

NATIONAL
ART EDUCATION
ASSOCIATION

News

A Publication of the National Art Education Association

Vol. 58, No. 1 | February/March 2016

LEAD! Share Your Vision for Art Education

**2016 NAEA
National
Convention:
Chicago!**

REGISTER ONSITE!

“Leadership does not require a label. No one needs to give you permission to lead. You do not have to wait until you are the ‘top dog’ to enact change in your organization.”
—Middle Division Column

ESSA Passage Updates

Call for Board Nominations

2016 NAEA Award Recipients



Cloud Gate, designed by Anish Kapoor, in Chicago's Millennium Park. Photograph by Judith Fowler.



“As an art educator in higher education for over 40 years in Missouri schools, I feel blessed to have helped many K-12 art teachers find their passion and career in teaching. I now manage three art studios in Springfield, Joplin, and Carthage, Missouri, where I work on paintings as small as 16” x 16” to works 6’ x 8’ or larger.

When not painting or taking photographs, I enjoy working with my two horses and managing a small stable. As a registered Art Therapist, I also present art therapy workshops at the studio-gallery in Carthage.

After Hurricanes Katrina and Rita, I organized an ‘Art Rescue’ program called Art On Wheels—Missouri (www.artonwheels-missouri.net) which focuses on providing art therapy and therapeutic art workshops for children and adults in the aftermath of natural disasters. This program also donates art supplies to schools and non-profit organizations during the recovery process from a disaster.”

—NAEA member Judith Fowler, retired Emeritus Professor of
Art Education and Studio Art, Missouri State University



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Deadline for submitting material for *NAEA News* June/July issue is March 25.

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

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



Submissions for
June/July *NAEA News*
are due March 25.

For ADVERTISING, please contact

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Members, access PAST ISSUES from
the current digital edition of *NAEA News*
by logging into the NAEA website:
www.arteducators.org.

NAEA Call For Nominations

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

President-Elect and Division Directors-Elect: (Elementary, Middle Level, Secondary, Higher Education, Preservice, Museum Education, and Supervision/Administration).

The President serves for a total of 6 years: 2 years each as President-Elect, President, and Past President. Candidates nominated for this primary leadership position must be members in good standing who have held active membership in the Association during the past 4 years. The term as Elect would begin at the conclusion of the 2017 NAEA National Convention in New York, March 2017, and continue until after the 2019 NAEA National Convention. At that point the candidate selected as Elect would become President from March 2019 through March 2021.

Division Directors serve 4 years—2 years as Division Director-Elect and 2 years as Division Director. To be eligible for nomination for these leadership positions, individuals must be active NAEA members and must be certified and/or licensed within the job-alike division and employed within the job-alike category. Individuals nominated for Preservice must be enrolled in an undergraduate or graduate program of study, spending 51% of the time as a student.

Terms as Elects would begin at the conclusion of the 2017 NAEA National Convention in New York, March 2017, and continue until after the 2019 NAEA National Convention. At that point, the candidate selected as Elect would become the Director from March 2019 through March 2021.

The Nominating Committee invites NAEA members to submit qualified names for consideration. The following comprise a complete nomination packet that must be received postmarked by July 1, 2016, in order to be considered for nomination:

Completed Nomination Vita and Consent to Serve forms:
www.arteducators.org/membership

- A letter of support written by the Nominator

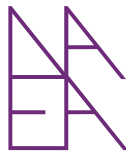
Submit complete nomination packets to: elections@arteducators.org (preferred method) or NAEA Nominating Committee Chair: 901 Prince Street, Alexandria, VA 22314.

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

REFRESHED LOGO FOR NAEA

NAEA's logo was analyzed and redesigned, in tandem with a new website design, by Threespot Media of Washington, DC. This new mark, selected by the NAEA Board of Directors, exemplifies NAEA's commitment to advancing excellence in education. The intersecting letters represent the connections that unite all members in the power of art through learning, research, and advocacy. This interconnection symbolizes NAEA's collaborative spirit and shared vision to foster and develop the creative potential within all humans.

The new website, under development now, and slated to launch mid-February, is designed to convey the creativity and liveliness of the organization. The website's features, functionality, and usability have been updated to reflect the latest technologies and user experience best practices. By working with NAEA staff and stakeholders, Threespot has created a digital presence that supports NAEA's vision of advancing visual arts to fulfill human potential and promote global understanding.



LEAD! Share Your Vision for Art Education!

One of the most rewarding aspects of serving as President of our Association is the opportunity to join members and participate with them in a variety of experiences. These include a wide range of professional development events as well as art advocacy opportunities.

Most recently I was invited to join California Art Education Association members for their Art Advocacy visit to their General Assembly. Several hundred NAEA/CAEA members gathered on the steps of the state capitol building and then visited with their representatives to promote visual arts education for their schools. There were art educators everywhere in the building. It was an impressive activity for the participants, who felt empowered by visiting their state representatives in such large numbers. The building was alive with the energy of art educators, complemented by a building display of local student artwork.

Leadership takes many forms in our profession. Directly advocating with those who fund and shape our education programs is just one example. As I have traveled and promoted the value of art education I have gathered a collection of tips I'd like to share—use them for your next advocacy efforts with legislators. This is what I have learned:

- **Arrange face-to-face meetings;** this is always better than an e-mail or a phone call.
- **Make an appointment** and be on time.
- **Don't give up**—if you are not able to talk with your representative, speak with their staff member. Your legislative representative will get your message.
- **Plan ahead** and know what you are going to say so that you cover your points within your allocated appointment time.
- **Describe the impact of the arts** on your community and try to include a personal story.
- **Focus on the local impact on children.** Include such things as the number of jobs the arts create, and positive social and economic benefits. Leave written facts, if possible, for them to reference later.
- **Be proactive and student-centered.** Do not take the approach of an adversary—it's not about you. It's about the students and how they benefit from art education.
- **Always remember** to thank your representative for any past support as well as for future support.
- **Extend a personal invitation** to your legislator to attend any upcoming arts events and offer to display student art in their office or building if you are not already doing so.

- **Finally, follow up** your visit with a personal thank you note that summarizes your points. Your representative is busy and hears from many constituents, and this simple but thoughtful gesture is a reminder that you recognize how valuable their time is. It also highlights your message of how critical art education is to your students.

Remember, this is **your** area of expertise and you are sharing valuable information while you are asking for their support.

For additional tips and relevant advocacy data **visit the Advocacy page** located on our NAEA website (www.arteducators.org/advocacy). It contains links to valuable resources and research-based information supporting the importance of art education for all students.

The future of art education depends on you and your leadership! We need to be great art educators inside the art room, but we also need to be great champions of arts education in the community. It is through the leadership and professionalism of art educators at the grassroots level that our art education community gains momentum. That momentum allows us to grow stronger so that we can advance our mission and our shared vision for visual arts education.

The National Art Education Association was created to advance art education by **amplifying** our collective voices. Together, through our collective action in advocacy, education, professional development, and information sharing, we build on our momentum. Come and join your colleagues face-to-face in Chicago for the 2016 NAEA National Convention! We will explore the many facets of Art Education Leadership, amplify our collective message promoting Visual Arts Education, and celebrate leadership across our community. Through NAEA's rich history we have done much to further our mission advancing visual arts education to fulfill human potential and promote global understanding. But much remains to be done, and our successes are dependent upon you! Join your colleagues, add your voice, and **Share Your Vision for Art Education!** ■



California Art Education Association members at state capitol for Art Advocacy visit.



Patricia Franklin, President

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

Elect: George Szekely, DGS/Professor, University of Kentucky, 827 Brookhill Dr., Lexington, KY 40502.
Georgeszekely111@gmail.com



CLICK

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!

EVENTS!

National Convention! Lead! Share Your Vision for Art Education! Don't miss the 2016 NAEA National Convention, March 17-19, in Chicago, IL. Register onsite in Chicago—see full session listings and latest updates. www.arteducators.org/convention

2016 NAEA National Leadership Conference, July 27-30, 2016, Arlington, VA. Designed to inform and engage visual arts educators in the artistry of leadership. Experience 4 days of stimulating conversation and creative processes against the landscape of our nation's capital. Limited to 150 participants. www.arteducators.org/conferences

Join the **NAEA Delegation to South Africa** led by President Patricia (Pat) Franklin for the purpose of researching arts education, October 8-15, 2016.

NAEA SummerVision DC: July 5-8, 2016, Washington, DC.

See page 40 for more professional learning opportunities.

NAEA Webinar Series. Watch for upcoming webinars, and view archives on Implementing the New Visual Arts Standards and research topics. www.arteducators.org/webinars

SOCIAL NETWORKING!

Check out all the possibilities to connect!
www.arteducators.org/socialnetworking



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? Visit your state association website.

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

Monthly Mentor Blog. New topics are introduced by a different award-winning educator each month.

NAHS Link. Microsite dedicated to NAHS sponsors and their students www.arteducators.org/nahs

NAHS Student Artwork Gallery. More than 10,000 images of NAHS and NJAHS member artwork. Student work also featured in the digital NAHS News and on Pinterest at www.pinterest.com/arteducators

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. www.artsonia.com/naea/paywithfunds.asp

Member Directory and NAHS Sponsor Directory. www.arteducators.org/directory

NEWS!

ESEA Reauthorization—Every Student Succeeds Act (ESSA)—passed into law. See updates. www.arteducators.org/esea (See page 8)

ADVOCACY!

www.arteducators.org/advocacy

Arts Education for America's Students: A Shared Endeavor. View the document, diagram, and press release. <http://ow.ly/urcSY>

See **NAEA Adopted Position Statements** as of April 2015. www.arteducators.org/statements

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

Art Matters! Advocate the importance of visual arts education with t-shirts, aprons, tote bags, stickers, and luggage tags. www.arteducators.org/store

LEARN + TOOLS!

Virtual Art Educators: Online Professional Learning. Access premier professional learning opportunities from anywhere in the world. Choose from live and archived webinars, sessions, workshops, and more to create your ideal experience. virtual.arteducators.org

New Art Standards Toolbox App—free to NAEA members! View the National Visual Arts Standards; add state and local standards easily; access the Lesson Planner, Unit Designer, and templates; export, add, update, save, print, and share Standards-based units; assess student work using the Proficiency-Based Scoring Tool; upload, view, and print student work; and build class lists. naeaapp.com

Webinar Resources: Implementing the new Visual Arts Standards. Access the archived recordings, PowerPoint presentations, and transcripts from past webinars: virtual.arteducators.org

Books! Practical curriculum resources for your classes and your classroom. www.arteducators.org/store

National Visual Arts Standards Posters. Order posters for your classroom and colleagues. www.arteducators.org/store

Download NAEA Resources Catalog! www.arteducators.org/catalog

RESEARCH!

Studies in Art Education

Subscribers: Access digital editions with your NAEA-registered e-mail address.

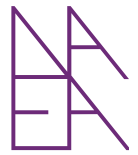
www.arteducators.org

Members: Subscribe online here: www.arteducators.org/subscribe

Digital Archives for Members. Check out digital editions and archives for *Art Education* and *NAEA News!* Log into www.arteducators.org

Research Commission Microsite. The NAEA Research Commission works to meet the ongoing research needs of the visual arts education field. www.arteducators.org/research/commission

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



Cleansing the Palette

From an art educator's perspective, in this "Year of the User Experience," it's relatively easy to think of our students as users whose art experience is, in large part, in our hands.

But let's shift our thoughts for a moment—and think about ourselves as users. How does our experience of art and the many facets of art education influence our own ability to optimize impact in the art room and in the homes and communities where our students live? What does it mean to be a member of a vibrant professional community that shares your passion for art—for teaching and learning? A community that causes you to rethink all you know—to think in new and different ways, to explore the forces that shape society, education and organizations, and to see art education through a variety of lenses.

And because the 2016 NAEA National Convention is just around the corner, let's be even more specific—how might your experience of this epic event effect your future as an art educator? Here are a few thoughts from the art educator-user perspective.

Consider the theme: Lead! Share Your Vision for Art Education. How do you define leadership? And how do you experience the Convention through the actions of a leader? Does it mean finding sessions that are familiar or perhaps those that focus on leadership? Or might it mean using all of the raw material, the passion, the talent, the intellectual capital that is the heart and soul of the NAEA National Convention to design your own unique experience in new and unfamiliar ways? Does "Lead!" mean to actively seek out and engage with presenters rather than just reflecting upon their presentations? Does it mean to intentionally explore topics and sessions that may be outside your comfort zone? Does it mean NAEA encourages members to give thought to their own vision for art education and put it out to mingle and synergize with all the other visions for the future of our profession and our field?

And what about the unique opportunities that happen only as a result of face-to-face interactions that evolve from a chance conversation where you learn about yourself through the experiences of others? How do you create a plan for exploring Chicago's many arts rich offerings; and for sharing your insights with our own renowned art education thought leaders (there are many) as well as other dynamic leaders who have also gained recognition for their innovative work worldwide?

To spark your intellectual curiosity, Jean Houston is considered one of the most evocative teachers aligning the

human spirit, potential, and action with the needs of the time. Known globally through her work in more than 40 cultures, Houston's lifetime passion is to encourage inherent possibilities, visions, and capacities that lie within each person—each community—and translate possibilities into positive action. Her talks are legendary for their ability to inspire, inform, and move individuals to action.

What does it mean to be a member of a vibrant professional community that shares your passion for art—for teaching and learning?

Imagine what you might experience at the hands of Bill Strickland, a MacArthur "Genius," who is considered a master innovator in the field of community activism, and is renowned for originating the Manchester Craftsman Guild. Born in Pittsburgh, he grew up on the North Side during the Civil Rights era and was, by his own admission, detached from life. His story about the art teacher who saw his potential and impacted his life as a future leader is also a story about art educators who lead by nurturing leadership potential among their students.

Reflect upon your own experiences as Patricia Franklin shares lessons learned throughout her distinguished career and over this past year **leading leaders** as President of NAEA. Join Pat and the NAEA Board of Directors in celebrating the 2016 Art Educator Award honorees—art educators recognized by their peers for their commitment to service and achievement in art education.

And as you visit the studios of Chicago artists and peruse the annual Artisans Gallery, what can you learn about your own work as an artist, leader, and educator that provides new insight and new direction for continued growth and discovery of your own potential?

I am certain whatever you experience, your work as an art educator will become more immediate, more personal, and more responsive. **See you in Chicago!** ■



Deborah B. Reeve, EdD, Executive Director

NAEA, 901 Prince St., Alexandria, VA 22314. dreeve@arteducators.org



2016 NAEA National Convention is Almost Here!



"I firmly believe that all human beings have access to extraordinary energies and powers. Judging from accounts of mystical experience, heightened creativity, or exceptional performance by athletes and artists, we harbor a greater life than we know."

—Jean Houston, 2016 NAEA Convention Keynote

Jean Houston will open the 2016 National Art Education Association National Convention on Thursday, March 17, at the McCormick Convention Center in Downtown Chicago. Her powerful message about the strength and potential of human capacity will set the tone for the 3-day Convention and its theme: **LEAD! Share Your Vision for Art Education.**

To close out the Convention on Saturday, March 19, William Strickland will deliver his keynote message about making the impossible possible and the power of the arts to inspire humans, especially youth.

Between these two inspiring speakers are nearly another thousand workshops, sessions, speakers, and events designed to offer unique opportunities for you to collaborate with—and learn from—other professionals in the field, as well as share your own school or district successes.

It takes an amazing team with extraordinary energies to pull off a Convention of this size and magnitude. The local committee led by Anne Becker and Laura Milas were instrumental in setting the tone for Convention. The talents and hard work of Karen Popovich, Jerry Steff, Steve Ciampaglia, Eryn Blaser, Greg Petecki, Melissa Richter, and Becky Blaine will be evident as you partake in the many activities planned for attendees. Additionally, I thank several other key planning volunteers including Heidi O'Hanley, Chris Sykora, John Zilewicz, Josh Shearer, Jeanette Thompson, Kelly Gross, John Grice, Jen Baker, Kathryn Hillyer, Joan Mills, and Judy Doeblér. And I know we will have many more Illinois Art Education Association member volunteers who will contribute to making the National Convention a success. I also appreciate the amazing knowledge, skills, and support of NAEA leadership and staff including Deborah Reeve, Kathy Duse, Melanie Dixon, Krista Brooke, and others who have guided our team over the last few months. Kudos to the entire 2016 Chicago Team!

Plan to attend—be part of hundreds of presentations, workshops, artist series sessions, and super sessions by many artist-art educator-leaders from across the country and the world. Take some time to enjoy the city and all it has to offer Convention attendees—an amazing and vibrant art scene and culture!

"Success is the point where your most authentic talents, passion, values, and experiences intersect with the chance to contribute to some greater good."

—William Strickland,

2016 NAEA National Convention Keynote

Looking forward to seeing

Everyone

At the best and most impactful art education

Development in the world!

—Bob Reeker,

2016 NAEA National Convention Program Coordinator

NAEA Distinguished Fellows Name Class of 2016

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 2016 will be inducted at the 2016 NAEA National Convention in Chicago during the Second General Session on Friday, March 18, 2016.

Congratulations to:



David Pariser
Concordia University, Quebec



Patsy Parker
Norfolk, Virginia

2016 National Convention Session

Massive Open Online Courses (MOOCs), Flipped, and Asynchronous Learning: The Online Museum



Many art teachers take advantage of the rich curriculum resources that art museums provide to enhance their classroom and studio teaching. Art museums have a long history of extending their collections beyond the traditional museum walls and into the K-12 classroom through lantern slides, traveling collections, poster prints and more recently, with digital resources available anytime to anyone with an Internet connection. But these initiatives were primarily a peripheral support to traditional classroom and studio teaching.

