

NATIONAL
ART EDUCATION
ASSOCIATION

News

A Publication of the National Art Education Association

Vol. 58, No. 2 | April/May 2016

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Hero Shot! Standing in front of SOFIA (Boeing 747SP) are Howard Fain and Stacy Lord, with fellow SOFIA Ambassadors Brian Gonyar and Lauree Gott.



“The importance of art in education is the connection it has to the world around us.”

Stacy Lord is a 7th- and 8th-grade visual art teacher at Worcester East Middle School in Worcester, Massachusetts. She is a co-founder and director of stART on the Street, Central Massachusetts' largest arts and music festival that brings over 50,000 people to a one-day cultural event. Stacy is currently the Middle Level's Eastern Region Director for NAEA and Middle School Division Director for the Massachusetts Art Education Association. She was awarded a Fellowship to participate in the Art of Science Learning's Worcester Incubator for Innovation, and most recently, was the first art teacher ever selected for NASA's SOFIA Airborne Astronomy Ambassadors (AAA Cycle 3) to study Infrared astronomy.

NAEA News

NATIONAL ART EDUCATION ASSOCIATION

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NAEA News (ISSN 0160-6395) is published 5 times a year: February/March, April/May, June/July, August/September, and October/November by Taylor & Francis Group, LLC, 530 Walnut Street, Suite 850, Philadelphia, PA 19106, on behalf of the National Art Education Association, 901 Prince St., Alexandria, VA 22314.

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

Postmaster: Send address changes to:
NAEA NEWS, NATIONAL ART EDUCATION ASSOCIATION,
901 Prince St., Alexandria, Virginia 22314

Production and Advertising Offices: Taylor & Francis Group, LLC, 530 Walnut Street, Suite 850, Philadelphia, PA 19106. Printed in the USA. Additional information can be found online at www.tandfonline.com

Deadline for submitting material for *NAEA News* June/July issue is March 28.

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*
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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 begins at the conclusion of the 2017 NAEA National Convention in New York, March 2017, and ends at the conclusion of 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 begin at the conclusion of the 2017 NAEA National Convention in New York, March 2017, and end at the conclusion of 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 nominate qualified members for consideration. The following comprise a complete nomination packet that must be 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

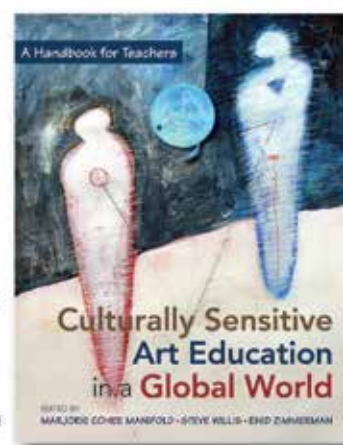
Submit complete nomination packets to: elections@arteducators.org (preferred method) or NAEA Nominating Committee Chair: 901 Prince Street, Alexandria, VA 22314.

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



NEW from NAEA!

Culturally Sensitive Art Education in a Global World: A Handbook for Teachers is a source of useful models for teaching art to students from diverse populations in a culturally sensitive way. See Contents—and order—at www.arteducators.org/store



Our Collective Voice

Over the past year as NAEA President, I have written in general about our community of art educators and our relationship to our work site community, state and regional community, national, and global community. Within this context I have also pointed out the importance of taking a leadership role in communicating the value of art education and the importance of our collective voice in support of art education for all students.

With the reauthorization of the Elementary and Secondary Education Act (ESEA),* opportunities are now available to art educators in a variety of venues. The new ESEA reauthorization, known as the Every Student Succeeds Act (ESSA), reauthorizes and amends the Elementary and Secondary Education Act of 1965 (ESEA). In the previous act art education wording was included as a part of a list of core subjects. In the Every Student Succeeds Act (ESSA) arts education is noted as a critical part of a “well rounded education.”

NAEA represents the collective voice of our members and works collaboratively with the many arts education professional associations and national arts associations who are engaged with monitoring arts and education policy. This includes federal appropriations for arts education. As your representative, NAEA joins with over 85 national organizations to establish policy objectives around the Arts Advocacy Day arts education issues briefs. These briefs serve as NAEA’s underlying policy documents regarding reauthorization and represent consensus policy objectives of our broader arts community organizations.

In February NAEA News, we published our NAEA press release documenting key points in the Every Student Succeeds Act (ESSA). Based on the importance of this legislation I feel it is appropriate to review certain key points and opportunities. It is important to note that this federal legislation is not a state or local mandate. State and local efforts to determine and monitor access to the arts will be required, and this is where our opportunities and obligations reside as individual and collective leaders for art education.

These key points highlight the opportunities for us, as visual arts educators, 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 as music is listed separately.) The **well-rounded education definition** now broadens the list of subjects and appears in provisions related to **afterschool** and **expanded learning time**, literacy, and more. This means that we, as advocates, can encourage local and state education policymakers to use their **federal funds** in these areas to support visual arts 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. Those in K-12 schools know Title I funds are the largest pool of federal resources dedicated to ensuring equitable access to a complete education for all students. If your school is a Title 1 school, consider speaking with your administrator and proposing a joint project focusing on visual arts education.

- **The programs supported by the current Arts in Education fund are retained as a newly named Assistance for Arts Education fund.** The Arts Education fund includes national competitive grants to support partnerships among schools and community-based organizations. This is a perfect opportunity to engage and promote partnerships benefiting both school and community-based organizations. Take the lead in reaching out to expand opportunities in your community. At this time, guidelines for the new program have not yet been released, but watch for updates on NAEA’s website as opportunities develop.
- **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.** This means that local education agencies can apply to states for the funds and should be encouraged to consult with community-based organizations and other public stakeholders when preparing their applications. Take the lead approaching organizations and education agencies to partner in these applications. It is equally important to note that **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 education is specified as eligible for support under “expanded learning time” provisions.** This wording opens doors for us to promote and voice support to include the arts for afterschool, out of school, and summer learning programs. These are key areas in which arts organizations can partner with schools to support student learning in the arts. Now is the time for you to speak up and make the most of opportunities the legislation presents to us as art educators. You have a strong voice as a leader in visual arts education, but do not overlook the power of your collective voice as you build relationships to promote art education! ■

* The President signed the reauthorization of ESEA on December 10, 2015. Refer to NAEA’s website for more information.



Patricia Franklin, President

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Take advantage of all of the valuable resources NAEA's website has to offer!

EVENTS!

SummerStudio—NAEA, Craft in America, and Kutztown University (PA)

SummerStudio—Design Thinking: Game Design
bit.ly/naeasummerstudio

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.

NAEA Webinar Series. Teaching for Artistic Behavior (TAB), research topics, and Implementing the New Visual Arts Standards.
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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.
bit.ly/naeasstatements

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

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

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."

