ask-us-a-question](http://www.arteducators.org/contact-us/ask-us-a-question)**



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