Recent policy trends and technological innovations have enabled museums to move from a peripheral curricular supplement to providing in-depth instruction. At the 2016 NAEA National Convention, this topic is explored in MOOCs, Flipped, and Asynchronous Learning: The Online Museum, a session that explores three different models of online learning. The Museum of Modern Art partnered with MOOC (Massive Open Online Course) provider Coursera to offer MOOCs that have reached over 60,000 teachers and also lifelong learners across the globe. The North Carolina Museum of Art developed a "flipped" model, where student engaged with each other and the museum online before and after the museum visit. Crystal Bridges Museum of American Art developed a for-credit online course for high school students to receive a fine arts credit and will train teachers across the nation to teach the course at no charge.

These approaches enable art museums to expand their reach in ways previously impossible. But, our efforts are only effective if we have successful partners in the form of talented art teachers. At this session, teachers can learn how they can best leverage these online initiatives, and even learn how to become certified to teach Crystal Bridges' online course. Working with art teachers, art museums have the potential to ensure that every student across the country has access to high quality arts education and object-based learning.



Crystal Bridges Museum of American Art has created two online courses for high school students. Learn about how you can offer these courses to your students at the 2016 NAEA National Convention.

Don't Miss Free or Discounted Admission at These Chicago Art Museums!



Art Institute of Chicago

www.artic.edu
111 S. Michigan Ave.
FREE admission for Convention attendees*
(regular admission: \$23)
Open Fri–Wed 10:30am–5pm, Thurs 10:30am–8pm

Intuit: The Center for Intuitive and Outsider Art

www.art.org
756 N. Milwaukee Ave.
FREE admission for Convention attendees*
(regular admission: \$5)
Open Tues–Sat 11am–6pm, Thurs 11am–7:30pm, Sun 12–5pm

Loyola University Museum of Art

www.luc.edu/luma
820 N. Michigan Ave.
FREE admission for Convention attendees*
(regular admission: \$8)
Open Tues 11am–8pm, Wed–Sun 11am–6pm

Chicago History Museum

www.chicagohistory.org
1601 N. Clark St.
Discounted rate of \$10 for Convention attendees*
(regular admission: \$14)
Open Mon–Sat 9:30am–4:30pm, Sun 12:00–5:00pm

Museum of Contemporary Art

www.mcachicago.org
220 E. Chicago Ave.
Discounted rate of \$5 for Convention attendees*
(regular admission: \$12), plus 10% off MCA store merchandise or 15% off MCA membership during Convention
Open Tues 10am–8pm, Wed–Sun 10am–5pm

National Hellenic Museum of Chicago

www.nationalhellenicmuseum.org
333 S. Halsted St.
Discounted rate of \$5 for Convention attendees*
(regular admission: \$10)
Open Mon, Wed, Fri 10am–5pm; Thurs 10am–8pm; Sat, Sun 11am–5pm (closed Tues)

*Discount stipulations: In order to receive the discounted/free admission on March 17-19, you must present your Convention badge.

The following museums already have free admission, and welcome NAEA Convention attendees:

Smart Museum of Art

<https://smartmuseum.uchicago.edu>
5550 S. Greenwood Ave.

DePaul Art Museum

<http://museums.depaul.edu>
935 W. Fullerton Ave.

ISM Chicago Gallery & Illinois Artisans Shop

<http://www.museum.state.il.us/ismsites/chicago/>
100 W. Randolph, 2nd Floor

Latvian Folk Art Museum

<http://chicagolatvianassociation.com/aboutus/museum>
4146 N. Elston Ave

National Mexican Museum of Art

<http://www.nationalmuseumofmexicanart.org>
1852 W. 19th St.

National Veterans Art Museum

<http://www.nvam.org>
4041 N. Milwaukee Ave # 2

Oriental Institute, University of Chicago

<https://oi.uchicago.edu/museum-exhibits>
1155 East 58th Street

Sullivan Galleries and Betty Rymer Gallery

www.saic.edu/sullivangalleries
33 S. State St., 7th Floor



ESEA Reauthorization is finalized as Every Student Succeeds Act (ESSA)

On Thursday, December 10, 2015, President Obama signed into law the legislation (S.1177 Every Child Achieves Act of 2015) to reauthorization, the Elementary and Secondary Education Act (ESEA). The new ESEA reauthorization, which will be known as the Every Student Succeeds Act (ESSA), reauthorizes and amends the Elementary and Secondary Education Act of 1965 (ESEA). This reauthorization addresses issues such as accountability and testing requirements, distribution and requirements for grants fiscal accountability, and the evaluation of teachers. It focuses on reducing federal oversight of education and increasing state flexibility in the use of funds. It will take some time to determine the impact of this approach on state and local policy as well as accountability and reporting measures.

21st-Century Community Learning Center funding is maintained, and arts and music education are specified as eligible for support under “expanded learning time” provisions.

The President’s signature follows votes in the House of Representatives on Wednesday, December 2 (359 to 64 with 10 members not voting) and the Senate on Wednesday, December 9 (85 to 12 with 3 members not voting: Cruz, Sanders, Rubio).

According to the Congressional summary of the legislation:

- The bill provides states with increased flexibility and responsibility for developing accountability systems, deciding how federally required tests should be weighed, selecting additional measures of student and school performance, and implementing teacher evaluation systems.
- It includes grants for providing language instruction educational programs, improving low-performing schools, and developing programs for American Indian and Alaska Native students. The bill provides rural school districts with increased flexibility in using federal funding. It also revises the Impact Aid formula.
- The bill requires school districts to consult stakeholders in planning and implementing programs to improve student safety, health, well-being, and academic achievement.
- It combines two existing charter school programs into one program that includes grants for high-quality charter schools, facilities financing assistance, and replication and expansion.
- The bill provides states with flexibility in meeting maintenance of effort requirements for state and local education funding to supplement federal assistance.
- The bill prohibits the Department of Education from

imposing certain requirements on states or school districts seeking waivers from federal laws.

- It provides that ESEA dollars may be used to improve early childhood education programs and specifies requirements to ensure that homeless youth have access to all services provided by the states and school districts.

Accountability requirements are more flexible. While tests in reading and math are still required under the new bill, states are given flexibility in incorporating other measures of student success into their accountability plans, such as student engagement, and are encouraged to use portfolio and project based-assessment when measuring student learning—which may open the door to increased support of arts education strategies.

The following key points highlight the opportunities for arts education within the legislation.

- **The arts and music are included in a definition of a “well-rounded education”**—a term that has replaced the current definition of “core academic subjects,” which had included the “arts.” (In this context, the arts include the visual arts, dance, and theater.) The well-rounded education definition broadens the list of subjects and appears in provisions related to afterschool and expanded learning time, English language learners, literacy, and more. This means that advocates can encourage local and state education policymakers to use their federal funds in these areas to support arts and music education.
- **The subjects listed in the definition of a well-rounded education—including arts and music education—appear to be specified as eligible uses of Title I funds.** Title I funds are the largest pool of federal resources dedicated to ensuring equitable access to a complete education for all students.
- **The programs supported by the current Arts in Education fund are retained as a newly named Assistance for Arts Education fund.** This is a significant win as many other small programs of this kind were eliminated in the new bill. The Arts Education fund includes national competitive grants to support partnerships among schools and community-based organizations.
- **Arts and music education are specified as eligible uses for new, state-administered Student Support and Academic Enrichment Grants including support for the arts in STEM education.** Local education agencies will apply to states for the funds and are asked to consult with community-based organizations and other public stakeholders when preparing their applications. Integrating the arts into STEM learning programs is also a specified area of eligibility for the new grants.
- **21st-Century Community Learning Center funding is maintained, and arts and music education are specified as eligible for support under “expanded learning time” provisions.** Afterschool, out of school, and summer learning programs are key areas in which arts organizations partner with schools to support student learning in the arts.

Implementation timing, as reported by *Education Week*:

- The bill outlines the transition plan from the Obama Administration's ESEA waivers to this bold new era of accountability. Waivers would appear to be null and void on August 1, 2016, but states would still have to continue supporting their lowest-performing schools (a.k.a. what the waivers call "priority schools") and schools with big achievement gaps (a.k.a. "focus schools") until their new ESSA plans kicked in.
- 2016-2017 will be the big transition year. It will be partially under the Obama Administration, and partially under the new administration.
- In general, ESSA would apply to any federal grants given out after October 1, 2016—most grants would still be under the NCLB version of the law for the rest of this school year.

It is important to note that this federal legislation, even when adopted, is not a state or local mandate. State and local efforts to determine and monitor access to the arts will be required.

NAEA works collaboratively with all of the arts education professional associations and national arts associations engaged with monitoring arts and education policy and federal appropriations for arts education. The items cited in the list above center NAEA policy objectives around the Arts Advocacy Day arts education issues briefs, which serve as NAEA's underlying policy documents regarding reauthorization and represent the consensus policy objectives of over 85 national organizations, including NAEA.

* The President signed the reauthorization of ESEA on December 10, 2015. Please refer to NAEA's website for more information. ■

¹ The term "well-rounded education" means courses, activities, and programming in subjects such as English, reading or language arts, writing, science, technology, engineering, mathematics, foreign languages, civics and government, economics, arts, history, geography, computer science, music, career and technical education, health, physical education, and any other subject, as determined by the State or local educational agency, with the purpose of providing all students access to an enriched curriculum and educational experience.



Call for Effective Practices in STEAM Education

The Innovation Collaborative: Networking Arts, Sciences and Humanities Education

The Innovation Collaborative, a coalition of national institutions representing the arts, sciences, humanities, and higher education, including NAEA, has launched an initiative to gather effective practices in STEAM education in K-12 schools across the United States. The resulting framework will include validated effective teaching practices at the intersections of science, technology, engineering, the arts and design, math, and the humanities, often referred to as STEAM.

"Even though the STEAM education movement is growing rapidly across the US, we found that there is very little data that demonstrates what constitutes effective practices at these intersections," noted Lucinda Presley, chair of the Collaborative. Kathi Levin, NAEA project liaison and a member of the Collaborative's Board of Trustees, said "We look forward to developing a critical mass of effective practices to share how visual art educators are approaching these concepts in their classrooms and sharing this work with practitioners, researchers, and policy makers. We encourage all educators to submit their work as part of this initiative."

To participate, K-12 teachers are invited to submit a lesson, unit, or project at www.innovationcollaborative.org/k-12-effective-practices.html. The projects can capture any intersections of the arts, STEM and/or humanities disciplines. The submission process closes **April 15, 2016**.

Submissions will be reviewed by the Innovation Collaborative's panels of well-known educators and nationally-recognized researchers from all disciplines. Top entries will be named Innovation Fellows. The Innovation Fellows will become the Collaborative's national models and will be invited to assist in planning the future initiatives of this project, will be eligible for a stipend, and will be asked to present at National Conventions.

The Innovation Collaborative serves as a national forum to foster creativity, innovation, and lifelong learning. It identifies and disseminates information about the many ways that effective integration of the arts, sciences, humanities, engineering, and the use of technology reinforces teaching and incorporates lifelong learning in both in- and out-of-school time settings. The Innovation Collaborative is an outcome of the National Science Foundation-funded Science, Engineering, Arts, Design (SEAD) network and initiatives, which were co-organized by the National Endowment for the Arts, the National Science Foundation, and the National Endowment for the Humanities.

The work of the Innovation Collaborative is based around four central goals: Research, Effective Practices, Advocacy and Convening. The Innovation Collaborative reports its findings to the Congressional STEAM (Science, Technology, Engineering, Arts, and Math) Caucus, co-chaired by Reps. Suzanne Bonamici (D-OR) and Elise Stefanik (R-NY), in addition to federal agencies supporting education. For more information, go to www.innovationcollaborative.org.

**“For that which is past:
thanks. To that which is
coming: yes!”**

—Dag Hammarskjöld, *Markings*

In March, after the NAEA National Convention, June Krinsky-Rudder will become our Eastern Region Vice President. I will be moving aside and as is so often the case, I'm now beginning to understand the complicated yet elegant structure of NAEA's governance. It reminds me of something that Dag Hammarskjöld said at the end of his great book *Markings* (Hammarskjöld, 2006). It was something to the effect that at this journey's end he begins to see the way and get his bearings. In *Markings* he also writes, “Never measure the height of a mountain until you have reached the top. Then you will see how low it was.” At times of change we often reflect on our early heroes or teachers and leaders. Hammarskjöld was a world leader who died at age 47 in a

suspicious airplane crash as he negotiated peace in Central Africa back in 1961. It was a time of the Cold War, just prior to the Cuban missile crisis; JFK called Hammarskjöld the greatest diplomat of the 20th century. He was the second Secretary of the United Nations and only one of four people ever to receive the Nobel Peace Prize posthumously. He was for many young people a leader and role model of his time—check him out.

NAEA, in the last few years, has focused on Leadership and for good reason. The organization has in the last decade, become one of the most vibrant professional organizations in the world—yes, the world! Recently at a Board meeting, a person new to the Board asked why NAEA was putting efforts into global connections. When you work hard at your corner of the Art Education world, it is easy to miss the fact that the global community is looking to us—and they like what they see. A quick look at our NAEA website and a click on News and Events will put you in the forum of Art Education research, webinars on various topics, mentoring, student honors programs, and more. Communication technology allows us to have Regional meetings, Pre-Delegates Assembly meetings, and so many things that simply could not be dreamed of previously.

But what is the fuss about leaders? As we have become stronger as an organization, it is more important than ever that we look to the future, and that means to bring people to the mission of NAEA, locally nationally and globally. Next summer we will hold our second NAEA National Leadership Conference and it is something each state organization should participate in. In addition to meeting with your regional colleagues, you will also meet presidents and elects from every state and then some. Why is this important? Well, beyond the technological marvels of our time is that need that all art educators have—not to be alone. Every art class seems to be a way of connecting young people to the great world of visual communication, but the irony is that most art teachers work very much alone.

Here is where we can provide the community you need and genuine professional development.

On March 17, 2016, in Chicago, thousands of your colleagues will gather to learn and celebrate our mission and our many ways of leading. From the Eastern Region there will be a Super Session by Stacey Lord of Worcester, MA. Stacey is our poster-child out in space—Art Educator! She completed two flights for NASA's SOPHIA project in November 2015. Stacey will be talking about her experience in the ultimate multi-discipline experience where she paired up with the science teacher at her school and won the competition to fly in this data-gathering mission for NASA. A documentary will hopefully be ready for her presentation—this promises to be in itself worth the trip to Chicago! Stacey will also have an article in April NAEA News.

Be sure to attend the following at the Chicago Convention, LEAD! Share Your Vision for Art Education:

Eastern Region Team East Business Meeting, Friday, March 18, 1-1:50 p.m., at McCormick Place/Lakeside Center/E353b/Level 3; and in the same room the Eastern Region Award Ceremonies, Friday March 18, 4:30-5:30 p.m.

Other Events

March: Webinar for all attending Delegates Assembly; April: Regional Webinar for state Presidents with June Krinsky-Rudder, Pat Franklin, and Deborah Reeve.

July 29-31, 2016: Summer Leadership Conference, including Regional meetings in Alexandria, VA, at the new NAEA offices.

Shown at left are some of the guest artists that attended the West Virginia Art Education Association Conference in October 2015. Our WV members could not make it to the Team East in Maine last June, so I made the trip to WV to make sure they felt part of our Eastern community. These people are terrific, and have a vibrant organization! ■

Reference

Hammarskjöld, D. (2006). *Markings*. United Kingdom: Vintage.



A Roy Lichtenstein painting (top) and Leonardo (bottom) at WVAEA Conference.



Peter Geisser

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BELIEVE

“My father gave me the greatest gift anyone could give another person, he believed in me.”

—Jim Valvano

When we believe—We CAN! We’ve all seen it in our own classrooms. When we encourage a child to make their mark and these marks become beautiful visual stories, it’s apparent that our belief in them helped them to succeed. Of course teaching children is a huge part of it too, but that unspoken belief that comes through an encouraging smile and a pat on the back is often what pushes them to the next level. Because to **Believe** is to accept or regard something as true—to have a firm conviction as to the goodness of something—to have faith.

When others believe in us, the most difficult tasks become doable. I have found over the years that I believe this more and more as I am privy to its truth daily. When I wake each morning, I believe that I am about to embark on a day of adventure and excitement and I must make the day count. When I walk into art room #406, I believe that I can make a difference in the lives of my 176 students. And when I begin to write these Southeastern News articles, I believe that our readers are passionate, reflective art education enthusiasts who are indeed changing lives daily! When we believe in one another, the possibilities are truly endless.

I was beyond humbled and fortunate to speak at two wonderful events last fall, the Moore College of Art and Design’s Symposium, *Art as a Refuge: Creating a Safe Space for Underserved Populations*, and the Colorado Art Education Association’s Fall Conference, where I discussed Art Advocacy and ways to remain **committed, passionate, and reflective** in our daily activities. I met so many incredible art educators and although they are from very different geographical locations, many shared very similar situations. Their

stories aren’t new, but they are daunting at times. Zero budgets, no art room, broken down carts (one teacher taught on a cart in a school with no elevator!), more than 40 students per room, no support from administrators, districts that give teachers virtually nothing... yet here these teachers were, taking time to attend a state conference or symposium to learn—to hold tightly to their belief in what art education can do for each and every child! To surround themselves with others in the field and discuss the tools that they can take back to their students to help them thrive! Every educator I met **Believed** in the power of art education! They **Believed** they were making a difference in the lives of their students and they **Believed** that things had to get better! I left both of these events a better person and I knew, without a doubt, that our profession was beyond valuable. Passionate belief is vital to passionate and productive advocacy so we must find creative ways to take our beliefs and put them into action. We must remind the powers that be, that our children deserve the very best and when taught to think creatively and divergently, these children will grow into the thinkers and leaders our country so desperately needs.