LEARN + TOOLS!

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virtual.arteducators.org

New Art Standards Toolbox App—free to NAEA members! View the National Visual Arts Standards; add state and local standards; add, update, save, print, and share Standards-based units; assess student work; upload, view, and print student work; and build class lists. naeaapp.com

Webinar Resources: Topics include Teaching for Artistic Behavior (TAB), research topics, and 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



Cleansing the Palette

We're hearing a lot about leadership lately—particularly during this presidential election year. In our “year of the user experience,” let's explore the “experience” of leadership.

How many different ways can we think about leadership?

It's been a recurring theme throughout most of my adult life. I have a passion for leadership that's akin to my passion for art—both are often impactful beyond what we know. Throughout our NAEA community, we've talked a lot about leadership as art, about transformative leadership, and about leadership service. And we've explored leadership in venues and formats ranging from the inaugural National Leadership Conference held in 2014—to the new NAEA School for Art Leaders launched last July—to our new L2L (Leader to Leader) quarterly webinars launched last month. All of these efforts are about supporting you as leaders beginning with your work context—K-12 schools or school districts, museums, universities, or community based organizations—and providing opportunities to sharpen your leadership skills even further to answer the call to service as state, regional, and national leaders. NAEA's attention to leadership ensures the vibrancy of our field and the art education professional community.

We've given thought to the concept of leadership, the intellectual constructs of leadership, and to the meaning and modalities of leadership. And in this “year of the user experience,” I challenge you to further explore your own **experience** of leadership—from the way you lead your work as an art educator in the spaces and places you interface with students and colleagues, to how you personally experience your growth and development as a leader.

Can you identify those leaders who have had the greatest impact on you and your work? What were the lessons learned? In your work with students, what is their experience of you as the leader? And, what is your experience of students as leaders? Are you the voice of authority, the facilitator, the assuager of student awkwardness? Are you the “servant leader” working in service to your students? Do student leaders emerge through the creative process of artmaking or perhaps through facilitating peer learning—coaching others through their own challenges. Leadership is an intriguing hybrid of been-there/done-that confidence and edge-pushing creativity—both traits of consummate leadership. For me, leadership is much like approaching a blank canvas; it requires vision enabled by discipline and courage.

And I believe art educators are natural leaders. Let's stretch it beyond the art room—consider a different platform for experiencing leadership—the recently passed Every Student Succeeds Act (ESSA). ESSA pushes authority back out to the states; that means that it's even more urgent for each of us to take the lead in advocating for the essential value of visual arts education to a 21st-century education.

Maybe this means reassessing your own experience of what it means to **lead**, and presenting at the local school board meeting or testifying before your state board of education. The experi-

ence of leadership as an advocate for art education is somewhat unique in both its challenges and its sense of fulfillment. You'll have an entirely different experience of collaboration than that of faculty meetings. You'll have a different experience of purpose—being part of a movement that is much larger than yourself. Being a leader in the crusade to gain a rightful position

Being a leader in the crusade to gain a rightful position for arts education is a leadership experience unlike any other.

for arts education is a leadership experience unlike any other.

And writing about the experience of leadership is no easy task. It's hard to evoke the variables that such experiences capture. The twenty-five art educators who comprised the 2015 class of the NAEA School for Art Leaders (SAL) designed and executed bold leadership experiments over this past year that took vision, courage, and conviction. Their recent experiences of leadership were shared in Chicago and will be archived in Virtual Art Educators to encourage and support—and hopefully inspire—your own action. If you're ready to experience a deeper understanding of leadership, apply to the 2016 SAL Class (<http://bit.ly/NAEASAL>), register for the NAEA National Leaders Conference (<http://bit.ly/NAEANLC>); or volunteer to serve in your state or national association.

It was Nike who evoked experience and awakened a passion for movement and competition against oneself. Their slogan, “there is no finish line,” was all about focusing on the process rather than the product, the journey rather than the goal, and the experience rather than the accomplishment—something we often encourage our art students to do.

The experience of personal leadership development doesn't stop, so keep the momentum through the end of the school year. Keep imbuing your students with the experience of discovery, exploration, and experimentation. Lead them to feel thrills, anxiety, pride, and wonder. Keep the momentum as you create new experiences that develop your skills and nurture your passion for teaching and leading—for art education.

And share your triumphs and your pratfalls—we all have them—after all, it's part of the experience! Leadership is not easy, even for those professionally trained. But as an artist, as an educator, it's important for you to exert your leadership now. And the NAEA community is here to support you in that role, no matter how you choose to experience it. Reach out and do it! ■



Deborah B. Reeve, EdD, Executive Director

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

Putting the A in STEAM:

A Post Flight Interview with Art Educator Stacy Lord

Laura Marotta, Secretary for the Massachusetts Art Education Association, interviews Stacy Lord, visual arts teacher at Worcester East Middle School in central Massachusetts, and one of 28 educators from across the United States who were selected to participate in NASA's Stratospheric Observatory for Infrared Astronomy program known as SOFIA.



Mixing Art and Science! Our first introduction to SOFIA and the observatory that lies inside. Educators Stacy Lord and Howard Fain.

Q: What were your goals before going up into the stratosphere, from an arts perspective?

A: One of my main goals was to assimilate as much as I could get my hands on regarding the universe and electromagnetic fields. In regards to what I might create, that had to wait until I was able to experience it. As I often tell my students, you cannot create that which you don't know—and much of what we were going to observe was still a mystery.

Q: What was your experience like, as an art educator, working with and flying with mostly scientists and engineers?

A: Aside from not having a deep knowledge of what they were talking about, I didn't feel left out or like an outsider working with them. Everyone aboard SOFIA was extremely welcoming and accommodating in the way that they explained concepts and described the research they were compiling. An interesting observation from my perspective was the diversity of backgrounds that they each held. There was a philosopher, an artist, and a high school math teacher, to name just a few, and they were all most gracious in telling their stories to us. It was very intense working and collaborating with them. Here I am, on par with scientists, researchers, and engineers, and I never felt like a hindrance when peppering them with questions. That was very cool and much appreciated, because I had a lot of questions to ask! They were great in the way that they explained things to me. I could tell they were used to answering questions from the AAA ambassadors. They had the presence of teachers who were differentiating and scaffolding information for us to understand.

Q: Describe your experience on the plane. What did it look like? What stood out to you? Were there any extremely challenging moments?

A: Hmm, good questions! Something that stood out to me was the feeling of awe. To think that we're up here in the stratosphere, tipping 42,000 miles above the earth's surface with a 20-ton telescope in this gaping hole in the fuselage of the plane, and knowing that we're using it to observe galaxies and stars millions of light years away, I can only describe as an awe-inspiring! Visually it is very hard to comprehend. The distances we are talking about are so vast that it was very challenging to come up



Stacy interviews SOFIA telescope operator Bernie Walp during the 11/13/2015 flight.