Listen Closely, Alexandra Sorto, 10th grader, North Gwinnett High School. Charcoal and mixed media on paper, 12" x 18".

That brings me to the word **Lead** because leaders are believers! I can’t wait to see over 4,000 visual arts educator friends gather in Chicago in March to celebrate the leaders in all of us via the NAEA National Convention. This year’s theme, **LEAD! Share Your Vision for Art Education**, is going to be a time for us to raise one another up and celebrate everything great and magical and wonderful about art education. I invite you all to attend the Southeastern Regional Leadership Meeting and the Southeastern Region Awards Ceremony, and of course I can’t wait to see many of you in our Delegates Meeting scheduled for March 16, 2016 from 8:00 a.m.-5:00 p.m. When we all come together at these events, our ability to believe grows by leaps and bounds. We will learn from one another, celebrate one another and be reminded how incredibly lucky we are to call ourselves **ART EDUCATORS!** I truly believe there is no better profession to be had. ■

“It takes just one star to pierce a universe of darkness...never give up and Always Believe”

—Richelle Goodrich



Debi West

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In the December *NAEA News* I posed the question, “Why Teach Art?”

This article is a continuation of the discussion on this question. To refresh, I previously discussed how the teaching of art is applicable in today’s world; that the innovation, problem posing and solving, failure, ambiguity—and even frustration—involved in making art are important and necessary skills needed for success in life. Secondly, I looked at art as play and engagement with the world—play is a powerful learning process, it is creativity in its purest state—it is magical. Consider that all the elements involved in play are encountered in the artmaking process. Finally, I discussed the role of the art educator as researcher; the importance of an art educator to be innovative and reflective in their teaching.

Student/Teacher Relationships

Understanding the subtle nuances of teaching takes time and understanding, which leads me to consider the importance of the relationships art educators establish with their students. In most cases, teaching art affords closer and deeper connections with our students. Art educators are proud of these relationships. The interactions we have with students in the art studio are necessary in supporting the complexities of artmaking. The art curriculum is often emergent and student driven. Students take their ideas, plans, and artmaking in directions that teachers cannot and should not predict.

The Power of Art Education

A few weeks ago, I received two e-mails from former students:

Hi Professor Fahey,

I just got home from teaching a 9-4 foundations class at SAIC. I’m sitting at my window thinking about one of my students. He seems sharp but is either hard to read or has disconnected. It’s a large class so it’s hard for me to be on point with them all.

I’ve been teaching for just three years now, I’m proud of what I do but know that there is so much more to learn about being a good teacher. In my first year I would come home elated by the students who were thriving and utterly obsessed with the students who were having a hard time. While I was a student I had no idea that teachers noticed or cared that way, not because of a lack of investment on their part but because of my self-centered world view.

Anyhow, I’m writing to you to say that I was a terrible student about 15 years ago in one of your Art Ed classes. I also want you to know that I’m a very good teacher now and I’m sure it’s in part to what I learned in your class, begrudgingly or not. I hope you are well...

Another student wrote:

Patrick,

What feels like long ago (although not that long) I was your student, I am hoping you remember me.

I am e-mailing because while sitting at a literary festival dinner with the president of my college we started talking about teachers who influenced us. This is, I guess, what academics do at dinner? You influenced me, and when I started talking about you, the President of Emory & Henry College hinted that I should, if I had not already, tell you what I said.

I am currently an assistant professor of art at a small but pretty amazing liberal arts college. Anyway, what I said at dinner was that I learned more about art from

my art education courses and learning to teach than I think I did in my studio classes. And, I learned it because of you. That is not to say my studio classes did not teach me—they did. However, I might have been a little more resistant to thinking, and theorizing in the studio. I mean, I was still fairly resistant to working to learn in your classes. Please accept my apology for any complaining I did about having to look words up in a dictionary, I now understand that the dictionary and the thesaurus are wonderful creations. I digress. I wanted to say thank you, I love what I do.

We all get such letters over the course of our teaching careers. What I am most heartened by is the power of art education to affect the lives of these former students—now proud teachers and artists and their recognition of art education in grounding their lives and careers.

While committee work, curriculum planning, standards alignment, and the countless other tasks we engage in to make our programs successful is necessary; it is the day-to-day contact with our students that really matters. The relationships we build **and** the opportunities we provide to students to see the world in new and innovative ways. It is important work we do—do not let anyone tell you otherwise. Thanks for all the great work you do! ■



Patrick Fahey

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In October, NAEA lead a group of art educators on a trip to Cuba.

Ten members represented the Western Region in the National Art Education Association Delegation to Cuba: **Anita de la Cruz**, Manor & Austin Independent School District, Round Rock, TX; **Jeff Eason**, Old Trail School, Akron, OH; **Diane Lindley**, Break O'Day Elementary, Needham, IN; **Jane Mallonee**, Shawnee Mission Public Schools, Leawood, KS; **Gina Alicea**, University of Chicago Laboratory Schools, Chicago, IL; **Samantha Melvin**, RJ Richey Elementary, Burnet, TX; **Jeanna Pena**, Cypress Fairbanks ISD, Houston, TX; **Kristin Calohan**, Bentonville Public Schools, Bentonville, AR; **Bob Sabol (Delegation Leader)**, Purdue University, Crawfordsville, IN; and **Jennifer Torres**, National Art Education Association, Dallas, TX.

NAEA continues to offer a wide variety of learning opportunities for members and is planning for upcoming Professional Learning Opportunities:

Monthly Webinar Series—topics and presenters are being identified for the remainder of the 2015-2016 school year (January-June). Based on member input, the following working titles are under consideration:

- Research Commission Update and Examples
- Making Time for Making Art
- TAB Part II-Going Deeper
- Preparing Students for an Art Museum Visit
- Starting a National Art Honor Society Chapter
- Preparing Portfolios for AP Studio Art
- Sketchbook Junkies Part II-Assessment
- Get Ready for Summer Rejuvenation
- Stepping Out-Art Education Beyond the Classroom

- Special Education-Adaptive Devices for Students
- The Reggio Emilia Approach to Early Childhood

Please contact Dennis Inhulsen if you have suggested topics for webinars.

NAEA continues to refine ways to communicate with states and will begin a new process to prepare delegates for participation in Delegates Assembly (DA). For the past several years members of Delegates Assembly have been encouraged to review and comment on previously adopted Platform Statements. This was introduced to streamline DA and allow time for delegates to digest proposed updates without being rushed. New Platform Statements have also been introduced to delegates in this way giving the group more time to discuss these documents before formal adoption during DA.

On Monday, March 7, the Regional Vice Presidents will hold an online webinar orientation session for DA. State presidents and state delegates will be invited to participate in this forum to prepare for our meeting at the National Convention in Chicago. At the National Convention in Chicago, DA will be a one-day only event. This new format will give delegates more time during the convention to attend the exciting offerings provided without missing any of the business conducted at Delegates.

The Western Region has been actively involved in the writing of new Platform Statements that will be introduced in Chicago. Vice President-Elect Cindy Todd, as well as other Western Region Art Educators, has worked on writing teams to ensure we are well represented. New statements will include:

- Culture/Climate (working conditions)
- Attracting Diversity to the Field of Art Education
- Field Trips and Field-Based Learning
- The Impact of High Stakes Testing on Art Education

This year NAEA Divisions will celebrate their award winners at one big event at the Convention Center on Thursday, March 17. This is an exciting happening and a great way to celebrate our educators. All division awardees will be introduced and awarded at one time. Following this event everyone will be invited to continue their celebrations at the Opening Event at the Chicago Hilton. State Presidents are encouraged to present their winners with flowers, etc., during this ceremony. I would like to invite **everyone** to attend and cheer for our outstanding Western Region winners! We will also host our Division Region winners at our Western Region Event on Friday, March 18, in the Convention Center. Check your schedule for the time and place. At this event we will celebrate all of our State Art Educator winners and our Western Region Art Educator of the Year. This event is a true highlight of the Convention and should not be missed.

This year's State Art Educators of the Year are: Arkansas, Don Williams; Illinois, Stacey Gross; Indiana, Sherri Parkison; Iowa, Kathleen Sweet; Kansas, So Choi; Michigan, Kerry Shadbolt; Minnesota, Kevan Nitzberg; Missouri, Mary Ellen Picker; Nebraska, Josephine Langbehn; New Mexico, Michelle Lemons; Ohio, Laura Tawil; Oklahoma, Theresa Barns; South Dakota, Rosemary Buchmann; Texas, Linda Fleetwood; Wisconsin, Frank Juarez; and Western Region Art Educator, Nancy Walkup. Congratulations to these award-winners!

Chicago promises to be another outstanding convention. Bob Reeker and the local planning committee from Illinois have worked tirelessly to provide the best Chicago has to offer.

I look forward to seeing you in March! (Don't forget to pack something green to wear on March 17th). ■



Elizabeth Harris Willett

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NAEA Research Commission: A Climate of Change

Graeme Sullivan, Research Commission Chair

The United Nations Conference on Climate Change held in Paris last December arrived at a historic decision—historic for not only recognizing the potentially irreversible threat of climate change and the urgent need for the widest possible cooperation among nation states, but also for how the agreement was reached. Debates about climate change have often been clouded by self-interests and contested evidence rather than rigorous review and common sense. The Paris decision, however, was reached through recognition, acknowledgement, emphasis, and agreement that facilitated progress toward collective values expressed in tangible form.

Such debates and dilemmas are familiar to art education researchers, especially those who pursue an expanded practice informed by theory, animated by art experience, enlivened by the classroom or studio, and applied to real

life issues, settings, and circumstances. Like the activist seeking solutions to climate change, art education researchers understand that inquiries into complex phenomena are about *conservation* (rather than mere preservation), because of the interconnected and integrated ecology of things.

The continued expansion of research methodologies to embrace modes of inquiry that incorporate the languages of number, word, and image, allows art education researchers to adapt the fluency of artistic practice and the focus of disciplined inquiry in researching real-world problems. For example, a

key story about climate change that gained prominence at the COP21 conference last year was a comic published by *Nature* that was used to raise public awareness and inspire international action. The comic, *The Fragile Framework*, was a collaboration between Nick Sousanis and Richard Monastersky. The graphic narrative incorporated many of the distinctive features that Nick used in completing his doctoral dissertation, *Unflattening: A Visual-Verbal Inquiry into Learning in Many Dimensions* (Teachers College, Columbia University, 2015). Completed entirely as a treatise that took the form of a comic, Nick was awarded runner-up in the 2015 Elliot Eisner Doctoral Research in Art education Award. *Unflattening* was subsequently published by Harvard University Press in 2015 to strong critical acclaim. For a discussion about Nick's use

of comics as the visual-verbal medium he used to produce his dissertation, see the *Chronicle of Higher Education*: <http://chronicle.com/article/A-Comic-Dissertation/131393>

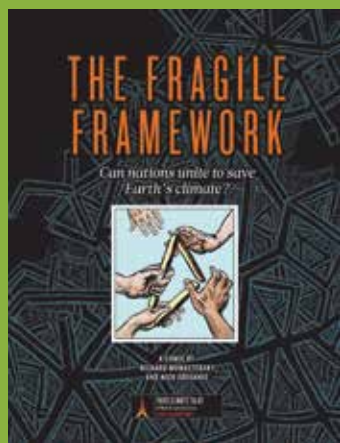
Nick Sousanis and others represent a new generation of researchers who are developing, deploying and disseminating, experiences and insights within innovative forms of research that are no less rigorous than more traditional means of inquiry. However, what is new is the way images and other hybrid forms of representation shed light on topics, ideas, and issues in distinctive ways, thereby creating a fuller picture of the phenomena in question, and ushering forth a climate of change. As local and global influences, the politics of educational change, the idiosyncrasy of immediate contexts, and the private visions of visual arts practitioners all converge, new research questions emerge, and new opportunities for thinking differently about our worlds arise.

Part of the mission of the NAEA Research Commission is to foster an innovative culture of research. As you read this consider joining the conversations with Research Commissioners at the upcoming convention. The sessions we'll present are outlined below.

NAEA Research Commission at Chicago

The Research Commission will be hosting several sessions at the Chicago convention so please join us in conversation about matters of research that interest you.

- **NAEA Research Commission: Agenda in Action.** In this interactive session, Commissioners and panelists will highlight current investigations addressing NAEA Research Agenda themes, based on inquiry needs articulated by NAEA members.
- **NAEA Research Commission's Interactive Café: Reviews and Previews.** The Commission's Interactive Café is an online forum of current topics. This session invites participants to explore how Café events can encourage research conversations across the NAEA community.
- **Data Visualization: Projects in Progress.** This session, sponsored by the Commission's Data Visualization Working Group, highlights the utility of data visualization to generate research questions through data mining and analyses of common data sets.
- **Emerging Leaders: Preservice Research Stories.** Presented by the Professional Learning through Research Working Group. Preservice teachers first share their undergraduate research projects related to teaching and artistic practices.
- **Curiosity Roundtables: Research is for EVERYONE!** Presented by the Professional Learning through Research Working Group. A cross-divisional discussion how research can address curiosities, challenges, and ideas to advance visual arts teaching and learning. ■



Richard Monastersky and Nick Sousanis (2015). *The Fragile Framework: Can Nations Unite to Save Earth's Climate?* Originally published in *Nature*, 527, 427-435. Reproduced with Permission.

Chicago is a fantastic city with many attractions and I am so looking forward to the 2016 NAEA National Convention there, March 17-19.

Chicago possesses great art, architecture, food, and more and this Convention, chaired by Bob Reeker, a past Elementary Division Director, is shaping up to be an incredible event.

New this year will be an event entitled **Celebrating Leadership**. The seven NAEA divisions have joined together for one fantastic event to honor and celebrate regional and national leaders. The four regional honorees and one national honoree will be recognized in each division. Together we can celebrate the art educators who are going above and beyond in their teaching and in their service to the profession. This event will occur on Thursday afternoon from 4:00-5:50 p.m. at McCormick Place, Lakeside Center, Arie Crown Theater, Level 2. I encourage all to come and honor not only the elementary division honorees, but also all the honorees.

At the Convention, the Elementary Division is offering the following presentations. (All are included in your registration cost and require no tickets.) We'll be presenting Conversations with Colleagues and three carousels. In addition, we will showcase the 2015 Elementary Art Educator of the Year, Drew Brown. Carousels are round robin presentations where participants rotate around the room among outstanding art educators who will share an aspect of their teaching.

Conversation with Colleagues

Thursday, March 17, 1:00-2:25 p.m.
McCormick Place | Lakeside Center | E353b | Level 3

Connect with other elementary art educators, including the Elementary Division Leadership Team. During this session I will share pertinent information from the division. You will also have an opportunity to share and learn with

colleagues on topics that are of interest and importance to you.

Elementary Carousel of Learning: Assessment

Friday, March 18, 8:00-8:50 a.m.
McCormick Place | North Building | N426b | Level 4

Four talented elementary art educators will address the often difficult topic of assessment. Learn how they approach assessment within their programs and use it to inform their instruction. Learn how assessment can be a useful tool rather than an annoyance.

Elementary Carousel of Learning: Interdisciplinary Lessons

Friday, March 18, 11:00-11:50 a.m.
McCormick Place | North Building | N426b | Level 4

Four accomplished elementary art educators will share their successful approaches to creating and delivering interdisciplinary lessons. Learn how they collaborate and/or make connections to other subject areas to enhance learning in both.

Elementary Carousel of Learning: Technology

Friday, March 18, 1:00-1:50 p.m.
McCormick Place | North Building | N426b | Level 4

Four outstanding elementary art educators will give short presentations on how they utilize technology in their programs. Through the carousel format, learn how they use varied and effective approaches to enhance their instruction through technology.

2015 National Elementary Art Educator of the Year Showcase

Saturday, March 19, 12:00-12:50 p.m.

2015 National Elementary Art Educator of the Year **Drew Brown** will share her exemplary art program in this presentation. You don't want to miss what this award winning art teacher has to share.

You should also plan to attend the outstanding General Sessions and Super Sessions (also included with your registration):

Jean Houston, PhD

Scholar, Philosopher, Researcher in Human Capacities

General Session | Thursday, 9:00-9:50 a.m.

NAEA's mission is to advance visual arts education to fulfill human potential and promote global understanding. Jean Houston is a principal founder of the Human Potential Movement.

Stacy Lord

K-12 Certified Art Educator,
Worcester, MA Public School System
Art Educator in Space!

Super Session | Thursday, 11:00 a.m.-12:25 p.m.

Mixing Art and Science: The SOFIA / NASA Adventure! From atmosphere to stratosphere, follow Stacy's journey as she steps into the world of astronomy through NASA's SOFIA AAA program, fusing art with science.

Bob Reeker | Lorinda Rice | Scott Russell | Mari Atkinson | Peter Curran

Super Session | Friday, 8:30-9:50 a.m.
Addressing Assessment

Authentically Across America: How Art Education Leaders Facilitate Meaningful Assessment for Students

New National Standards... Many states writing or revising state standards... Cornerstone assessments... Join these leaders as they converse about authentically assessing new standards as well as the impact of assessment on the arts in this day of rigorous standardized academic testing and evaluation. This is a discussion for members, by members with a focus on K-12 art educators and art supervisors, as well as preservice art educators. All convention attendees are invited to join the conversation about authentic assessment for students!