3, 2, 1—Action! Science teacher and SOFIA partner Howard Fain interviews Stacy for the making of the documentary, *Mixing Art and Science*. The SOFIA/NASA Adventure!

with a way to reference it. The plane is a Boeing 747SP stripped out of all the seats and it looks more like the inside of the USS Enterprise. SOFIA is a flying observatory—and it certainly lived up to its name—with computer consoles everywhere and miles and miles of wires, not to mention the infrared telescope. The telescope is an incredible engineering feat and one that I was immediately drawn to. The inside isn't all that comfortable, but I quickly adapted and got used to the surroundings, especially with all of the preparations and trainings we went through, which prepared us so that we knew exactly what to expect regarding the environment.

Q: What are your goals for advocating for the A in STEAM now that you've returned?

A: My goal now is to really clarify the need for the A in STEM. Thinking creatively is a mindset that many artists naturally take on when creating their artwork, whether they are collaborating or working alone. I believe a rather large misconception for many people is thinking that we need to add the arts into STEM because STEM lacks creativity. That actually does a disservice to all of the subjects involved. In science, technology, engineering, and math there is a tremendous need to think critically and innovatively. What the arts can bring to the table is a common language and a collaboration between the STEM subjects that focuses on the importance of being able to ideate and think creatively, which is so important to the development of innovation. Artists have a unique way of looking at things. Very often, we can take what isn't there and morph it into a physical vision for others to see. ■

SOFIA's Airborne Astronomy Ambassadors program is a highly competitive professional development program that gives educators a chance to interact with professional astronomers during all aspects of a NASA science mission. The hope is that educators will then bring their enthusiasm for astronomy back to their classrooms and communities. Most educators chosen for the program have a science background. Lord is the first art teacher to be accepted to the program, which is in its 3rd year.

To be accepted to the program, people applied in pairs and one must be a science educator. Howard Fain, a science teacher at Worcester East Middle School, asked Lord if she wanted to apply together. "She's an extraordinary teacher with a deep presence in the community as well as in our school," Fain said. "We have collaborated frequently over the years on students creating science materials that have an art component or students creating art that has a science component."

But Lord had her doubts. "When Howard asked me if I wanted to be his partner I said, 'Sure, but you realize I don't have a science background.' Then we thought, 'Well, the worst we'll do is that they won't accept us,' so we applied. I told Howard we'll either be at the top of the pile or the bottom of the pile because it was such a unique pairing."

The pairing did appeal to SOFIA. "Science is an art and art is a science," said Nicholas A. Veronico, a SOFIA spokesman based at NASA's Ames Research Center at Moffett Field in California. "At SOFIA we study objects in the infrared, part of the electromagnetic spectrum that can't be seen by the human eye, so we use art to communicate visual representations of scientific concepts every day. A researcher who can communicate their science through art and an artist who can communicate scientific concepts are both in high demand."

Lord is enjoying the further education she is receiving and the experience of her inquisitive students asking her about the new books on her desk. "I want them to experience it with me. This is all brand-new to me," she said. "You never know unless you reach for the stars."

You can follow Lord's adventure on Twitter at [#sofialord](#) and on Facebook at *Mixing Art and Science*.

For more about the program, see www.nasa.gov/sofia/ames/nasa-educatorprofessional-development-program-will-fly-again-in-2015

This information retrieved from www.masslive.com/news/worcester/index.ssf/2015/03/two_worcester_teachers_reach_f.html

And www.telegram.com/article/20150821/ENTERTAINMENTLIFE/150829890



Research Commission

www.arteducators.org/research/commission



As the Research Commission continues to pursue its strategic goal of promoting a culture of research and leadership to advance NAEA's mission, the scope of initiatives undertaken expands.

Two recent changes will further support the research community.

The first resulted from re-thinking how NAEA supports the research community at the Convention. This involved a review of the existing procedures for submitting, reviewing, and presenting research sessions in consultation with Division leaders and other interested groups. Consequently, a revised procedure was approved by NAEA's Board and a new format will be introduced at the 2017 Convention in New York. Research sessions will feature 90-minute panels involving three presenters and a chair/discussant, followed by Q&A. Proposals submitted for review need to address specific guidelines for research presentations and proposals accepted are required to prepare a paper one month before the Convention for distribution to chair/discussant. Accepted presentations will be put into groups of three around common themes, topics, or methodologies and assigned a chair/discussant. The revised procedures will align NAEA Convention research presentations more closely with the format used in many other professional associations and provide an effective forum to meet the needs of researchers.

Another recent initiative designed to build a more inclusive leadership structure for the Commission involved changes made to the procedures for electing the Research Commission Chair/Associate/Past Chair. As a membership-driven association, the terms of office for the Chair are consistent with other official posi-

tions within NAEA, whereby the elected member serves three 2-year terms; one 2-year term as Associate Chair, one 2-year term as Chair, and one 2-year term as Past Chair. The new protocol used will involve a call for nominations from the membership for the position of Associate Chair of the Research Commission.

Changes to the way the Commission responds to the evolving challenge of pursuing its mission and vision remains a nimble exercise of adapting to diverse interests and needs of NAEA membership, the strategic goals of association, and the broader research community. In thinking about the necessity of translating visions into actions it is also timely to reiterate what is at the core of the art education research experience and I can't come up with anything more compelling than concluding sentences in the Commission's Research Vision Statement:

The outcomes of research take many forms and, like data, remain inert until acted upon. Information generated by systematic research informs and improves professional practice, theory, advocacy, and policy when it is applied individually and collaboratively to meet personal and public needs. Art education research, therefore, is a participatory practice that continues to reveal new insights, embrace a culture of research, and develop a community of research practitioners. (NAEA Research Commission Research Vision Statement, approved September 13, 2012)

Statements—like the actions they inspire—are shaped by shared values, curiosity, and a belief in the impact art education can have on the learning lives of others. This makes the work of the Commission an intense human enterprise. The vibrancy and relevancy of NAEA is dependent on the active involvement of its diverse membership, and the Research Commission is typical of a structure

whose energy and action is a measure of the commitment of all committee members.

As one of the inaugural members of NAEA's Research Commission that was re-constituted in 2012, I have been privileged to be part of an evolving discussion about how to bring the topic of research into the everyday conversation of NAEA members. As my tenure comes to an end and I rotate into the role of Past Chair I offer a warm welcome to Associate Chair, Mary Hafeli, Professor of Art Education, Teachers College, Columbia University. At the same time, the Commission bids a fond farewell to John Howell White, Professor of Art Education, Kutztown University. John was the founding Chair of the Commission, and his stewardship has been key in establishing the identity and reach of the Commission in bringing it to maturity.

Other hard working members completing their term of service who have been pivotal in helping establish the Commission as a core structure within NAEA include outgoing Higher Education Division Commissioner Melody Milbrandt, Professor of Art Education, Georgia State, and Secondary Division Commissioner Diane Scully, Visual Art Educator/District Fine Arts Coordinator, Columbia Heights High School. We also extend our gratitude to At-Large Commissioners Enid Zimmerman, Emerita Professor of Art Education, Indiana University, and Doug Blandy, Professor, Associate Dean for Academic Affairs, University of Oregon.

As with all committed professionals, it seems the life of Research Commissioners will continue to take many forms. Several outgoing Commissioners are already involved in new initiatives that will see them working away at the fringes on matters that are central to the agenda of the Commission. It seems that the Commission's goal of advocating for a vibrant research culture is in good hands. ■



Graeme Sullivan

Research Commission Chair, Director, Penn State School of Visual Arts, 210 Patterson Bld. University Park, PA 16802. gls27@psu.edu

Elect: Mary Hafeli, Teachers College, Columbia University, New York, NY 10027. mary.hafeli@tc.columbia.edu

People News

Renee Sandell is the 2015-2016 Distinguished Lecturer in Art Education for the John A. and Betty J. Michael Autobiographical Lecture Series in Art Education at Miami University Department of Art. As part of the honor, Sandell presented a lecture at the Miami University Art Museum in Oxford, Ohio, a panel discussion with preservice art education students, and a workshop for educators at the museum.

The lecture series was initiated by John Michael and his wife with a generous gift in 1972 when Edwin Ziegfeld lectured at Miami University. Outstanding educators who have retired or are near retirement are invited to present autobiographical lectures in the series noting the influences that have shaped their philosophy about art education and the arts.

In Memoriam



Betty Jane Bramlett, of Spartanburg, SC, died February 1, 2015, at her home. She served as Fine Arts Coordinator for Spartanburg County School District Seven for 42 years, influencing generations of students and teachers. Her abstract artwork focused mainly on the environment and was shown at numerous galleries, juried exhibitions, and private collections throughout the Carolinas.

She earned awards at the local, state, and national levels, including South Carolina Art Education Association Lifetime Achievement Award and Art Educator of the Year. In 2003, her work was recognized as Best in Show at the NAEA Electronic Gallery Juried Exhibition. She was fondly known as 'Miss Art Education' and served as a wonderful mentor and friend.



Richard A. Ciganko, known to many as Father Deacon Richard Ciganko, died on February 5, 2016 surrounded by his loving family. Richard succumbed to the symptoms of Multiple Systems Atrophy. Throughout his career, Richard was a professor of Art Education at Indiana University of Pennsylvania, The Ohio State University, and State University of New York at New Paltz. He touched the lives of many as a mentor and as an artist, musician, author, and poet, and was a frequent contributor to NAEA publications.

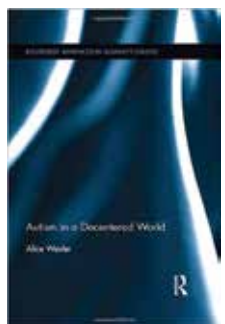
He was ordained Deacon at St. Mary's Byzantine Catholic Church in Homer City in 2007 where he continued to serve. He also served at St. Anne's Byzantine Catholic Church in Clymer. Survivors include his wife of 49 years, four children, and six grandchildren.

New Member Publications



The Growth of Art: Lesson Plans and Essays by Recent Teachers College Columbia University Graduates in Art and Art Education, edited by **Nishan Patel**, offers unique art lesson plans crafted by alumni of the Art and Art Education field and contains thought provoking investigations, explorations, and reflections upon topics of interest relating to education.

Available at Amazon, and proceeds go to the Art and Art Education Scholarship Fund at Teachers College Columbia University.



Autism in a Decentered World, by **Alice Wexler**, presents recent neuropsychological research and explores ways artists diagnosed with autism have constructed their identities through participation within art communities and cultures, this book will be of particular interest to researchers and scholars within the fields of Disability Studies, Art Education, and Art Therapy.

For more information, see www.routledge.com/products/9781138818576

Special Issue: Call for Submissions

Visual Inquiry: Learning and Teaching Art,
6.1—January 2017

Curating as a Condition of Art Education
Guest Editor, Donal O'Donoghue

Submission Deadline: June 1, 2016

Despite the growing significance of the figure of curator in the contemporary art world and the renewed interest in exhibition as a constructed situation, an autonomous life form, a mode of conversation, and a site for knowledge production, little attention is given to curatorial practice and curatorial thought in the field of art education at the K-12 level.

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 further information, please contact Donal O'Donoghue at donal.odonoghue@ubc.ca



See NAEA 2016 Award recipients in February/March issue of *NAEA News* (page 38) or go to www.arteducators.org/opportunities/naea-awards

EA Eastern Region

Three-hundred pounds of clay in a rough sausage-shape on a large table before a class of future art teachers set the scene for two hours of “Life-Death-Eternity out of 100 Pounds of Clay.”

Maura, my wife of 43 years who inspired this activity for our Humanities class at the Rhode Island School for the Deaf 35 years ago, and I have presented this experience in workshops around the globe including the last NAEA Convention in New York. Beginning with creation myths, music, and poetry, participants create a world of their fantasy which is ultimately destroyed and reimaged into a single crudely made coil vessel that holds a large bouquet of flowers. This past fall the activity was the conclusion of our Special Needs class at UMass Dartmouth and the students did not fail to imagine new possibilities, such as a large hand reaching out to a small figure.

Four years ago I was asked to run for Eastern Vice President, and it was only with Maura’s encouragement that I made the commitment. No big thing, but for the fact that her MS has a way of interrupting life’s plans and challenges every tomorrow. Last October, in the face of a hurricane coming up the east coast, she drove me to Delaware and New Jersey for state conferences. Her commitment to years of educating deaf children on the power of art and humanities demanded that we share with our colleagues and future teachers the need to pass the torch. A public thanks to her for putting me in this Eastern VP service to you all.

Team East became the nickname of our Eastern Region years ago. This community identity is support and inspiration for our state organizations and for many initiatives that energize and contribute to NAEA and our sister regions. The Summer Leadership Conference in July connects our Regions and continually shows the strength of our future leaders who secure the future of art education.

JoAnn Onnembo, AENJ President: “Some wonderful things are happening in New Jersey. I am happy to say that just this week, a bill was passed in both houses to give equal weight to the Arts in student GPA’s. We are awaiting the Governor’s signature and then—we celebrate! It’s a huge accomplishment and certainly gives our mission more clout in the world of education.” Such news out of New Jersey is huge and is only part of the forward movement and changes we pursue in each state organization to better our schools and communities.

One of the great indicators of our organizational vitality is seen in our Awards program. In Chicago, our awardees were honored in the four Regional teams and then a grand collective celebration of the whole of NAEA brought us all together.