If you are unable to attend the Chicago National Convention you can also download the free NAEA 2016 App to access handouts and other materials related to National Convention presentations. ■

Note: Event information current at press time. Please confirm with Convention program or app.



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DIALOGUE AND PARTICIPATION: HIGHER EDUCATION FORUMS IN CHICAGO

Likely, we are all familiar with two long-standing metaphors for the museum: a “temple” for the dissemination of authoritative knowledge and a “forum” for different voices to debate and converse (Cameron, 1971). Just like many museums which have actively worked to create spaces for public engagement with art and others, the Higher Education Forums have aimed to be spaces where diverse NAEA members can discuss contemporary issues in the field. This year is no exception as the Division offers two open opportunities in Chicago for us to join together around important topics for discussion, rather than receiving information from on high. Please feel invited and encouraged to be a part of these lively sessions designed for dialogue and participation.

The first opportunity will be Friday morning from 8:00–9:50 a.m. with Regional Directors and presenters **Amelia Kraehe** and **Connie Stewart**. Their Forum title is **Leading Toward Social Justice**. They plan to discuss ideas and practices that situate art educators as leaders and change-makers in contexts of social inequality. Panelists include **Marit Dewhurst, Emily Hood, Adriane Pereira, Martha Taunton, and Alice Wexler**.

Amy and Connie offer the following frame for their session:

Recently, the world has seen an intensification of social and economic inequalities, much of it rooted in historical systems of oppression. Across the United States and internationally, there has been a surge in actors connecting with each other, forming new social movements across cultural, racial, and national boundary lines to bring about social change. In this context, art educators are faced with questions of how to respond. We believe, as individuals in higher education and as a field, we must rethink our leadership roles, responsibilities, and

methods as we work toward a more equitable and just society.

This forum employs **leadership** and **social justice** as reciprocating concepts. The panelists for this moderated dialogue will engage with the topic of social justice as both a practice and a context for leadership. The conversation considers leadership, a relatively new concept in art education, as a framework. These two ideas together enable us to pose different sorts of questions about art education. Some initial questions include:

Social Justice

- As context of art education: How can we respond to current crises in age appropriate ways and in various settings?
- As reflexive practice in art education: Do we pay attention to power dynamics and tacit hierarchies when practicing social justice art education, particularly youth-adult relationships?
- As re-inscription: How do art educators from dominant cultural groups work alongside non-dominant group members to advance the cause of justice without reinforcing hierarchies of privilege, both in communities and in the field of art education?

Leadership

- As role: Can leaders exist without an organized movement or following? Can movements exist without leadership?
- As paradigm: Does the concept of “leadership” imply paradigms already established by a dominant culture? Do members of a non-dominant cultural group need to assume these pre-established roles to be leaders?
- As representation: How does leadership become recognized? What are the implicit expectations that delimit the forms leadership may take and the acceptable embodiments of leadership for our field?
- As a practice: How do teachers, students, and artists engage in leadership?
- As influence: What is the relationship between influence and leadership? How do these ideas alter the way we think

about symbolic cultural production?

- As relationship: What relationships of power are assumed when we talk of leading?

This forum brings together people working in various settings within higher education to take up these and other questions. We anticipate this will begin an ongoing dialogue for NAEA’s Higher Education Division.

The second Forum will take place on Saturday from 11 a.m.–12:50 p.m. with Regional Directors and presenters **Juan Carlos Castro** and **Karen Heid**. Their forum addresses **Art Educators in Academia as Public Intellectual**. Audience members are invited to participate in a moderated discussion on the topic. Panelists include **B. Stephen Carpenter II, Kit Grauer, David Pariser, and Laura Traff-Prats**.

Forum conveners Juan and Karen describe the way in which their topic was developed:

During our first conference call as a team, we discussed some of the issues we wanted to address. One of the themes that persisted throughout our conversations dealt with democratic approaches to leadership in art education. From this overarching idea about leadership, two tracks emerged as possible topics for the NAEA Higher Education Division forums at the 2016 National Convention, one of which was the academic as a public intellectual. Art educators who work in higher education have the time and space to investigate and theorize issues pertinent to education in public places, from pK–12 schools to museums.

The public intellectual is a contested idea as new questions of privilege, race, and social media have and continue to challenge traditional notions of the public intellectual. Historically, a public intellectual is usually considered a distinguished member of a university faculty who is widely recognized by the general public, but also respected for their opinions on a wide range of topics outside of their disciplinary expertise. We believe it is

Continued on page 37



Sara Wilson McKay

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Middle Level Division




LEADING FROM THE MIDDLE

My principal came into my classroom last week for a routine observation. It was (of course) the day before a holiday break and the last hour of the day. By chance, she sat next to an emotionally and cognitively impaired 8th-grade student who had recently returned from a 5-day suspension for another incident of aggressive behavior toward a teacher. He was slowly getting his artwork out, after being gently prompted by me at least three times. His language toward another student in class was not tempered as said student accidentally took his warm-up book off the bookshelf. He didn't know that the principal was sitting next to him—and didn't care. He is used to being "harassed" by adults.

Over the past several years, I've been working toward a choice-based curriculum, centered heavily on teaching for creative thinking and student engagement. I grew tired of hearing former students and adults tell me that they wish they were creative, so I decided to develop a curriculum that empowers students by developing their creative thinking capacities. I really want them to realize that they ARE creative people—they just forgot how to access it. My students are given daily creative thinking exercises centered on the gifted education model developed by Paul Torrance of ideation fluency, flexibility, originality, and elaboration. This teaching philosophy pairs nicely with choice-based instruction, so students are regularly given open-ended prompts or themes to work within during the rest of class time. The prompt that students were given during this observation was to "create something personally meaningful." This 8th-grader was making a heavily textured cross out of clay for his grandma. When he finally unwrapped the bag, and saw his work for the first time in 5 school days, his eyes lit up, he dug right in and worked in peace for the rest of the class.

Another student, a 6th-grade self-identified artist sat at one of our dinosaur

classroom computers editing a photo she had taken of herself wearing wings that she had constructed from scraps of patterned fabric and dowel rods. She came in over several lunches and after school many days to complete it. The work represented the time when she was younger and used to wrap a quilt around her shoulders and pretend to fly. Other students worked on drawings, prints, paintings, collaborative videos, and collages of family homes, possessions, memorable life events, favorite people, and pets. The music plays, the students think and behave like artists—questioning each others' motives in their work and giving advice to each other about how their work could meet the maker's intent more clearly. My principal's feedback from her observation included, "How did you organize your class so that all students were able to get out so many different materials at the same time?", "It is clear that your students, although one was slow to get there, are all engaged.", and "Would you be willing to share what you're doing with the staff?"

Who comes to mind when you think of the word "leader"? Maybe you are thinking of a senior military officer, a political figure, a coach, a principal, or a manager. You are likely thinking this person is a leader because they have a defined label that signifies a leadership role within an organization.

Leadership does not require a label. No one needs to give you permission to lead. You do not have to wait until you are the "top dog" to enact change in your organization. **You are powerful because you lead from the middle.** You have the unique perspective of being engaged within your school both at the ground level and at the top floor. You have to become skilled at motivating the easily disengaged, provide meaningful art experiences for all students, and to align your classroom with administrative and curricular expectations. Middle level art classes are the backbone of a K-12 program. It is,

for many students, potentially the last time they will have dedicated time for art instruction in their lives. What you do in your classroom matters.

NAEA is here to support you in your classroom through providing quality learning experiences: free webinars available for SBCEUs or graduate credit, a school for art leaders, monthly mentors, opportunities to connect with researchers through the research Café, summer workshops and programs, the National Junior Art Honor Society, and much more. Of course, the National Convention March 17-19 in Chicago is an opportunity not to be missed. The Middle Level Division will sponsor several sessions that can support your very important work. Please use this handy guide to our division sponsored sessions. Look for our Middle Level Division Logo (designed by our director-elect, Pete Curran) and sport some of our swag. See you in Chicago! ■

MIDDLE LEVEL DIVISION SPONSORED NATIONAL CONVENTION EVENTS

THURSDAY, MARCH 17

11-11:50 a.m. Foster Dynamic Student Leaders Through NAHS and NJHAS Programs (Co-sponsored with Secondary Division)

1-1:25 p.m. Middle Level Conversations with Colleagues

4-5:20 p.m. Celebrating Leadership (Co-sponsored with all divisions)

SATURDAY, MARCH 19

11-11:50 a.m. NAEA Middle Level Awardee Showcase

FRIDAY, MARCH 18

9-9:25 a.m. NAEA Middle Level Medley I: Arts Integration

12-12:50 p.m. NAEA Middle Level Medley II: Best Practices

2-2:50 p.m. NAEA Middle Level Medley III: The Big Picture

September Buys

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Chicago, here we come!

We are a little over a month away from the 2016 NAEA National Convention and I know that I am looking forward to reconnecting with old museum education friends and meeting new members of our division. If you are attending the Convention, please do not forget to register for the Museum Education Division's Annual Pre-Conference. Celebrating its 30th year of bringing together amazing museum educators for a day of intensive professional development, the pre-conference is not to be missed.

Michelle Grohe, Division Director-Elect, and a team of educators from Chicago museums and beyond are planning this year's pre-conference. They have some great things planned and I thank the team for their thoughtful planning. For this *NAEA News*, I have asked Michelle to share the highlights of the day.

features opportunities to gather practical frameworks and tools for application in our own work, and time to hear ideas about art museum education from visitors and others outside of our field. Throughout the day, we will address the following questions:

- What language do you use to communicate your goals, programs, and offerings?
- Do your institutional peers and audiences understand our approach to art museum education?
- How can you effectively share and reflect on ideas and experiments within the art museum education field?
- What are your communication tools for building transparency?
- How do your audiences feel about art museums? What do they want from your institution in the future?

The day will begin at the Art Institute of Chicago with registration and a brief introduction. The majority of the morning will be devoted to our consideration and reflection on these questions through a 2-hour, interactive Design Thinking workshop, *Designing for Transparency: Using Design Thinking to Foster Communication*, facilitated by Dana Mitroff Silvers and Maryanna Rogers of Designing Insights, a San Francisco Bay Area-based consultancy.

During the extended lunch break, participants will have time to explore the Art Institute's gal-

leries and/or share ideas with colleagues via small group discussions about issues most relevant to you. These topics will build on the January 2016 Peer to Peer Hangout on Air and "Pre-conference Reader" blog series that will be published in February 2016—stay tuned for more details!¹ The activities at the Art Institute will wrap up with demonstrations and discussions on teaching in the galleries that help us consider how transparency

can expand our ability to communicate and engage the communities we work with, both inside and outside of the museum.

In the afternoon, participants will travel by bus to the Museum of Contemporary Art Chicago. After some time to explore the galleries and/or networking, we will all convene again as Ben Garcia of the San Diego Museum of Man moderates the lively Panel Discussion: *Listening as a Transparency Tool with 21st Century Museum Visitors*. Tips for making the most of your 2016 NAEA National Convention will wrap up the day and transition to the wine reception. If you want to keep the conversation going, sign up for an optional dinner with colleagues at local restaurants.

Can't make it to NAEA National Convention this year? Follow **@NAEAMuseEd** and **#NAEAMuseEd16** throughout the day for live tweets and sign up for our division list-serve for follow-up documents and events.

As you can see, we have been very busy planning for Chicago 2016. If you are new to the division or an old friend, please plan to join us for division-sponsored events/sessions. These sessions include a Research Marathon Session (three in all), Annual Award Ceremony, and Conversations with Colleagues. Check the convention app, NAEA website, or convention booklet for dates and times.

See you in Chicago! ■



2015 Museum Pre-Conference.

30TH ANNUAL NAEA MUSEUM EDUCATION PRE-CONFERENCE: DESIGNING FOR TRANSPARENCY

Join us at the Art Institute of Chicago and Museum of Contemporary Art Chicago on Wednesday, March 16, for the 30th Annual Pre-Conference of the NAEA Museum Education Division. This year's theme is *Designing for Transparency* and

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¹ www.arteducators.org/community/museum-education

Interested in submitting something to our social media platforms? Please fill out the form found here: <https://docs.google.com/forms/d/1OHcCb26h1E81Yuc5vPXjkNaBSP-S7aWwfrAUZR9QWXXKw/viewform> and the committee will review for submission.

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



HOW DO IMAGES AND OUR ASSIGNMENTS TRAVEL?

Lately I've been thumbing through the book *Syllabus: Notes from an Accidental Professor* (2014) by Lynda Barry. Those who have read the book know it to be a visual and literary delight. Those who have not—treat yourself! Written as part course overview and part mixed-media sketchbook, this book is unlike anything I've come across. I have been running over a particular line in my head (trust that these typed words in no way do justice to the look of this quote in the actual book), "I was trying to understand how images travel between people, how they move through time, and if there was a way to use writing and picture making to figure out more about how images work." Since reading it, it is as if this concept is popping up all around me.

In my university's secondary practicum course, a recent class kicked off with an in-class TASK party. The professor scheduled this specific day to defuse the stress of portfolio creation, and the timing was perfect. One student who had been silently and deeply engaged with her creation for most of the time unexpectedly blurted out, "This is always so good for me, why do I forget that?" She shared that her class schedule had not included studio courses in some time, and that her connection to creating had not felt as strong recently. The class was obviously glad to have the moment to reunite with their own ideas and get them out.

As students in art, art history, and art education, we might process or even communicate as Lynda Barry does in *Syllabus*. The image and the word may convey the meaning together in our thoughts, notes, and projects. As students, there is a real space and time for us to ponder **how images work** both for us individually, and in the world around us. Our education is filled with images, and in many of our courses we are invited to consider the narratives of how works were conceived, how they have travelled, and how important they have been in history. We are getting the opportunity to learn so much about

pictures, images, sculptures, and the like. We interact and respond to those same works, and the knowledge surrounding them—for ourselves. And the best part? As educators, we get to support others in this interaction as well!

When I consider our particular branch of NAEA, and the fresh presence we bring to the field of Art Education I am encouraged to know that we value the process of how images are created, and the space and periods they travel in as well. We can be real-life time travelers with the works we usher into the collective memory. Art education celebrates the point Freire (2009) expressed, "No one knows it all; no one is ignorant of everything. We all know something; we are all ignorant of something." We all bring something great to the table, and we will always have something new to learn in our field.

Maybe you will also look at your schoolwork—your upcoming critiques, lesson plan turn-ins, and paper deadlines—with the same thought. Consider the notion of how your work is traveling between yourself and others. What more can you glean from these exchanges?

Wishing you stimulating, imaginative, productive weeks ahead!

SEE YOU IN CHICAGO!

We look forward to seeing many of you at the 2016 NAEA National Convention, and look forward to meeting with and talking to you at our Preservice events! Find our table for convention information, a visitors' guide created by our own local, Jessica Burton, and other goodies. ■

References

- Barry, L. (2014). *Syllabus: Notes from an accidental professor*. Montreal, Quebec: Drawn & Quarterly.
- Freire, P. (2009). *Teachers as cultural workers: Letters to those who dare teach*. New York, NY: Westview Press.



Photo by Courtnie Wolfgang

CONVENTION PRESERVICE DIVISION EVENTS

THURSDAY, MARCH 17

1-2:25 p.m. Preservice Division Conversations with Colleagues | E251 | Level 2

12-12:50 p.m. Student Meet and Greet Colleagues | E351 | Level 3

3-3:50 p.m. Blending our Voices: with RAEA | E271A | Level 2

SATURDAY, MARCH 19

1-2:50 p.m. Student Roundtables | E253 AB | Level 2

7-8:50 p.m. NAEA Preservice Division Reception | Hilton/Inter. Ballroom | 2nd Floor

Note: Event information current at press time. Please confirm with Convention program or app.



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As we move into the first few months of the new year, I find myself reflecting on the last months of 2015.

Fall conference season is a busy yet empowering time. Attending or presenting at your state conference can be inspiring. In Connecticut, I presented a workshop focusing on the National Core Art Standards and the new Model Cornerstone Assessments—this was a first for me. Stepping out of my comfort zone and challenging myself to do something new leads me to think about my students. I ask my students every day to be innovative in their thinking, take risks with their artwork, and be leaders in the classroom. “Life begins at the end of your comfort zone.” (Neale Donald Walsh).



View of Chicago reflected in the Bean (Cloud Gate sculpture).

In November, I had the privilege of attending the NAEA Board of Directors Meeting in Chicago. It was an amazing weekend. I am in awe of the fantastic job that the Board does and truly honored to be working with such incredible leaders. We heard presentations about the International Outreach Program and the NAEA delegations to China and Cuba, received updates on the Arts Standards and Model Cornerstone Assessment Project, and conducted NAEA business.

An incredibly vibrant city, Chicago has so much art to offer. On Saturday we met at Intuit: The Center for Intuitive and Outsider Art. The center, a must see, is home to the Henry Darger Collection and work created by other self-taught artists such as James Castle and Minnie Evans.

Looking forward, the first few months of the 2016 have so much to offer. Second semester is art show and National Convention season. I am very excited about the upcoming NAEA National Convention. Visiting Chicago in November transported me back to my first NAEA National Convention, also in Chicago. I had no idea what to expect but it was an incredible experience. I found myself with 5,000 like-minded people; other art educators I could connect with, learn from, and let energize and inspire me. I was hooked and every Convention since has offered the same opportunities for learning, connecting, and professional and personal growth. The 2016 convention **LEAD! Share Your Vision for Art Education** promises to be no different. Go to the NAEA website for all information and details on registration and sessions.