Eastern Region State Art Teachers of 2016

Adrienne Kiel (CT); **MaryJane Long** (DE); **Carolyn Brown** (ME); **Samuel Llewellyn** (MD); **Stacy Lord** (MA); **Mary Beth Donovan-Olson** (NH); **Cindy Henry** (NY); **Amy Anderson** (PA); **Kerry Murphy** (RI); **Lindsay DiDio** (VT); **Sienna Broglie** (WV).

NAEA Eastern Regional Awardees

Grace Hulse (CT)—Elementary;
Alice Pennisi (DE)—Higher;
Linda McConaughy (MD)—Middle Level;
Emily Scheinberg (MA)—Museum;
Sherri Fisher (MD)—Secondary.

NAEA National Awardees

Manuel Barkan Award, Charles Garoian (MA); Marion Quin Dix Leadership, Patricia Grove (NY); NAEA/CEC/VSA Beverly Levett Gerber Special Needs Lifetime Achievement Award, Adrienne Hunter (PA); NAEA/CEC/VSA Peter J. Geisser Special Needs Art Educator, Lisa Kay (NY); Emeritus Art Educator, Elizabeth Burkhauser (PA); Higher Education, Heather Fountain (PA); Museum Education, Jacqueline Terrassa (NY); Supervision/Administration Art Educator, Linda Popp (MD); Diane Wilkin—Presidential Citation; Rising Stars Secondary Recognition Program, Sienna Broglie (MD).



Clay hand



Maura and Peter



June Krinsky-Rudder

I leave you with June Krinsky-Rudder, dear friend and great leader. My takeaway from this service to NAEA is the Leadership with Kindness theme. When June and I met in Boston at a coffee shop, there on the chalkboard—a great exit line:

“Kindness is the language which the deaf can hear and the blind can see.” —Mark Twain

Thanks to all. ■



Peter Geisser

Lecturer, UMassDartmouth College of Visual and Performing Arts, 19 Philmont Ave., Cranston, RI 02910. 401-829-7142. petergeisser@cox.net

Elect: June Krinsky-Rudder, 176 Everett St., East Boston, MA 02128-2269. 617-567-4054. jh.rudders@verizon.net. June took office as Eastern Region Vice President at the end of the 2016 NAEA National Convention.

JOY... INSPIRATION...
DETERMINATION...
EXPLORE... EMPOWER...
REFLECT... COLLABORATE...
ADVOCACY... BELIEVE... and
for my last NAEA Southeastern
News article, the word is

THANKFUL!

I am beyond Thankful for the past 4 years service as your elected Southeastern Vice President-Elect and Vice President. I have learned so much, I have grown so much, and I have experienced so much by surrounding myself with the best art educators in the nation! They truly **Empower** me!

As I **Reflect** on these experiences, I am not sure that **Thankful** adequately describes how I feel. I am blessed; I am thrilled; I am honored; I am humbled; and I am overjoyed to have experienced and **Explored** this wonderful organization called NAEA at this level. Serving on the National Board of Directors is something I'm not sure I ever saw myself doing, but now that I've done it—I highly recommend it. If you have a desire to push your leadership and learning to the next level, please consider state and national leadership positions—remember, we **need you**! NAEA is the WE-AEA and together, we absolutely **ART** better! These **Collaborations** make us all better individuals. I *Believe* that these experiences make us better art educators and leaders in our own workspaces and communities.

Serving in this capacity was truly one of the greatest honors of my career. Working alongside Patrick Fahey, Pacific VP; Peter Geisser, Eastern VP; and Elizabeth Willett, Western VP, was beyond enjoyable and it never once felt like work. We are all passionate about art education and when we came together, our passions were ignited and we laughed and learned. I will take these wonderful memories with me as I continue on this art education journey. And I am now so excited to pass the torch on to Scott Russell, my friend,

my colleague, and our next elected Southeastern Vice President! I know, without a doubt, that Scott will continue to communicate, inspire, and lead our region into continued success!

Speaking of **Joy, Inspiration, and Determination**, we had so much fun celebrating the **best of the best** in Chicago. Our Southeastern Awards Ceremony, *Stitching Together the Passion* in our heARTs, was a wonderful testament as to the incredible art educators of the year that made our pARTy such a huge success! And big thanks to Carla Nations for the beautiful Blue Dog Southeastern Quilt!! This is what true art *Advocacy* looks like, as we glimpsed into each of our award winners successful teaching strategies, and heARTs. Huge Congratulations again to the following Southeastern ART STARS:

Alabama—Casey Williamson, Florida—Beth Goldstein, Georgia—Kathleen Jackson, Kentucky—Judi Haynes, Louisiana—Shelly Breaux, Mississippi—Amanda Cashman, North Carolina—Sandra Williams, South Carolina—Minuette Floyd, Tennessee—Gregg Coats, Virginia—Katherine Schwartz

Southeastern Art Educator—Lynn Conyers, VA; Southeastern Elementary Art

Educator—Shelly Clark, KY; Southeastern Middle Level Art Educator—Holly Kincaid, VA; Southeastern Secondary Art Educator—Beth Goldstein, FL; Southeastern Higher Education Art Educator—Pam Taylor, VA; Southeastern Museum Educator—Allison Reid, LA; Southeastern Supervision/Administration—Susan Castleman, FL

Distinguished Service Outside of the Profession—Pam Atchison, LA; National Middle Level Art Educator—Aimee Burgamy, GA; Rising Star Student Award—Kaitlyn Holtzclaw, GA

NATIONAL ART EDUCATOR of the YEAR—Barbara Clover, LA

What a wonderful year our Southeastern region had. I am **Thankful** for each of these remarkable and passionate art educators and for their state associations for taking the time to nominate them! And with that, I say farewell! It has been my absolute pleasure representing each of you.

Please stay in touch and know that I value the friendships that we have formed over the years. I am in awe of what each of you does daily to enrich the lives of others through the wonderful vehicle of the visual arts. You are all truly Southeastern ART STARS! ■



Southeastern Blue Dog quilt



Southeastern Art Stars



Debi West

North Gwinnett High School, Art Educator and Fine Arts Department Chair, 113 Abbey Pointe Way, Suwanee, GA 30024. 404-915-7888. dewestudio@bellsouth.net

Elected: W. Scott Russell, 101 B Prosperity Ave. SE, Leesburg, VA 20175-4145. 571-213-0034. w.scott.russell@lcps.org. Scott took office as Southeastern Region Vice President at the end of the 2016 NAEA National Convention.

It is hard to believe that my time as VP and VP-Elect of the Pacific Region has drawn to a close.