For the first time the Secondary Division will be running a pre-convention workshop in conjunction with the College Board and Advanced Placement. **Creative and Innovative Leadership: Approaches to Artmaking Inspired by the National Standards and Advanced Placement** will link the National Core Arts Standards (NCAS) processes of creating, presenting, responding, and connecting with the Advanced Placement (AP) Studio Art portfolio assessment approaches to develop a model for teaching and learning. These models will promote students' and teachers' leadership through collaboration as artists and learners within a creative community by revealing and maximizing opportunities to make decisions about the ideas and experiences that fuel artistic production. Live, real-time artmaking and documentation of artistic processes will form a

shared vision for learning and leading through studio practices.

National Convention sessions sponsored by the Secondary Division will take place at the McCormick Place Convention Center in room E350 on Level 3 and include the **Secondary National Award Winner's Showcase** (March 17 at 11:00 a.m.); the **Secondary Division Regional Award Winners' Showcase** (March 18 at 2:00 p.m.); and the **Outstanding NAHS Sponsor Showcase** (March 19 at 1:00 p.m.). Attending these best practices workshops will give you the opportunity to learn from some exceptional secondary level educators. Don't miss **Conversations with Colleagues** (March 17 at 1:00 p.m.) where you will join the Secondary Division Team and connect with other secondary level educators and discuss issues, ideas, and direction related to NAEA, art education, and the secondary level. Also not to be missed is the exciting new **Division Awards Celebration** (March 17 at 4:00 p.m.). Come and celebrate the outstanding art educators and leaders being honored from all of the NAEA Divisions.

The NAEA National Convention is one of the biggest and most comprehensive visual art education professional development opportunities. It is an empowering experience that you will never forget. I hope to see you there. Step out of your comfort zone and create your own opportunities. ■



Andrea Haas

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PROFESSIONAL DEVELOPMENT: LEARNING AS A PROFESSION

As supervisors and administrators we spend a good deal of time designing professional development (PD) for our teachers. Professional learning is a key component in improving the quality of teaching, and the quality of our teachers is the strongest factor in improving student learning. Wikipedia defines professional development as facilitated learning opportunities. The purpose, structure, and results of PD vary. In planning PD, we always question: Should we focus on artistic, creative skills, or *teaching skills*? How are these the same and how are they different? PD that only focuses on new teaching techniques or pedagogy is not as effective as PD that provides a deeper knowledge of the content area (visual arts). Teachers often talk about needing “art-focused PD” rather than general PD. Instead of a literacy workshop, art educators want literacy in art workshops. As school and district leveled supervisors, we are constantly balancing PD required by the district with PD needed to advance art education, not to mention trying to differentiate based on need.

Some teachers view PD as an apprenticeship. They study under other teachers to become a master and then cease believing they can learn from colleagues. Others seek PD on every expected performance, implementing techniques “straight out of the box” rather than reflecting and scaffolding to what they have already learned. Thankfully, most realize they have entered a career where learning is the profession. As they progress, they must become professional learners. They cannot shut the door and spend the next 20 years complacently teaching the same lessons in the same way. Art educators realize that not only is the art world changing to reflect our time, society, and cultures; but the educational world is changing too.

Teachers often find themselves having to take a close, evaluative look at what is happening in their classes. As a result, they realize, “I need to learn more....”

This is where our role as leaders in our schools, districts, and states comes into play. We must expect our educators to demonstrate growth in their profession in order to fulfill our vision of art education. We must develop a safe, collaborative atmosphere where inquiry, discussion, and reflection about our artistic and instructional practice is the norm. The sustained PD we design must link standards-based curriculum, research based instruction, and authentic assessment in the context of visual arts.

In the past few years, there has been a shift in PD—just as in teaching. Rather than the stand and present “sage on stage” method, research has proven that authentic professional learning requires customization, implementation of new information or skills in the classroom, and time for reflection, evaluation and feedback of the implementation and of the actual PD program. Increasingly we see the design thinking cyclical process of designing, testing, identifying problems, and redesigning solutions being used for designing PD. After all, supervisors are learners too, and we can all use student feedback on our professional development (PD) lessons.

So how do we, as leaders, keep abreast of current methods, instructional strategies, trends in the field, etc., so we can introduce them as options for PD? We need to utilize our best resources—our teachers. Just as we teach students to decipher the quality and validity of information on the Internet, we need to teach our educators how to determine the quality and applicability of strategies, techniques, and content for their own professional growth and in their teaching situation. Promoting information literacy and research helps educators go beyond

plopping fully formatted Internet into their classes without customizing first to meet their students’ needs. Encouraging Professional Learning Communities (PLC) based on like grade levels or courses assists teachers in valuing their own and their colleagues’ knowledge, skills, and experiences. Collaborative groups that have a clear purpose and are carefully composed of members with a wide range of backgrounds helps establish each teacher as both a mentor and learner, preventing isolation of new teachers and cliques of veteran teachers. PLC’s also give equal opportunity for leaders to rise to the surface. Providing these leaders with specialized PD for working with adult learners can in turn assist you in designing a variety of quality PD programs.

NAEA is also a resource, both in our personal and professional growth and in providing a variety of professional learning opportunities to teachers. The National Convention offers a Preconference designed for supervisors to provide us with replicable PD based on the new National Visual Arts Standards. We will also have a Conversation With Colleagues to determine what we need from, and can give to, NAEA. A call will be issued for applications to the School for Art Leaders, which I can personally testify is a very worthwhile program. Each month, NAEA offers webinars, blogs, and other communications—be sure to take advantage of all of these opportunities as we help visual arts educators become professional learners. ■

Suggested reading on professional development:

Teacher Development Research Review. *Edutopia* at: www.edutopia.org/teacher-development-research

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Guest Columnist: Kevin Hsieh, Associate Professor, School of Art and Design, Georgia State University.
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At this year's NAEA National Convention there will be several AET hosted sessions including a new awards reception (with free snacks and drinks).¹ We look forward to seeing you in Chicago!

Authentic Art and Cultural Learning Overseas: Developing Students' Global and Intercultural Competencies through Technology in a Study Abroad Program in China

In order to provide students with opportunities to experience and learn about different local cultures in an authentic way, many universities offer faculty-led study abroad programs, which have become a popular complement to regular classroom learning for students. My students and I used iPads and several apps for taking field notes, documenting visual journals, recording multimedia commentaries, creating sketches, writing personal narratives, and completing their assignments for the courses I taught while in China.

E-Reader With Note-Taking Capacity

Among several PDF reader apps, I introduced a free Apple App called iBooks and another, iAnnotate, which cost around ten dollars to install. Both allowed the students to import and save their rented or scanned textbooks for courses, their trip-related documents, and my class handouts as PDF files. They could read the textbooks anytime and anywhere even without Wi-Fi access. They used the iAnnotate comment tools to highlight their texts, write notes, and create mark-ups on PDF files. I also encouraged them to buy a tablet stylus to more easily write on the e-readers.

Multi-Media Presentation Application

My students were familiar with the PowerPoint presentation application, although some of them used Keynote for Mac. I decided to let them choose either for their assignments during the

trip. Although there was a tablet version for both applications, my students still preferred to use laptops for creating their presentations. One student shared, "I had to insert images that I took from my digital camera to the PowerPoint, but I had to do it through my laptop because I had to copy the images to my laptop first and then transfer them to my iPad. It was too complicated and it was easier to do the editing on my laptop." However, I did have two students use their iPads for making multimedia files and editing their daily visual journals directly on their iPads. One student told me, "It was so convenient and I only needed to bring the iPad with me."

Because I required my students to document their daily journals with their top image choice for the day, each of their final presentations had at least 30 pages of slides including their written travel diary and visual images (including paintings, drawings, and sketches). By doing so, my students learned how to critically reflect on their field notes and express their opinions about what they had observed and experienced.

Digital Sketchbook

I introduced Bamboo Paper and Paper 53 Apps to my students for their sketchbook assignment during the trip. They were assigned to identify two sketches that they thought could express the cultural differences between China and the United States, as well as write a short narrative paragraph explaining why they selected the sketches to better represent that difference. By doing so, they could reflect on their experiences through visualizing (observing for sketching) and contextualizing new information (making meaning by interpreting their surroundings in another cultural context) (Cai & Sankaran, 2015). These apps allow users to transfer still images from the iPad to the page for easily tracing images. Additionally, my students used various iPad styluses to create their sketches so that they could generate certain forms of

brush strokes and styles, such as pencil or watercolor effects.

Developing the ability to adapt to local culture and to communicate with people of different ethnic backgrounds is considered an important global proficiency (or competency) for future global citizens. By experiencing close interactions and connections with different cultures, students' global proficiency has become one of the most important and strategic goals for most educational institutions, as well as for college graduates seeking careers in a competitive global market. Menendez (2014) explained that global proficiency pertains to the decision makers of tomorrow and problem solvers of "global issues in social, political, cultural, economic and environment areas" (p. 180). Using these technologies in my study abroad program provided my students with alternative and engaging means for their cultural and visual learning in a unique context. They also used social networking apps to keep in touch with their family and friends both in China and back home in the US. ■

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¹ Please check AET's website at www.artedtech.org and social media for the details and the schedules for these sessions.

COMMUNITY ARTS CAUCUS FIELD TRIP

For the past few years the Community Arts Caucus has organized a field trip that highlights a community arts organization in the host city at the National Convention. Each of our past tours has been an amazing and creative adventure and this year promises to be no different. These educational excursions are both informative and inspirational.

Title: Artist-Led, Neighborhood-Driven: Creative Community Revitalization in Chicago

Venues: Rebuild Foundation Listening House, 6918 S. Dorchester Ave., Chicago, IL 60637; Washington Park Arts Incubator, 301 E. Garfield Blvd., Chicago, IL 60637

Please note that the first segment of the tour involves walking from one Rebuild Foundation site to another, a distance of approximately two miles round trip.

The group departs at 10:30 a.m. Returns approximately 3:00 p.m.

Please join the NAEA Community Arts Caucus for a bus and walking tour of creative place-making projects on Chicago's South Side—Rebuild Foundation and the Washington Park Arts Incubator. Rebuild Foundation's Black Cinema House and the University of Chicago's Arts Incubator serve as national models of leadership and innovation in which art plays an intentional and integrated role in place-based community planning and development. Rebuild Foundation was founded by artist Theaster Gates in 2010 with a mission to rebuild the cultural foundations of underinvested neighborhoods and to incite movements of community revitalization that are culture-based, artist-led, and neighborhood-driven. Currently Rebuild Foundation operates out of five repurposed, formerly vacant buildings in the Greater Grand Crossing neighborhood of Chicago: Black Cinema House, Dorchester

Art + Housing Collaborative (DA + HC), the Dorchester Projects Listening and Archive Houses, and Stony Island Arts Bank. After Rebuild Foundation, participants will then travel for a tour of the Washington Park Arts Incubator. This 1920s building was renovated for the University of Chicago's Arts + Public Life Initiative, and opened to the public in 2013. Also envisioned by artist Theaster Gates, the Arts Incubator is a space for artist residencies, arts education, and community-based arts projects—as well as exhibitions, performances, and talks open to neighborhood residents and the general public. The tour of the Arts Incubator will conclude with an interactive discuss with Arts Incubator staff and community arts practitioners working with youth and adults to creatively revitalize Chicago's neighborhoods. This tour is designed for arts educators and practitioners to explore exemplary creative placemaking projects, and discuss the role and impact of the arts in the social, economic, and cultural redevelopment of communities.

CAC Website

www.communityartscaucus.org

The Community Arts Caucus is excited to announce the launch of our new website! Jody Boyer, our Communications Liaison, has worked to gather historical documents and build our site as another platform for our Issues Group. The CAC website provides members with the opportunity to learn about the mission and history of our Issues Group, find out about our travel award, hear about our upcoming community arts field trip at the National Convention, and connect to resources for supporting community arts in your community. We are also looking forward to using this platform to share stories, insights, and best practices through our forthcoming newsletter, which will be published electronically through our new website later this year.

The CAC Travel Award—Call for Proposals

Each year, the Community Arts Caucus (CAC) invites individuals to apply for the CAC Travel Award, which is designed to encourage and support the attendance and participation of deserving students, teachers, or community arts practitioners by helping the recipient pay for costs to attend the NAEA National Convention. I would also like to thank our membership for their commitment and the dues that help make this award possible.

Joining our Caucus

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

Please visit: https://members.arteducators.org/naeassa/ssauthmain.login_page and login to join or renew your membership. The yearly membership dues enables 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.** ■

Jennifer Combe

President of CAC. Assistant Professor at The University of Montana. E-mail: jennifer.combe@mso.umt.edu

Meaghan Brady Nelson

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

REVISITING THE COMC LITERARY EXCHANGE GROUP

As discussed in last year's business meeting, the COMC literary exchange initiative is an important endeavor that will support the vital work and scholarship of COMC members. COMC recognizes how it is important it is to build a permanent library of literature to be able to turn to as we begin any writing or research project. The exchange group will alleviate some time dedicated to finding key pieces of scholarship related to critical multiculturalism as well as other fields such as education, cultural studies, critical race studies, critical theory, feminist theory, disability theory, queer theory, and many others. To revitalize this conversation and move closer toward establishing this literary exchange, below I provide a reference list of literature (2012-2015) that I have accumulated for my writing and research in critical multicultural art education.

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How Does This Group Work?

As a member of this exchange group, at the end of each month, you will send me a reference list of literature (or media) that you found and used in your own work that you believe was effective, relevant, and expands the conversation on diversity issues in education and/or art education. These resources can exist inside or outside of the field of art education. I will compile the list from all members of the group and send a monthly report. The objective for this group is to create an environment of collegiality within COMC, as well as build your scholarly library so that you may better articulate issues and create sophisticated dialogue around issues of equity and equality in arts education. ■

Send inquiries and requests for becoming a member of the COMC Literary Exchange Group to acuff.12@osu.edu

Join & Visit CSAE Online

Facebook: www.facebook.com/CaucusfortheSpiritualinArtEducation

The Caucus on the Spiritual in Art Education (CSAE) seeks to study the relationship between the spiritual impulse and the visual arts

“The Caucus on the Spiritual in Art Education (CSAE) seeks to study the relationship between the spiritual impulse and the visual arts, to examine the spiritual aspects of art from various cultures and historical eras, including the use of spiritual icons and signifiers, and to define spiritual concepts in art education. It also seeks to develop a comprehensive paradigm for holistic art education and to encourage research on the transformative aspects of the visual arts as a therapeutic or healing modality. Additionally, the CSAE seeks to develop art education curriculum theory and practices that encourage the study of the spiritual in art in all levels of education, within the boundaries of the constitutional separation of church and state, and the establishing of a community of art education professionals who participate in scholarly research and publication on topics related to the spiritual in Art Education.”¹

According to Wassily Kandinsky (Stoker, 2012), the artist is a seer who reproduces what he/she sees, and his/her profession is to “shine a light into the depths of the human heart” (p. 47).

As we have finished celebrating the Holiday Season, I am reminded about the **light** that Kandinsky refers to in his work *On The Spiritual In Art*. As I begin the responsibility of Chair of CSAE, I look forward to the caucus becoming a more visible presence within NAEA and in the field of Art Education. In creating new curriculum for this paradigm in Art Education, I pose the following question,

“Are the ideas on the spiritual, as set forth in Kandinsky’s *On The Spiritual In Art* still relevant in the work of the contemporary artist today?”

I see the artist as Kandinsky sees the artist, as “seer”—as visionary. He/She/They, take up the “cross” and bear the burden of revelation. The artist may create Para-fictional narratives to “shine a light” on the inequalities of our societies, or dance a dance, sing a song, write a poem, paint a painting, or create a sculpture. It is the artist who first stands alone with that light, shining it into the darkness of the culture. Kandinsky brought together the spiritual idea of art with the aesthetic idea of art, or the spiritual impulse. He tried to unite them on the canvas through color, form, and line.

The works of three contemporary artists that I believe convey the ideals of Kandinsky’s artistic vision are, Katharina Grosse, Shazia Sikkander, and Josiah McEleney. They all bring the elements of Kandinsky’s *On The Spiritual In Art* into their artwork, and transform the viewer with rich and meaningful experiences.

These artists are each trying in their individual artistic practices to communicate something that is not expressed in any other way. Through color, light, and the use of traditional styles of art that convey contemporary ideas, each artist is working in a way that incorporates the idea of art that Kandinsky was trying to get at. An art that comes from within, is revealed to the artist, an act of creation, and then the inner emotion of the artist is transferred to another person—that person is moved by the work of art and transformed in some way. These ideas of transformation can only be communicated through art, and these ideas are connected to the spiritual realm in art that Kandinsky was trying to achieve both in his writing, and in his revolutionary abstract paintings. Kandinsky writes, “The inner element, taken in isolation, is the emotion of the soul of the artist, that causes a corresponding vibration in the soul of another person, the viewer.” It is the search for material form that the artist seeks, to express that vibration that will be felt by another person. Kandinsky

is concerned with the inner being and the external being. He believes a work of art is **determined according to necessity**. He believed it was the “necessity” of the artist to create something that is transformational in a work of art.

It is my belief that every artist is partaking in the spiritual experience by the very act of creation.