During the past 4 years I have had the opportunity to work with wonderful and inspiring leaders throughout the region. I relish the opportunities I had to collaborate, strategize, and plan with state association presidents, NAEA Board members, and staff. It has been a period for reflection, review, change, and action. Pacific Region state associations worked diligently to increase membership, provide professional development opportunities for art educators, refine constitutions and by-laws, as well as strategize ways to develop and nurture leadership at all levels. I was, and continue to be, amazed at the level of commitment and care demonstrated by Pacific Region leadership. We were able to work, reflect, and play with great enthusiasm and resolve! The work accomplished through the first ever national leadership meeting in Santa Fe, New Mexico and our regional summer leadership meeting in Coeur d'Alene, Idaho allowed state leadership to, additionally, evaluate policies as well as develop and refine programs and operations for their organizations. The Pacific Region can be proud of its accomplishments!

Once again, NAEA provided a great conference filled with professional development opportunities for a wide and diverse audience in Chicago. The theme: "Lead! Share Your Vision" was a perfect way to frame the work of our region for the past several years. The Pacific Region honored award winners from the throughout the region at the Pacific Region Awards Ceremony on Friday, March 18. These members have demonstrated a commitment to furthering art education in the state associations throughout the region. Their stories were a powerful example of leadership and dedication to art education!

National Secondary Art Educator of the Year: James Rees, Utah

Pacific Region Art Educator of the Year: James Rees, Utah

Pacific Region Elementary Art Educator of the Year: Lisa Crubaugh, Washington

Pacific Region Higher Education Art Educator of the Year: Anne Thulson, Colorado

Pacific Region Middle Level Art Educator of the Year: Not Awarded

Pacific Region Museum Education Art Educator of the Year: Annie Ream, Utah

Pacific Region Secondary Art Educator of the Year: Reta Rickmers, California

Pacific Region Supervision/Administration Art Educator of the Year: Mary Wilts, Alaska

Alaska Art Educator of the Year: Thalia Wilkinson

Arizona Art Educator of the Year: Jessica Soifer

British Columbia Art Educator of the Year: Not Awarded

California Art Educator of the Year: Virginia Gyorkos

Colorado Art Educator of the Year: Anne Thulson

Hawaii Art Educator of the Year: Not Awarded

Idaho Art Educator of the Year: Terra Feast

Montana Art Educator of the Year: Priscilla Lund

Nevada Art Educator of the Year: Randee Davidson

Oregon Art Educator of the Year: Janice Packard

Utah Art Educator of the Year: James Rees

Washington Art Educator of the Year: Rick Wigre

Wyoming Art Education Association:

Jason Linduska
Once again, congratulations to all those honored for their service to their states, regions, and NAEA!

Finally, I would like to thank Cris Guenter. She has been a wonderful VP-Elect and will serve the Pacific Region well. Her experience with—and commitment to—the region and NAEA is proven. Best to Cris and the Pacific Region in 2016 and beyond! ■



The Pacific Region busy with creating, presenting, responding, and connecting!



Patrick Fahey

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

Elect: Cris Guenter, Professor of Education, School of Education, California State University. 3 Noyo Court, Chico, CA 95973. 530-898-6157. cguenter@csuchico.edu. Cris took office as Pacific Region Vice President at the end of the 2016 NAEA National Convention.

Join me in congratulating the Elementary Division Regional and National Art Educators for 2016. They were presented with their awards at the National Convention in Chicago.

Double congratulations go out to Michelle Lemons upon being chosen the Western Region Elementary Art Educator as well as the National Elementary Art Educator for 2016. Michelle teaches for the Albuquerque Public Schools in New Mexico. She has been the New Mexico Art Education Association President, Conference Chair, and Awards Chair. She has been honored as the NMAEA Elementary Art Educator and the NMAEA Art Educator. Michelle has presented at multiple national conferences and served on the planning committee for the National Leadership Conference. Vicki Breen, Arts Education Manager for the New Mexico Public Education Department, writes, "Michelle has taken the idea of advocating and developing new and innovative programs in the Arts to new levels of experience around the state and certainly within the Albuquerque Public Schools." Janet Kahn, retired APS Fine Arts Coordinator shares, "She understands [students] at their various developmental levels, encourages them, jokes with them and still maintains a level of behavioral expecta-

tions that keeps her classroom climate orderly and engaging."

I would like to congratulate Grace Hulse, the Eastern Region Elementary Art Educator for 2016. She teaches at Fort Garrison Elementary in for the Baltimore County Public Schools. She has written for *School Arts Magazine* and has presented at NAEA Conventions. Linda Popp, Visual Arts Coordinator, Baltimore County Public School, writes of Grace, "Grace is the best elementary art educator I've ever seen. She has become my 'go to' teacher for anything that has to do with the elementary art program. Grace is our first BCPS National Board Certified Elementary Art Educator!" Grace says, "I am very fortunate to have worked in a school district that fully supports art and art teachers and to have worked alongside many caring and generous educators. To be nominated and recognized by my peers is the highest honor I could receive."

Congratulations to Lisa Crubaugh for being selected the Pacific Region Elementary Art Educator for 2016. Lisa teaches in the Bellevue School District at Bennett Elementary in Washington State. She is the 2011 Washington Art Educator of the Year and was co-president of WAEA from 2008-2010. Her Principal, David State, writes, "Lisa has the expertise in teaching art, a passion for inspiring excellent student work, and a fine sense of management of the art technical environment." Lisa shares, "The support I have been

given from the Washington Art Education Association and NAEA has been instrumental in making me a better art educator, not to mention the wonderful lifelong friendships I have formed with other passionate art teachers."

Shelly Clark is the Southeastern Region's Elementary Art Educator for 2016. She is the art educator at Briarwood Elementary in Bowling Green, Kentucky. She is the 2014 Kentucky Elementary Art Educator of the Year and is very involved with Kentucky Youth Art Month. Kim Soule, President of the Kentucky Art Education Association writes, "Shelly is an excellent Art Educator who encourages students to achieve their very best potential in art." Lorie Richey, Supervisor of Primary Instruction, Warren County Public Schools states, "Not only is she a talented professional artist herself, but she also instills this love of art in her students as she instructs them each week." Shelly tells us, "This award represents thousands of lessons both failures and successes, all with infinite smiles and laughter. There are endless days—and sometimes nights—but when you see that spark in a child's eyes so excited about what they just discovered, it makes it all worth it. This award means art education is important!"

Congratulations again to all the honorees. Thank you for being great representatives of Elementary Art Education and for all that you do for your students! ■



Left to right: Michelle Lemons, Grace Hulse, Lisa Crubaugh, Shelly Clark.



Thomas Knab

Dodge Elementary School, 388 Summer St. #1, Buffalo, NY 14213. Tkvolley15@aol.com

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

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

In this column, the leadership team of the Higher Education Division asked award winners honored at the Chicago Convention two questions. What follows are excerpts from their responses that hopefully will encourage you to consider your approach to leadership in whatever role you serve.

1) What is one leadership tip that you can offer other art educators to maximize their impact?