As we look toward the Chicago NAEA National Convention for those who have a desire to participate in this kind of teaching, I invite you to attend the CSAE meeting in Chicago. If you are presenting in Chicago, please send us the information so we can send it out through our CSAE e-mail. I hope you will come and join us in Chicago. I will present a Pre-conference full day workshop *Imaginary Places, Sacred Spaces* at the Intuit Gallery of Outsider Art, on Wednesday, March 16 before the conference. Register at www.arteducators.org ■

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¹ www.arteducators.org/community/issues-groups/csae

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JSTAE: www.jstae.org

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

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

As we head into the 2016 NAEA National Convention in Chicago, we are pleased

to announce this year's CSTAE Awards assisting teachers and graduate students in attending the National Convention and presenting their work. Importantly, the membership dues of CSTAE fund these awards and we are proud to leverage membership resources as micro funding for propping up innovative practices in social theory and art education research and curricula from our colleagues. The **CSTAE Graduate Research Award recipients are Christina Hanawalt and Christopher Jeansonne** and the **CSTAE Art Teacher Theory-in-Practice Award recipient is Jack Watson** (our very own columnist, way to go Jack!). Awardees each receive \$300 to support their travel to present at the National Convention. Be sure to check the Convention schedule for their presentations, and come celebrate them at the CSTAE Town Meeting on Friday, March 18 from 11:00 a.m.-12:50 p.m. Congratulations to Christina, Christopher, and Jack! And thank you to all members who lent support to the awards.

How can educators provoke discourse and (ex)change in an increasingly polarized environment?

It doesn't take much effort to motivate students to use art to confront social issues. Many students are predisposed to the idea that art is a vital component of activism. My students typically recognize art in a way that illustrates already formed positions rather than as a means of inquiry, in turn relying on familiar modes of protest or the idea that the goals of artmaking are primarily expressive. While there is certainly a place for artworks that make a declarative political statement, what is lost when art is used to serve an ideology rather than seek new meaning, new forms of interaction, or to build community?

We are living in a time of rapid social change and conflict, and a time of increasingly polarizing rhetoric on all sides of any issue, amplified by social media and thrown into higher relief by an accelerating political climate around the presidential campaigns. How can a socially-engaged classroom meaningfully confront a multitude of issues—from race and injustice to debates about speech on college campuses to xenophobic reactions to global terrorism—without creating a sense of powerlessness and fatigue, or, if done poorly, producing the same kind of polarization and conflict within the classroom community? It can be instructive here to take inspiration from the contemporary practices of socially-engaged artists, and rephrase the question above: How do *artists* provoke discourse and (ex)change in an increasingly polarized environment? What follows, then, are three examples of contemporary artists who have created sites for interaction, exchange, and reasoned debate—above the din of rhetoric.

Conflict Kitchen:¹ Conflict Kitchen is a takeout restaurant in Pittsburgh that only serves food from nations with which the United States is currently in conflict, such as Iran, Venezuela, Afghanistan, and North Korea. Retaining an identity that is in fluid relationship to current global events, the restaurant collaborates with focus communities to present opportunities for performance, publication, and dialog. Using food as a catalyst for social interaction and cultural exchange, creators Jon Rubin and Dawn Weleski seek to transcend partisan politics and shallow rhetoric to encompass a more productive form of nuanced dialog from a multiplicity of perspectives.

The Black Lunch Table:² Like Conflict Kitchen, collaborators Heather Hart and Jina Valentine use food as a means to foster critical dialog. This ongoing itinerant

project uses the self-segregated public school lunchroom as a metaphor, bringing together artists, academics, and local community members at a large table and a shared meal in a public space to discuss critical issues regarding race. Part oral history, part experiential art, part public space intervention, these events seek to create connections between a diverse array of constituents within an increasingly divisive discourse.

Immigrant Movement International:³ Tania Bruguera's long-term project addresses the gap between the concerns of immigrant communities and their dominant culture, as well as the gap between a market-driven gallery system and art that is of practical social use. Immigrant Movement International provides social and political resources to new immigrants while also creating opportunities for conversation, performance, and exchange of services (such as music lessons and art workshops).

While these artists have a political mission to create social change, the artworks themselves do not position the viewer (or in these cases, participants) on either side of an issue. Instead, the artworks invite the participants to contribute meaning through cultural and material exchange. How can we create situations in our own learning environments and communities that foster these sorts of generous interactions and social connections, resisting the demagoguery and divisiveness that permeates dominant discourse?

NAEA Chicago 2016

As the National Convention gets ever shorter and busier, it is vital for our community cohesion and mission to come together so please make room in your schedules for our annual meetings.

CSTAE Executive Board Meeting

Thursday, March 17, 2:00-3:50 p.m.
McCormick Place/North Building/N138/

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Jack Watson

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Aaron Knochel

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DESIGN THINKING IN ACTION: PLANS FOR THE FUTURE

Some of the most inspirational examples of Design Thinking can be found within our innovative DIG membership! Join our Community of Learners and Leaders in Design Thinking as we move our mission forward into 2016—promoting and providing opportunities for collaboration and networking among NAEA members and other organizations who promote the teaching of design in pre-K-12 art and design education programs across the United States and internationally.

Inspiring Examples of Design Thinking in Action

Art Education by Design: Creating Communities of Learners Through Action Research, supported by a National Art Education Foundation grant, revealed positive improvement in students' use of Design Thinking and creative problem solving. This work and the framework for Design Thinking were published in *Principal*, the journal that serves elementary and middle-level educators through the National Association of Elementary School Principals.¹

Transformative Experience: 2015 NAEA SummerStudio

Deborah Moore, Advanced Placement Fine Arts Director, National Math and Science Initiative, Dallas, Texas, dmoore@apstrategies.org, www.apstrategiesarts.org

"To describe the 2015 NAEA SummerStudio: Design Thinking for Art Educators in one word: **Transformative!** The innovative NAEA professional development training equipped me with a deeper understanding and working knowledge of the design thinking process and resources to share with the Dallas-area community, schools, teachers, and students. Modeling the design thinking mindset to promote innovation through business + culture + design, I organized a collaborative team of studio art teachers, a former AP student, college board AP studio art exam readers, a college art professor, and museum

educators to plan 3 days of professional development on fall curriculum writing for high school studio art vertical teams of teachers. The Warehouse, a Dallas cultural institute housing the contemporary art collection of the Rachofsky and Faulconer families, served as the inspirational setting to introduce design thinking and facilitate the problem-solving process to generate a sequential, contemporary studio art lesson based on the National Core Visual Arts Standards model. A design thinking brainstorming session was held, and essential questions generated for 3 sequential lessons—proficient, accomplished, and advanced students. As art educators launch new state and national visual arts standards, we share a common educational challenge: How might we develop studio art curriculum that builds creative confidence in students to discern and solve relevant problems?"

In fall 2015, Cooper Hewitt, Smithsonian Design Museum kicked off a new campaign initiative to bring design into the classroom nationwide and ensure every child in every school is introduced to design and design thinking. Cooper Hewitt educators will conduct regional trainings for teachers in select cities, extending their mission to educate, inspire, and empower young people through design to reach the broadest and most diverse audience possible.

Cooper Hewitt's New York Teen Design Fair included over 80 students, with NAEF Lead Design Teachers Andrew Phillips, AIA, Chair of Design Faculty, Charter High School for Architecture + Design (CHAD) in Philadelphia, and Barbara Nikoومانish, Department Chair, Olathe East High School, Overland Park, Kansas.

2016 NAEA Convention Highlights Designing Creative Leadership: AICAD LIVE LEARNING LAB—Learn from expert Association of Independent Colleges of Art and Design (AICAD) faculty in a series of six hands-on, Standards-based workshops on the exploratory art of inventive design for creative leadership through Design Thinking.

Design Issues Group (DIG) Business Meeting and Awards Ceremony—March 17, 4:30–5:30 p.m.

DIG Design Sessions—scheduled throughout the Convention.



Teachers using Design Thinking in a professional learning workshop at The Warehouse in Dallas.

SAVE THE DATES in 2016 SummerStudio DESIGN THINKING: Game Design. July 25–29, 2016. Cleveland, OH. Hosted by Center for Arts-Inspired Learning. Sponsored by Unity Technologies, Young Audiences Arts for Learning, Case Western Reserve University, Cleveland Institute of Art. SummerStudio 2016 will continue the hands-on focus on studio design experiences in alignment with the National Visual Art Standards, while exploring engaging strategies of game design. Led by nationally prominent designers and design educators, with highly qualified instructors in game design, from Unity

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Jan Norman

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

ECAE is comprised of a group of educators that include classroom teachers, museum educators, and academics

who are committed to providing leadership and advocacy for quality art experiences to young children up to 8 years old. The ECAE has a history that stretches back to 1991, when a small group of individuals met together informally at the National Art Education Association (NAEA) National Convention, concerned about what was being presented—at Convention and in other venues and publications—as innovative or quality art experiences for young children. We recognized that many art educators who were being asked to teach young children lacked understanding of children's growth and development in general, and an understanding of their capabilities for artistic expression specifically (McClure, M., panel presentation introduction, 2015).

Last March, during an interactive discussion/panel presentation by Marissa McClure, Angela Eckhoff, Shana Cinquemani, and myself, we considered several principles in our Position Paper, written to establish a philosophical footing for ECAE and to provide those art educators being asked to teach young children with a reference and advocacy tool (the Position Paper can be found on the NAEA website in addition to the ECAE Facebook page). The principles that we considered that a child needs in this panel were,

A responsive educator who:

- Can support appropriate development of skills, use, and care of materials.
- Understands and supports the unique ways that young children represent their thoughts, feelings, and perceptions through actual, virtual, and experiential media and processes.
- Supports the multiple ways that young children create meaning through conversation, storytelling, sensory-

kinesthetic exploration, play, dramatics, song, and artmaking.

- Carefully observes, listens to, and reflects upon children's learning, using multiple forms of documentation and assessment.

We asked ECAE members and panel attendees to consider and respond to two questions that speak to these principles. One of the questions posed included the following: **What does it mean to engage in ethical collaborative artmaking encounters with children?** Some of the responses to this question were as follows:

- Taking the time to sit with a child and being fully engaged, awake, and supportive.
- Ethical collaborative encounters with children acknowledge the power imbalances inherent in such encounters.
- Not taking over or over-directing the child—respect her as an equal in the process: dialogical inter/intra-action.
- It means to... listen, be open, speak WITH, and love.
- We must respect children <3
- It's not entirely up to us to recognize the moments that afford opportunities to engage children. All moments offer that opportunity and the child will indicate what he/she is most interested in.
- Honoring the meandering, non-linear journey.

Embedded in these poignant responses are notions surrounding negotiations of power rooted in what Loris Malaguzzi (1994) explains,

"There are hundreds of different images of the child. Each one of you has inside yourself an image of the child that directs you as you begin to relate to a child. This theory within you pushes you to behave in certain ways; it orients you as you talk to the child, listen to the child, observe the child. It is very difficult for you to act contrary to this internal image" (p. 52).

In Reggio Emilia, there is a tremendous focus on reciprocal relationships and with

a pedagogy of listening, "daily doing[s] of community, a doing that is emergent in ongoing encounters" (Davies, 2014, p. 6) where listening is and becomes an ethical relationship and facilitates a coming to know (children) through letting go (of our adult presuppositions). Engaging in this process of honoring children through a pedagogy of listening, an adult *letting-go-ness*, is no easy feat, but I am certain that it is necessary. For this reason, I continually burden myself with the task of coming to know children by letting go, arriving with children, and being there with them. Surely, I have not mastered this way of being. However, I feel strongly enough that listening to children is an ethical necessity and requires that, as adults, we concern ourselves with interrogating the ways in which we engage with children. So, I show up... again and again.

To extend the interactive nature of the discussion that began last March, it would be wonderful to know how you might respond to this question/topic, in relation to your own practices, which might then inform future columns, in addition to our discussion at this year's ECAE business meeting in Chicago at the NAEA National Convention: **What does it mean to engage in ethical collaborative artmaking encounters with children?** Please share your thoughts via the ECAE listserv, the ECAE Facebook page, or by emailing me directly at axc1046@psu.edu.

Forthcoming Publication

Tarr, P., & Kind, S. (in press). The gaze and the gift: Ethical issues when young children are photographers. In J. Moss & B. Pini (Eds.), *Visual research methods in educational research*. New York, NY: Palgrave Macmillan. ■

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Issues Group Lesbian, Gay, Bisexual, and Transgendered Issues Caucus (LGBTIC)



www.wix.com/khsieh/naea-lgbtq

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

OUR CAMPUSES/COMMUNITIES CAN BE HELL HOLES—LUBBOCK IS OURS

At times, writing for academic purposes results in using language that is filtered through theoretical frameworks. It often feels cold, mechanical, and distant. This way of writing can result in attempts to explain the world through discourses formed through quantifiable reasoning. Many purposes of quantitative writing is to eliminate human elements in favor of language that sterilizes the complexities of human experiences. Although, qualitative approaches to writing are meant to embrace humans, the persistence of quantitative reasoning remains. Writing in order to appear to fit within the confines of quantifiable objectivity, for accuracy and reliability, results in humans becoming data—even in qualitative writing. Individual experiences are deemed inadequate (often inappropriate or unnecessary) unless they can be made to approximate a more holistic or quasi-universal experience where many lenses can glean new knowledges.

As an example, both Ed and I had the privilege of being asked to co-write an essay for a gay-identified NYC artist and a poet. The parameters for the essay given asked us to respond to the art and poetry that included personal perspectives on conducting day-to-day living as professional, social, political self-identifying gay men in Lubbock, Texas. Our first attempt was deemed too personal. In that essay we wrote about our relationships to our mothers, the visual culture that informed who we were as gay men, and how those related to how we understand, navigate, and live our lives. This was our connection to the artists' work, sifted through a lens of nostalgia in which he

created a narrative of West Texas that was brutal for gay men; a narrative in which he became the transcendent hero. The harsh memories of the artist's past were softened through the memories of his mother, and proposed a universal language that eliminated the complexities that race, gender, social class, and culture introduce when relating to marginalized experiences. Our narrative challenged the assumption that all gay men experience the world similarly, contradicting the implication of gay men as a homogenous group. Ignoring the intersections of race, class, gender, and privilege undermines those who have contributed to the diasporas of being gay and being male.

Our second attempt was deemed too depressing, too personal, and too real. In that narrative, we paralleled the artist's vision of Lubbock in the 1970s. During that time period the artist was in school and he told a story of Lubbock that mirrored what Ed and I experience today—homophobic and unwelcoming. However, in the artist's version, he was able to overcome adversity and saw a welcome change unfolding not only throughout the nation, but in West Texas as well. From his perspective, Lubbock had changed and continued to change. We, however, presented a view of West Texas that was largely dissonant to the tale of emancipation related through the artist's narrative. Our second narrative reinforced the perception of a hostile environment and, unlike the relatively positive transformation witnessed through the artist's lens, our experience told a story that related a West Texas that, at least for us, had largely remained unchanged—Lubbock was still our hell hole.

Our third and final attempt was the result of copious censoring and a somewhat

demoralizing critique. The recommendations we were given after our second essay suggested that we limit the negativity concerning institutions, the city, and the area in favor of telling a narrative that supported claims of revolution, change, and acceptance that triumphed in hostile, politically conservative environments. However, we were unable to interweave our realities with the realities we were coerced into creating. We expunged virtually anything personal and honored a highly academic script of artist paintings related to themselves. This was seen as perfection. The final draft was accepted with no edits.

People aren't perfect. Recognition of the imperfections humans experience is quintessential to understanding art and the qualities that make both unique. Truths exist as guideposts to understanding, as such, our truths are multiple and just as important as any other truths—there are no universal truths. Trying to create a theoretical framework in search of perfection that encapsulates the totality of not just one truth, but multiple truths, through editing, censoring, and rewriting what individuals' experience daily is counterproductive—individual truths and experiences can be reformed and rewritten making personal narratives unrecognizable. For us, it is such edited worlds that are deadly and unacceptable. Writing is political, personal, and not solely about LGBTQ theories, but practices. If her/his histories, narratives, stories are constantly edited and revised to be academically palatable, at what point are all marginalized individuals written out of their own stories? In academia, the question remains for us—where can we be ourselves? ■

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Carol Ng-He, *Guest Columnist*. School & Community Program Manager at the Oriental Institute of the University of Chicago



Educators applied observation, inference, evidence, and context through studying (clean) garbage made up of food remains in *Investigating Nutrition's* Mid-Assessment lesson: Archaeology of Food of *Investigating Nutrition*.

THE CROSSOVER OF FOOD, HISTORY, HERITAGE EDUCATION AT THE ORIENTAL INSTITUTE

- How does eating a variety of plant foods contribute to a healthy diet?
- How does food production or consumption change over time?
- How do archaeologists study the past?
- How would the loss of archaeological sites reduce our ability to learn about past cultures and plan for the future?
- How can we use archaeological knowledge to design a healthy diet today?

These were the essential questions that twenty-three educators were guided to explore through evidence from archaeological sites in Mesopotamia using the curriculum guidebook *Investigating Nutrition: The Advent of Agriculture in Mesopotamia* throughout the Leadership Legacy Institute in the summer of 2015. The institute is a biennial professional development program for classroom teachers, museum educators, archaeologists, and individuals who are interested in bringing archaeology education into their community. It is hosted at the Oriental Institute of the University of Chicago, and co-organized by Project Archaeology.

Archaeology is inherently interdisciplinary, drawing on a wide range of

subjects such as geology, history, anthropology, art, engineering, and botany in uncovering human history. The Leadership Legacy Institute crosses over various subject disciplines and engages educators and their students in deepening their understanding of the intricate connections of health education, history of agriculture and human settlement, and heritage preservation.

Last August, educators from Illinois and across the country participated in the first Leadership Legacy Institute. As a leading research center and academic museum for the study

of ancient Near Eastern civilizations including Mesopotamia, Egypt, Nubia, Persia, Syria, Anatolia, and beyond—this partnership shed light on the richness of the OI scholarship and Project Archaeology's interdisciplinary approach to educator training. Project Archaeology, based in Montana, has 25 years of history in developing curriculum and offering educational programs primarily for upper elementary and middle school teachers and their students. The Oriental Institute of the University of Chicago became one of the state chapters of Project Archaeology in Illinois in 2013. In 2014, the OI partnered with Project Archaeology's headquarters to finish the publication of *Investigating Nutrition*.

Through using authentic data, such as maps, archaeological reconstruction drawings, photographs, and archival records, educators learned ways to guide students to examine two sites on the upper Euphrates River and explore changes in diet as people shifted from foraging to farming.

Building on the successful model of Project Archaeology's annual Leadership Academy, usually hosted at Montana State University, the Leadership Legacy

Institute at the OI featured the *Investigating Nutrition* curriculum, and it integrated an in-service program and field trip to the Field Museum's N. W. Harris Learning Collection Center, where educators participated in a hands-on, object-based teaching activity with their "experience boxes" and a visit to one of the permanent exhibitions, Inside Ancient Egypt. Another unique component was a special guided tour of the Oriental Institute Museum for a closer look at many artifacts excavated by the OI's own archaeologists.

Educators in the Leadership Legacy Institute put a lesson of their choice from the curriculum into practice in the teacher practicum on the last day (see photo). They also explored contemporary nutrition through designing a healthy eating plan for their school based on the data drawn from the study of the past.

Participants noted: "The use of detailed lesson plans and the modeling of their implementation was helpful. The content in archaeology, history, and food I will share with other staff in my school."

"Interacting with the diverse group, educators, to archaeologists, to artists, to musicians. Wonderful to be energized by the expanse points of view. My big take away from the readings was understanding by design, backwards thinking, shifting to inquiry based focusing on overarching questions."

The Institute aims to empower educators through certifying teachers to be facilitators for future teacher workshops using Project Archaeology's curriculum and pedagogical model. Interdisciplinary teaching, collaborative learning, and peer mentorship are all avenues to cultural heritage education and preservation.

The next Leadership Legacy Institute is tentatively scheduled for July 31–August 4, 2017. To learn more about the OI or find out how you can participate in our educational programs, visit oi.uchicago.edu. ■

Author Note: This article has been partially published in Project Archaeology fall 2015 newsletter.

Issues Group

National Association of State Directors of Art Education (NASDAE)



<http://nasdae.ning.com>

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

I am thankful for...

If you are reading this as it comes hot off the press, NAEA National Convention 2016 is coming up soon (written Thanksgiving 2015).

What does thankfulness have to do with NAEA National Convention? Imagine planning a multi-day three-ring circus, more than one thousand sessions, transportation, hotels, technology, logistics—all the same conscientious attention to detail—Cecil B. DeMille, indeed!

I am thankful that colleagues share leadership skills and share vision in choosing themes, securing dates, venues, lodging, transportation, food, and provided ample notice so we could make plans to attend and be inspired.

I am thankful for creative individuals who submitted session proposals, and for volunteers that served on proposal review committees. I am thankful that someone devised a rubric to help provide consistency in the thought process. More examples of leadership and shared vision...

I am thankful for countless sessions with something for everyone—special interests, content, grade band, how to be better leaders, how to effectively share visions, hands-on workshops, off-site sessions, special events, and tours.

I am thankful there will be educators of varied ages at the National Convention. I can learn as much from enthusiastic novice teachers as I can from the collective wisdom of experienced educators.

I am thankful there will be sessions that will frustrate me as I struggle to learn something new—the same that we expect from our students each and every day.

I am thankful there will be sessions in which my confidence is bolstered because I am familiar with a concept, but see it in a new way to spark my own creativity.

I am thankful I can use my semi-smartphone to send notes from each session to my work e-mail. My chicken scratches and silly shorthand float off into cyberspace so I can retrieve my ideas when I get back home. Somebody has to make technology available—thanks for that shared vision and leadership.

I am thankful I will be able to see colleagues from here in Nebraska and from all over the nation. It is a good reminder that we have so much in common, in students we serve, in challenges we face, in friendships we forge. Leadership and shared vision again at the forefront of possibilities.

I am thankful that doldrums that can creep into an educational setting will be replaced by moments of insight, gales of laughter, and being moved to tears by art.

I am thankful for exhibitors and vendors that create, produce, and provide supplies, samples, literary texts, cutting-edge technology—**And**, let us delve into any of these we want throughout the Convention! Visionaries came up with this, chose to share this vision, and used leadership skills to make visions a reality.

I am so very thankful that just when I think that an NAEA National Convention cannot possibly get any better, there is another amazing moment awaiting me at the very next session.

I am thankful I can practice patience when things may not go as smoothly as planned at Convention. In the big picture of life, it really is just a tiny blip on the radar screen.

I am thankful there will be an opportunity to submit evaluation thoughts. How fortunate we are that sincere efforts at implementing improvement possibilities are considered by the current and future Convention organizers.

Now, imagine that **you** are a very integral part of strategic planning, implementing, Convention evaluation—**and you** are also a full-time educator! I am so thankful that there are colleagues near (**thanks, Bob!**) and far that use their powers for good! They have our same 24-hour days, but have chosen to dedicate a good chunk of time to leading and serving and sharing visions. Thank you, volunteers, for stepping up!

Please join us at our NASDAE convention session so you can benefit from the leadership of state directors and share our vision of stronger arts education for all. On behalf of NASDAE, **thank you** to all the convention worker bees. You have worked so hard, and your leadership and shared vision is a treasured gift.

As my beloved Blues Brothers sang: “Baby, don’t ya wanna go back to that same old place? Sweet home Chicago!”

See ya soon ... safe travels. ■

IMMIGRANT, EDUCATION, AND ARTS

The Status of Immigrants and Education

In 2015, the United States immigrant population, including both legal and illegal immigrants, totaled around 42.1 million (Center for Immigration Studies, 2015). This number indicates that the nation's current immigrant population has doubled since 1990, and has tripled since 1980. The majority of estimated legal immigrants, around 139,120, came from Mexico. Chinese people were the second-highest ranking demographic, with 70,863 reported immigrants. Around 69,162 people came from India, and 58,173 came from the Philippines (US Department of Homeland Security, Office of Immigration Statistics, 2011).

Although today's immigrants are more educated than they have been in the past, there are still significant numbers of less educated immigrants. There are various issues regarding education, such as educational attainment, dropout rates, test scores, and higher education admission rates. Center for Immigration Studies (2007) indicated some of the factors that can influence low educational attainment among immigrant populations. One of factors, socio-economic status especially influences one's level of educational attainment. In 2007, 60.2% of immigrants with less than a high school degree were in or near the poverty level, and 51% did not have health insurance. The Center for Immigration Studies explained that low-income status could lead to a lack of resources such as tuition, transportation fees, food, and educational resources. Language barriers can hinder the ability of immigrants to achieve a higher level of education. Hill (2011) also indicated language abilities influence educational attainment. For example, based on their 2011 report, 12% of immigrants who attain less than high school diplomas can speak English "very well," and 67% "not at all," or "not well." English is one of the most significant key factors that affect immi-

grants' education problems. In addition, cultural barriers, cultural differences or conflicts, and isolation in schools also leads to low educational achievements.

Immigrants' Artistic Experiences and Education

Given these challenges, how can we, as art educators, help to solve these problems or help schools and immigrant adolescents? In the field of education, including art education, researchers and national investigations have explored ways to solve the educational issues of current immigrants. There are external and internal approaches. The external approach is conducted on the macro level of policy and documentation. The internal approach addresses issues of belonging, identity, and border crossings at the micro level.

Art education can work to help immigrants' educational status at the micro level through considering ways that artistic experiences can help to solve the problems of belonging, identities, and cultural differences while also improving school environments. First, art educators can help to make sure that schools are safe places. As Noddings (2005) argues, schools should be safe as physically and mentally for students, including immigrant children as this topic discusses. We can think about conducting art projects with communities to make schools safe or art projects within schools through collaboration among various student groups. Second, we can provide multi-cultural education, classes about learning sympathy, and aesthetic education to moderate the problems arising from isolation and cultural conflicts. Isolation due to cultural conflicts, along with linguistic and economic barriers, often block immigrant students from developing a sense of belonging with other students or communities, which in turn leads to low educational achievement and high dropout rates. Encouraging immigrant students to express themselves in artistic languages will help them learn to communicate with others and overcome isolation. There must be other ways that art education

can help immigrant students handle their educational and emotional situations—the PPAA group invites you to think about this issue together.

Public Policy and Arts Administration

As an Issue Group of NAEA, the Public Policy and Arts Administration (PPAA) tries to analyze and comprehend art education in various ways. We have a business meeting and presentations in 2016 NAEA Chicago National Convention. Anyone is welcome to participate in our meetings and presentations. If you are interested in becoming a member of the PPAA, please contact Kyungeun Lim at kylim@indiana.edu to receive a free membership or join the group at the NAEA membership page. We hope to see you soon! ■

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Do you want to know more about RAEA?

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

The Retired Art Educators of the National Art Education Association

comprise the Retired Art Educators Issues Group (RAEA). The purpose of RAEA is to conduct programs of professional activities for state and national events; to encourage continued personal involvement and development in art education; to inform State Associations and NAEA of concerns relevant to members of long-standing; and to encourage and provide mentorship to members of the Preservice Division. No dues are charged for membership to RAEA. Retired members of NAEA can become members of RAEA through individual selection.

NAEA Mission and Vision Alignment

The purpose of RAEA aligns with the Mission and Vision of NAEA, specifically to the Priority Objectives of Community and Learning.

Community

RAEA builds collaborative relationships with individuals and organizations and continues to strengthen the commitment to the work of the National Student Chapter, now the Preservice Division. With the change from Student Chapters to Preservice Division, conversations are under way to determine the best way RAEA can be of service to this group of young professionals. The annual presentation *Blending Our Voices*, which explains the connection between RAEA and the Preservice Division, is scheduled at each Convention. During this presentation the Student Chapter recipient of the Outstanding Student Chapter Award is presented.

With assistance from the national office, RAEA maximizes the use of technology and data management systems

to build, retain, and track member engagement across the community. The outreach of RAEA continues to expand because of the RAEA E-Bulletin, thus providing opportunity to spotlight individual member achievement, state/province activities, and NAEA initiatives. The communication link with state/province groups continues to improve. An ongoing process is the identification of a contact in each state. The E-Bulletin received NAEA News awards in recent years. An RAEA Facebook page was recently developed to further promote communication.

Learning

RAEA provides opportunities for professional learning and provides multiple approaches for access, including blended, face-to-face, and online. Approximately 25 retired NAEA members delivered presentations, workshops, or hosted sessions at the 2015 NAEA National Convention held in New Orleans. The E-Bulletin is distributed via e-mail in alternate months, (those in which NAEA NEWS is not published). The RAEA E-Bulletins are electronically archived on the NAEA website and can be viewed at www.arteducators.org/community/issues-groups/raea.

Recognition of Student Chapters and Retired Members

Two awards are given each year by RAEA at the National Convention: the National Emeritus Art Educator of the Year Award and the Outstanding NAEA Student Chapter Award. Honorariums are given to each recipient with proceeds earned from the RAEA Silent Auction, which is held each year at the NAEA National Convention. The awards process operates effectively. A few years ago the awards were restructured and criteria in the form of rubrics were put in place for the selection process. Rubrics are posted with other awards criteria on the NAEA website.

National Art Education Foundation

RAEA makes an annual donation to the National Art Education Foundation, which was established as an independent, sister organization to the National Art Education Association (NAEA) to provide support for a variety of art education programs. RAEA members attend the Annual NAEF Fundraising Benefit Event, which is open to all NAEA National Convention attendees. Foundation grants are made to NAEA members, including student and retired members, state/province associations, and recognized affiliates. ■

2015-2016 RAEA Board

President: Linda Willis Fisher, Illinois

President-Elect: Woody Duncan, New Mexico

Past President/E-Bulletin Co-Editor: Dean G. Johns, North Carolina

E-Bulletin Co-Editor: Robert W. Curtis, Michigan

Secretary: Madeline Milidonis-Fritz, Michigan

Treasurer: Karen Branan, Florida

Awards Chair: Emily "Boo" Ruch, Tennessee

Silent Auction Chair: Michael Ramsey, Kentucky

Membership Chair: Patsy Parker, Virginia

We're only a month away from NAEA's National Convention in the beautiful city of Chicago!

For those of you attending, I encourage you to join SNAE for our two business meetings and especially for our Awards Event. During our meetings we will review our accomplishments of the last year and set our course for the months ahead. If you are unable to attend this year's Conference I would like to keep you informed as to the growth and development of our organization and encourage you to provide feedback to keep us on track. Your input is invaluable to ensure we are meeting the needs of our members and continue to focus on our mission statement **to promote art education for learners with special needs through professional development, educational, educational collaboration, advancement of knowledge, and leadership.**

Awards

At this year's Awards Event we will be celebrating the career of Adrienne D. Hunter as she receives the NAEA, The Council for Exceptional Children (CEC), VSA Beverly Levett Gerber Special Needs Lifetime Achievement Award. Adrienne has devoted her life to teaching all students, having taught in public schools, detention centers, and the Allegany County Jail. A contributor to the NAEA publication *Reaching and Teaching Students with Special Needs through Art*, and invited participant to the Kennedy Centers' Intersection of the Arts and Special Education in 2012, Adrienne is a sought after speaker on the strategies of differentiating instruction to meet the needs of all students. She has shared her expertise as a presenter at the Pennsylvania Art Education Conference, NAEA, the Council for Exceptional Children (CEC) and provided her leadership to guide SNAE as its president from 2011-2013.

Also honored will be Lisa Kay with NAEA, The Council for Exceptional Children (CEC), VSA Peter J. Geisser Special Needs Art Educator of the Year Award. Lisa Kay is an Assistant Professor in the Department of Art Education and Community Arts Practices, Tyler School of Art at Temple University and is a Board Certified Art Therapist, Fulbright Scholar and practicing artist. She has been instrumental in developing coursework at Temple University championing the importance of preservice art educators to work successfully with the wide range of students present in pK-12 classrooms.

Membership

With the advent of a dues paying membership we realized that renewing membership with SNAE did not necessarily coincide with members' NAEA renewal. Consequently, you are only notified of your lapsed SNAE membership if you go to your profile page and click on "Open Invoice." Unfortunately, you had no way of knowing that you had this Open Invoice. We have been working to rectify this by creating the position of Membership Chair. Kelley DeCleene has been functioning in this capacity since the March 2015 Convention. She follows up with a reminder e-mail to those members whose membership is ending in the next 30 days. This additional contact has resulted in our membership growing from 125 dues paying members in April of 2015 to our current paid membership of over 300!

Internet Presence

We have continued to maintain our website under the direction of our webmaster, Dan Humphrey (<http://specialneedsart.weebly.com>). In addition we have added an invitation only Facebook page. This has provided us with an opportunity to share the latest in research and events with you www.facebook.com/groups/1598777830388913. We also maintain a listserv of current and former

members so you should be receiving regular updates from SNAE regarding information of interest to our members. The listserv is managed by Ryan Patton.

NAEA Involvement

Through our 2014-2015 Delegate's Assembly representative, Donalyn Heise, our membership has been kept up to date on the inner workings of NAEA at our business meetings. This year Megan Hofecker will represent us at the Assembly.

We provided a committee of five reviewers for Convention presentations including Adrienne Hunter (retired), Min Gu (PhD candidate), Lauren Strichter (higher education), Patty Bode (K-12 arts school administrator and educator), and Juli Dorff (higher education).

Members Donalyn Heise and Adrienne Hunter are editing a text Gateway to Learning for Children in Trauma (working title) through NAEA. Several SNAE members have submitted chapters for this book.

Summary

I would like to acknowledge the efforts of our officers, **Lynn Horoschak**, Past President, **Doris Guay**, President-Elect, **Lynda Abraham Braff**, Treasurer, and Joe Parsons, Secretary. I would like to particularly salute Joe, as he has served us as Secretary beyond his original term. Always willing to help SNAE. Joe, now retired, served with a smile and a remarkable level of patience.

As it is easy to see, it takes many individuals to keep our organization moving forward and I thank each of those mentioned and the many of you who work quietly each and everyday to help SNAE live its mission. ■

As a second installment about the history of USSEA in this *NAEA News*,

I invited Marjorie Cohee Manifold, former President of USSEA and current InSEA Vice President, to share a paper she presented at Teachers College, Columbia University's conference, *Brushes with History: Imagination and Innovation in Art Education History*. The conference, which took place November 19–22, 2015 provided “a forum for the presentation and discussion of ideas, issues, information, and research approaches utilized in the historical investigation of art education within local and global contexts.”¹ The catalogue for the conference goes on to explain that imagination and innovation might seem antithetical with our perceptions of history, yet this conference intended to reclaim history as a notion that is more complexly integrated into our present. In the following paragraphs Marjorie shares highlights from this presentation. She reflects on the conference,

“Teachers College, Columbia University was a fortuitous location for a conference featuring recollections of Ziegfeld as it is home to the Ziegfeld Collection of Child Art, which includes 350 pieces from a 1,957 exhibit of art created by children from 31 countries.