"It is essential to be a **careful listener and observer**, including trying to understand that which does not necessarily coincide with one's own ideas and perspectives." —Alice Pennisi

"My main leadership tip for art educators is to **network and create connections** with other art educators, artists, administrators, parents, community members, legislators, researchers, and anyone who might advance knowledge of the field of art education, share its value, and become proactive advocates." —Amanda Alexander

"I believe the key is **finding your fit**. What are you confident as well as comfortable in doing? For example... I am not typically comfortable speaking or leading public meetings. I much prefer working in the background. Therefore, serving as an editor, editorial reviewer, and in closed board meetings has kept my organizational service spark going." —Pam Taylor

"Often as leaders our time becomes consumed with serving others and doing our job to the best of our capacity, so much so that we oft forget to be a leader for ourselves; demonstrating a **positive ethic of care for our own beings**... To maximize your impact on others, show them how to care for themselves with as much regard as we show them how to care for others." —Heather Fountain

2) What is one way that you think HE art educators can contribute to meaningful educational reform?

"I think that **we need to actively and genuinely listen** to preK-12 art educators. And listen for a long time before planning together any reform ideas. All members should play an active role in all strategies and procedures. In other words, making a strong effort to hear, value, and give time for all voices." —Pam Taylor

"We need to better understand our pK-12 teachers' daily lives in schools, as well as what students need and what parents and the rest of the public think and perceive about education... Our contribution can come by educating our classroom art teachers to **become astute teacher-leaders** in their schools, districts, and states." —Alice Pennisi

"**Teaching teachers to document and display rich student thinking** is crucial in this reductionist era of bean-counting and number-crunching... Displaying this regularly in educational sites (physical and virtual) helps us all grapple and wonder about significant ideas that matter and their manifold connections. This also informs administrators, community members, and parents about the true work of art education, which is to foster innovative, empathetic, and poetic citizens so that they can make the world a better place." —Anne Thulson

"I believe that higher education art educators can contribute to education reform by **becoming involved in the political process** through research and state and national advocacy. Educational reformers will never hear our voices in the legislative process if we do not participate. We must get involved." —Amanda Alexander

"There is strength in numbers but often art educators feel isolated, or even powerless. We have consistent contact with both practicing art educators and those who are becoming art educators, which places us in a unique position to help them **see art education as a field and other art educators as colleagues**... We can help art educators see the places, such as their state art education organization or a conference, where they can connect to their art education community, as well as the education community at large to become a part of positive change." —Heather Fountain

"I am concerned about how **leadership is often too easily equated with centralized and institutionalized forms of power and domination**. Homologous with Michel Foucault's characterization of power, leadership that is understood as the possession of an individual or core of individuals imposes the will of the few on the many. How might leadership be performed otherwise? How might it affect change for the creative and intellectual agency of all students, colleagues, and citizens?... How might art educators affect an ethical 'landscape of education' with 'meaningful education reform' that decentralizes power and reconfigures social relations?" —Charles Garoian, whose response is a part of the ideas presented with Donal O'Donoghue in Chicago entitled "The Leadership of Non-Leadership in Art and Its Teaching."

Many thanks to the honorees from the 2016 Higher Education Division Awards:

National Higher Educator of the Year: Heather Fountain, Associate Professor, Art Education & Crafts Department, Kutztown University of Pennsylvania

Eastern Region Higher Educator of the Year: Alice C. Pennisi, Associate Professor & Chair, Art Education Department, SUNY Buffalo State

Southeastern Region Higher Educator of the Year: Pamela G. Taylor, Professor, Department of Art Education, Virginia Commonwealth University

Western Region Higher Educator of the Year: Amanda Alexander, Assistant Professor and Area Coordinator of the Art Education Program, Department of Art + Art History, University of Texas at Arlington

Pacific Region Higher Educator of the Year: Anne Thulson, Assistant Professor, Art Education, Metropolitan State University of Denver

Barkan Award Winner: Charles R. Garoian, Professor of Art Education, School of Visual Arts, Penn State University ■



Sara Wilson McKay

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

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

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

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www.arteducators.org/news/listserv

Middle Level Division




Student engagement, increased creativity, and self-confidence are all linked to student involvement in the arts. The art educator is the key player in the development of quality arts programming.

NAEA supports recognizing our national leaders in the classroom and I encourage you to nominate a deserving NAEA member that you know. Our National Convention in Chicago was the perfect place to honor our 2016 class of dedicated colleagues. In this edition of NAEA News, please celebrate our awardees dedication to providing a quality middle level art education for thousands of students.

NAEA National Middle Level Art Educator of the Year

Aimee Burgamy
Gwinnett County Public Schools
Trickum Middle School

"Aimee Burgamy has been a steadfast figure within the NAEA Middle Level Division and within her educational community. Her contributions to NAEA in the middle level division for the past 6 years include a multitude of contributions to advancing our visibility. Her exemplary work within her educational community is evident through her recognition as the GAEA Georgia Middle School Art Teacher of the Year, Georgia NJAHS Sponsor of the Year, and the National Winner of the Great American Teacher of the Year. Aimee's high quality art program, creative project ideas, and community involvement set her apart in the field of art education as an outstanding educator."

—Kim Cairry, Visual Arts and Design Educator, and Past NAEA Middle Level Director, Saginaw Township Community Schools

NAEA Southeastern Region Middle Level Art Educator of the Year

Holly Bess Kincaid
Harrisonburg City Public Schools
Skyline Middle School

"Holly Bess Kincaid is National Board Certified and a member of numerous professional organizations. This year alone, she has presented regional and national conferences, had students' work showcased by NASA, mentored experienced art teachers, received grants to have her students access unique art experiences, incorporated literacy-developing strategies into her classroom, partnered with social studies teachers to create cross-curricular lessons, awarded Teacher of the Year at our school, named Virginia Middle Level Art Teacher of the Year, and received a Fulbright-Hayes Fellowship in which she studied in China. She has accomplished more in the past 18 months than most people accomplish in a career."


—Joseph Glick Jr., Associate Principal, Harrisonburg City Public Schools

NAEA Western Region Middle Level Art Educator of the Year

Michael Orlando
Birmingham Community Schools
Berkshire Middle School

"There is not a teacher in our building that works harder than Mike at perfecting his or her craft. Mike is always embracing opportunities to learn new ideas and help his students learn. He simply is one terrific teacher."


—Wendy Cummins, 8th-grade Language Arts Teacher, Birmingham Public Schools ■



October 8-15, 2016

NAEA Delegation to South Africa

Join NAEA President Pat Franklin and other members of NAEA to participate in this important international exchange. Delegation focus and additional information at: bit.ly/naea-sa




September Buys

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Elect: Peter Curran, 77 E Plain St. Wayland, MA 01778. 617-721-7888. Peter_curran@wayland.k12.ma.us. Twitter: [Wmsartlab](https://twitter.com/Wmsartlab)
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Spring has sprung with its sunny skies and flowers. This article is a perfect opportunity to reflect on the amazing 2016 National Convention in Chicago. I am sure those of us who attended are all in that sweet spot where we are still invigorated by everything we learned and eager to put new ideas into action.