Other papers presented at the conference addressed the influences of Ziegfeld or Marantz through the outreach of their students or colleagues, who opened doors for previously marginalized groups of people to participate as artists and educators in the field. Yet, while art education that promotes peace by nurturing children to become empathetic global citizens was a goal of Ziegfeld and Marantz, solid research that explores the validity of such a claim and proposals of concrete methods for achieving that goal through designed curriculum and applied instruction was a challenge put forth to attendees of the conference.”

Ziegfeld and Marantz: Pioneers of Culturally Inclusive Art Education Marjorie Cohee Manifold, Guest Columnist.

“If we are going to have a country that has any kind of balance to it, we need to have a society which has humanistic values. If we do not have humanistic values present in our society, we are headed for an awful downfall.” —Edwin Ziegfeld

Art educators around the world owe immeasurably to the tireless efforts of Edwin Ziegfeld (1905–1987) as founding father and first president of the International Society for Education through Art (InSEA) (1954–1960). Transcripts of an interview with Ziegfeld that were published in an early USSEA journal, reveal little known details about the experiences and influences that motivated Ziegfeld to campaign for comprehensive, inclusive national, and international art education. While annual awards are given by USSEA to art educators whose scholarly works honor Ziegfeld's insistence that culturally inclusive art education fosters tolerance, appreciation, and mutual respect among diverse peoples, few published accounts consider circumstances that surrounded the establishment of INSEA, his organizational role in the society or those influences that molded his ideas about education through art for all.

Another important figure in promoting an inclusive vision of art education was Kenneth Marantz, founding president of the United States Society for Education through Art. **A paper presented at the conference, *Brushes with History*, described how Ziegfeld took advantage of life circumstances and opportunities to facilitate art education for children globally, and how Marantz built upon and refocused the ideals of INSEA in a national context.**

In the aftermath of World War II, educators awakened to realize a need for tolerance and appreciation of the cultural Other through art. Today we live in an era of great turmoil, as immigrants are on the

move in search of economic opportunity and whole nations of people become refugees from civil strife. At the same time, mass media gives airtime hateful messages of xenophobia that depersonalizes and humiliates Others, leaving millions vulnerable to abuse. Ziegfeld and members of INSEA, set as an agenda open exchanges of ideas through art with a goal of global understanding that might mitigate jingoism. Marantz expanding upon that by calling for acceptance of the neighbor who is an Other within our midst. Thus, USSEA and INSEA function together like a breathing in of local-cultural appreciation and a breathing out of empathetic openness to all. In a contemporary world of deepening divides between competing ideologies, educational foci has turned toward functional interpretations of creativity as evidenced by scientific innovation and marketable products—thus, humanizing possibilities of education through art are overlooked. The ideas of these two educators might speak to us once again with immediate relevancy. ■

¹ Retrieved from: www.tc.columbia.edu/media/media-library-2014/conferences/brushes-with-history/FINAL-BWH-Conference-Booklet-2015.pdf

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

Facebook: www.facebook.com/groups/177480239379

Zotero: www.zotero.org/groups/naea_womens_caucus

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

The theme of our Convention this year is leadership. Given the diversity and complexity of leading and learning environments and the multiple roles of art educators, it is timely to address the issue of stress.¹ In a recent study by the Harvard School of Public Health, forty-nine percent of those surveyed said they experienced stress. These challenges are a call for us to be responsive to self and to the communities we serve. (L. Kay and S. Klein, personal communication, June 2015)

Mindfulness-based programs and practices are becoming well-established practices within education.² Jon Kabat-Zinn (2005), a well-known mindfulness practitioner and researcher, explains that mindfulness is a "moment-to-moment non-judgmental awareness, cultivated by paying attention in a specific way, that is, in the present moment... and open heartedly as possible." (p. 108) It is a non-secular approach with a focus on being present and quieting the mind through breathing. All it requires is a seat, good posture, and you.

Even 5 or 10 minutes a day can help to lower stress, improve focus, and reduce brain chatter.³ The long-term impact of this practice has the potential to feel greater connectedness, kindness, and acceptance toward oneself and others while reducing reactivity. To cultivate mindfulness at work, Janet Marturano (2015), a leadership researcher and consultant, recommends taking a "purposeful pause" that allows us to focus and be present.

As art educators, how might we cultivate mindfulness in teaching, scholarship, and leadership practice? Pausing is a practical and purposeful strategy for grounding ourselves at the office, in the classroom, or at a conference. We can extend the benefits of mindfulness to students

and colleagues. We can also embrace mindfulness in scholarship through citing others in our research and collaborating with others. We can extend mindfulness in leadership through patience and being generous through mentoring others.

Sylvia Boorstein in *Pay Attention for Goodness Sake* (Boorstein, 2002) asks: What does it mean to be generous? Who is around me that I can do something for? The upcoming NAEA National Convention offers a wonderful opportunity to express generosity, mindfulness, and gratitude to others.

We look forward to seeing you at our Women's Caucus sessions and events that will extend our understandings of practice and honor individuals who are making a difference.

The annual WC artist talk speaker will be Anne Elizabeth Moore, a Chicago based artist-writer and founding member of the collective called Ladydrawers.⁴

Seeking Nominations For WC Board Elected Officers

The WC Board is seeking nominations of candidates for the positions of:

President-Elect—Any current WC member who is also currently an NAEA member, does not hold another WC position, and has been a member for at least 2 years.

This individual will assist the acting President for a 2-year period (2016-2018) beginning at the end of the 2016 Convention and assume the role of President at the end of the 2018 Convention for a 2-year term (2018-2020).

Conference Coordinator—Any current WC member who is also currently an NAEA member, does not hold another WC position, and has been a member for at least 2 years.

This individual will coordinate the WC conference proposal submission reviews and create a WC conference session flyer and materials for distribution to members and at the conference.

Please review the eligibility criteria:

http://naeawc.net/2_Archive/Archive_By-laws/NAEAWC_Bylaws_2010.pdf

You may self-nominate, or nominate a colleague with their permission.

Nominations due by February 21, 2016. Results will be announced via Listerv and at the NAEA WC Board meetings.

E-mail nomination (name and contact information for the nominee) to:

kleinsheri353@gmail.com, jennifer.motter@gmail.com, or lhoeptne@kent.edu

When nominating a colleague, please include a statement that you have agreement from the nominee.

Bowing, with thanks...

As co-presidents, we extend our gratitude to our fabulous WC Board for all of their work they accomplish throughout the year and especially as they prepare for the National Convention. Thank you to all the WC session presenters who are taking the time to share their knowledge and insights.

After the completion of the 2016 National Convention, Linda Hoeptner-Poling will become the President of the Women's Caucus. It has been a wonderful opportunity to serve the Women's Caucus as co-presidents and we will continue to serve on the Board as past presidents. ■

References

- Boorstein, S. (2002). *Pay attention for goodness sake*. New York, NY: Ballantine Books.
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- Marturano, J. (2015, March). Taking a pause to lead with excellence. *Mindful*. Retrieved from <http://www.mindful.org/whats-working-taking-a-pause-to-lead-with-excellence>

¹ Stressed out: Americans tell us about stress in their lives. *Shots: Health News from NPR*. <http://www.npr.org/sections/health-shots/2014/07/07/327322187/stressed-out-americans-tell-us-about-stress-in-their-lives>

² Mindfulness based programs have been embraced by health care and corporate sectors.

³ 5 Reasons why everyone should meditate. *Mindful*. Retrieved from www.mindful.org/5-reasons-why-everyone-should-meditate

⁴ <http://anneelizabethmoore.com>

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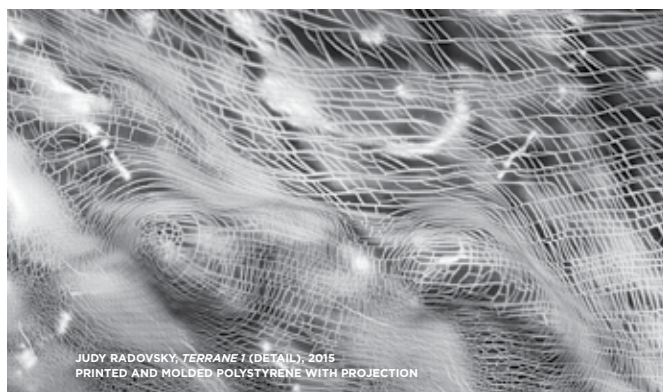
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important to widen this definition to include the work of artists as they have and continue to play a role as a public intellectual. Further, art educators in and outside of academia participate as public intellectuals as well. Our group thought it was important to address how art educators conceptualize and enact this topic. It is our hope that this discussion about the public intellectual and art educators will provoke new conceptualizations of leadership.

The leadership team of the Higher Education Division hopes that you will mark your agenda to attend these sessions that promise to be engaging and thought provoking. Additionally, please also make time for **Conversation with Colleagues** on Thursday from 1-2:30 p.m. and also hear from National Higher Educator of the Year for 2015 **Melanie Buffington** on Friday from 1-1:50 p.m. during the session **Remarks & Open Dialogue: Higher Educators Impacting the Landscape of Education**. See you in Chicago!!

Reference

Cameron, D. (1971). The museum, a temple or the forum. *Curator*, 14(1), 11-24.

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Level 1

CSTAE Open Town Meeting

Friday, March 18, 11:00 a.m.-12:50 p.m.
McCormick Place/Lakeside Center/E255/
Level 2

JSTAE Authors' Roundtable & Peer-reviewed Publishing Opportunities

Saturday, March 19, 8:00-9:50 a.m.
McCormick Place/Lakeside Center/E255/
Level 2

Our commitment to democratic dialogue and social justice are of vital importance to the organization. Join us and let your voices be heard!

References

- Hart, H. (n.d.). The Black Lunchtables. Retrieved from <http://heather-hart.com/The-Black-Lunchtables>
- Kester, G. (2011). *The one and the many: Contemporary collaborative art in a global context*. Durham, NC: Duke University Press.
- Thompson, N. (2012). *Living as form: Socially engaged art from 1991-2011*. New York, NY: Creative Time.

¹ <http://conflictkitchen.org>

² <http://heather-hart.com/The-Black-Lunchtables>

³ www.taniabruguera.com

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Technologies teaching and certification team. **Registration and details:** www.arteducators.org.

Fourth Annual National Design-Ed Conference. June 24-25, Newark, DE. www.design-ed.org. Hosted by Design-Lab High. The XQ Super School Project to rethink high schools in America, initiated by Laurene Powell Jobs, widow of Apple Founder Steve Jobs, has over 20,000 participants. Design-Lab High submitted a team and a proposal for its Design Thinking-based high school to transform the high school experience for students and teachers. More at XQsuper-school.org.

Design Learning Network Symposium 2016: Visual-Spatial Reasoning, The Key to Critical and Innovative Thinking. May 6-7, Cleveland, OH. Produced and facilitated by the Design Learning Network. Hosted by Perry Local Schools in collaboration with the Ohio Department of Education. More at www.design-learningnetwork.org.

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¹ www.naesp.org/creative



2016 NAEA Awards

The following NAEA award recipients will be recognized at the 2016 NAEA National Convention in Chicago. (Awards not listed had no recipient chosen this year.)

National Awards

National Art Educator

Barbara Clover
Pineville, LA

National Elementary Art Educator

Michelle Lemons
Albuquerque, NM

National Middle Level Art Educator

Aimee Burgamy
Lilburn, GA

National Secondary Art Educator

James Rees
Spanish Fork, UT

National Higher Education Art Educator

Heather Fountain
Wyomissing, PA

National Museum Education Art Educator

Jacqueline Terrassa
New York, NY

National Supervision/ Administration Art Educator

Linda Popp
Baltimore, MD

National Emeritus Art Educator

Elizabeth
Burkhauser
Scranton, PA

New Professional Art Educator

Shaun Lane
Round Rock, TX

Outstanding Student Chapter

James Madison
University

Distinguished Service Outside the Profession

Shreveport
Regional Arts
Council
Shreveport, LA

Distinguished Service Within the Profession

Lynda Black-Smith
Cedar Rapids, IA

Rising Stars Secondary Recognition Program

Sienna Broglie
Churchtown, MD

Rising Stars Secondary Recognition Program

Kaitlyn Holtzclaw
Marietta, GA

Manuel Barkan Memorial Award

Charles Garoian
State College, PA

Marion Quin Dix Leadership Award

Patricia Groves
North Chili, NY

Elliot Eisner Doctoral Research Award in Art Education

Dustin Garnet
Toronto, Ontario

Elliot Eisner Doctoral Research Award in Art Education

Runner-Up:
Adrienne Boulton-
Funke, Surrey, BC

Elliot Eisner Doctoral Research Award in Art Education

Runner-Up: Yu-Tsu
Chen
Hillsboro, OR

J. Eugene Grigsby, Jr. Award

Naomi Beckwith
Chicago, IL

NAEA, The Council for Exceptional Children (CEC), VSA Beverly Levett

Gerber Special
Needs Lifetime
Achievement
Award

Adrienne Hunter
Pittsburgh, PA

NAEA, The Council for Exceptional Children (CEC), VSA Peter J. Geisser Special

Needs Art Educator
Award

Lisa Kay
Philadelphia, PA

Presidential Citation

Pennsylvania
Art Education
Association
Erie, PA

Website and Newsletter Awards

(to come)

Eastern Region Elementary Art Educator

Grace Hulse
Baltimore, MD

Eastern Region Higher Education Art Educator

Alice Pennisi
Buffalo, NY

Eastern Region Middle Level Art Educator

Linda McConaughy
Baltimore, MD

Eastern Region Museum Education Art Educator

Emily Scheinberg
Somerville, MA

Eastern Region Secondary Art Educator

Sherri Fisher
Baltimore, MD

Southeastern Region Art Educator

Lynn Conyers
Lyndhurst, VA

Southeastern Region Elementary Art Educator

Shelly Clark
Bowling Green, KY

Southeastern Region Higher Education Art Educator

Pamela Taylor
Richmond, VA

Southeastern Region Middle Level Art Educator

Holly Kincaid
Harrisonburg, VA

Southeastern Region Museum Education Art Educator

Allison Reid
New Orleans, LA

Southeastern Region Secondary Art Educator

Beth Goldstein
Coconut Grove, FL

Southeastern Region Supervision/ Administration Art Educator

Susan Castleman
Seminole, FL

Pacific Region Art Educator

James Rees
Spanish Fork, UT

Pacific Region Elementary Art Educator

Lisa Crubaugh
Kirkland, WA

Pacific Region Higher Education Art Educator

Anne Thulson
Denver, CO

Pacific Region Museum Education Art Educator

Annie Ream
Salt Lake City, UT

Pacific Region Secondary Art Educator

Reta Rickmers
Chico, CA

Pacific Region Supervision/ Administration Art Educator

Mary Wilts
Anchorage, AK

Western Region Art Educator

Nancy Walkup
Denton, TX

Western Region Elementary Art Educator

Michelle Lemons
Albuquerque, NM

Western Region Higher Education Art Educator

Amanda Alexander
Mansfield, TX

Western Region Middle Level Art Educator

Michael Orlando
Fraser, MI

Western Region Museum Education Art Educator

Emily Sullivan
Shorewood, WI

Western Region Secondary Art Educator

Christine Miller
Dallas, TX

Western Region Supervision/ Administration Art Educator

Michelle Ridlen
St. Charles, MO

State Art Educators of the Year

Alabama
Casey Williamson
Birmingham, AL

Alaska
Thalia Wilkinson
Girdwood, AK

Arizona
Jessica Soifer
Flagstaff, AZ

Arkansas
Don Williams
Forrest City, AR

California
Virginia Gyorkos
Aptos, CA

Colorado
Anne Thulson
Denver, CO

Connecticut
Adrienne Kiel
Centerbrook, CT

Delaware
Mary Jane Long
Dover, DE

Florida
Beth Goldstein
Coconut Grove, FL

Georgia
Kathleen Jackson
Atlanta, GA

Idaho
Terra Feast
Boise, ID

Illinois
Stacey Gross
Champaign, IL

Indiana
Sherri Parkison
Indianapolis, IN

Iowa
Kathleen Sweet
Decorah, IA

Kansas
So Choi
Overland Park, KS

Kentucky
Judith Haynes
Cincinnati, OH

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Jackson, MS

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Lakewood, OH

Oklahoma
Theresa Barnes
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Estacada, OR

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Amy Anderson
State College, PA

Rhode Island
Kerry Murphy
North Providence,
RI

South Carolina
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Columbia, SC

South Dakota
Rosemary
Buchmann
Martin, SD

Tennessee
Gregg Coats
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Texas
Linda Fleetwood
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Visual Inquiry: Learning and Teaching Art, 6.1 January 2017 Special Issue: Submissions Call

Curating as a Condition of Art Education

This special issue of Visual Inquiry will investigate the unique potential of contemporary curatorial practice for enlarging and extending the philosophical, theoretical and practical orientations of K-12 art education. For information, see: http://www.arteducators.org/research/Visual_Inquiry_CFS.pdf

Correspondence should be directed to Guest Editor Donal O'Donoghue (donal.odonoghue@ubc.ca). Please include "Curating as a Condition of Art Education" in the subject line.

Deadline for submission is June 1, 2016. Submissions will be reviewed and returned to authors by July 31, 2016. Final manuscripts with revisions completed are due by September 1, 2016. Publication Date: January 2017



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