The week began with the **30th Annual Museum Education Preconference: Designing for Transparency**. Director-Elect Michelle Grohe created a wonderful day at the Art Institute of Chicago and Museum of Contemporary Art, Chicago. I know that we all look forward to the Preconference and really enjoy learning side-by-side with our colleagues. This year's Preconference was a perfect balance of looking, learning, and listening. I know that Design Thinking will become a part of my practice moving forward. On behalf of the division, I want to thank Michelle and her amazing team of educators for putting on such a successful day.

The National Convention is also a time for us to recognize those in our field who have done exemplary work over the last year and throughout their career. The annual **Awards Ceremony** is always a great way for us to get together and honor those colleagues. I hope you will agree with me that it was great fun to team up with our fellow divisions to present an award ceremony that was full of joy and celebration. Please join me in congratulating our award winners for all of their accomplishments in museum education and for inspiring us through their amazing work.

National Museum Education Art Educator Jacqueline Terrassa—Woman's Board Endowed Chair of Museum Education, Art Institute of Chicago

Western Region Museum Education Art Educator Emily Sullivan—Director of Youth & Family Programs, Milwaukee Art Museum

Eastern Region Museum Education Art Educator Emily Scheinberg—Student & Teacher Programs Manager, Peabody Essex Museum

Southeastern Region Museum Education Art Educator Allison Reid—Deputy Director of Interpretation & Audience Engagement, New Orleans Museum of Art

Pacific Region Museum Education Art Educator Annie Ream—Assistant Curator of Education, Utah Museum of Fine Arts

During the Convention, we also had the opportunity to hold a **Conversation with Colleagues**. This is a time when members are encouraged to share their thoughts on the work of the division; talk about what is guiding their work; and give suggestions for possible themes for upcoming programs (2017 Preconference, Peer 2 Peer Hangouts, Viewfinder, social media posts, etc.). The Development Committee always looks forward to this conversation and getting your feedback as it really does focus our attention and goals for the coming year. Thank you to all who attended. For those of you, who were not able to attend the Convention, your thoughts and ideas, are very important. Please e-mail, call, tweet (@emartgirl; @michellegrohe; naeamuseed@gmail.com), Facebook, or send a carrier pigeon our way, we want to hear from you.

This year also brought back the division sponsored session marathon. Started at the 2015 Convention in New Orleans with a Gallery Teaching series, we brought it back for 2016 with our **Research Marathon**. With the IMLS funded NAEA/AAMD research study, currently in year one, we have research on our radars. For the research marathon, we wanted to provide members the opportunity to learn more about the process of conducting research, applying research to their work, and building a culture of research in your museum. Our hope is that those who attended part or the entire research marathon came away with tools to use when thinking about our applying research to your work. Thank you to Jennifer Czajkowski, Emily Jennings, Sara Egan, and Wendy Wolf for designing the sessions and to the museum educators who presented.

In closing, I wanted to thank everyone who joined us in Chicago. It was a great time to see old friends, meet new colleagues, and to recharge our museum education batteries. I also wanted to remind you to stay connected with the division through social media. In the autumn, we created #IAMuseumEd and encouraged all of you to share yourself in action at your museum. Please keep the posts coming. ■

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.



Emily Holtrop

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

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NAEA's National Convention in Chicago was pivotal for us, as a Division.

We collected the most proposals on record for our Student Roundtables, received many offers of support and assistance in the months leading up to the Convention, and witnessed a positive surge of emerging leadership and networking. To be only a few years into our place as a Division, we are truly forging an amazing and sustainable path. Contributing to our future professional field is not only an investment in our own personal goals, but an investment in our nation's educational future as well. While we are experiencing and sharing this genesis of habits and norms as a Division, we must also be sure to take notes from Art Education trailblazers and current mentors as we progress.

During my first year as a graduate student at the University of Texas at Austin, Dr. Christina Bain asked our class to create a work of art and write a short paper that explained how we found ourselves at this point in our career. I created a face jug that was intended to share a likeness of one of my former students. His influence in my teaching and thinking ultimately led me to return to school to research school improvement strategies involving Arts Education. In my paper, I also recognized a handful of teachers—only one of whom taught me Art—as huge touchstones for the educator and influencer I hope to eventually be for others. Remembering, and in a way thanking, the influencers involved in my educational journey was a powerful moment that has remained with me since.

A year later, as a second-year student and teaching assistant, I eagerly awaited the first-year students' creations and connections. One piece in particular spoke to me—a painting of a softly shaded oyster shell on a multi-tone turquoise background. Being unfamiliar with the student artists, but fully aware of the work's

origin, I was immediately drawn to it. The artist was kind enough to sell it to me, and the piece hangs on my wall to this day.

Oddly enough, I never asked her what the shell—devoid of a pearl—but delicately presented in its own beauty, was meant to represent or express. Not knowing what her painting was **about** while knowing it was created *to be about something* bothered me for a time. Eventually, though, I accepted this work as a reminder that just as I cannot know this painting entirely, I can never completely grasp others' motivations, influences, or stories.

I am continually caught off guard when a class assignment leads to deep introspection and reflection, or when the amazing students I am fortunate enough to work with reject categories and classifications. It seems that every time I read a new philosopher or art education researcher, I'm sent back to repositioning myself and my beliefs and goals in the field.

So too is our Division—we are, as students, active and developing learners who are not only shaping the field with the work we are doing, but we are also *being shaped* in our scholarly works and our exposure to new concepts and approaches. As you do this developing

and shaping individually—I implore you to also help to shape, form, break apart, and rework our Division. There is every reason to expect that our Division can connect and help to create the most influential and meaningful people and ideas in Art Education on the whole. We have the drive, the technological ability to reach out nearly effortlessly—and most importantly, more great work and ideas to glean from than any future art educators have ever had before. What a fantastic time to be where we are! ■

Be sure to join (and start) the conversations that shape the Preservice Division:

- Find us on NAEA Preservice on Twitter, Facebook, Instagram, and LinkedIn
- Sign up for our monthly e-mail Newsletters
- Join our monthly Preservice EmPower Hour Webinars
- Participate in your local Student Chapter



Leadership!

NAEA Call for Nominations

Nominate qualified members for consideration 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). **See details on page 2.**






Amanda Barbee

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

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

I hope that all of you made it to Chicago. Every time I attend an NAEA National Convention, I return home feeling enthusiastic, energized, and ready to put into practice what I have learned.

Sharing all that rich information with colleagues and students is both exciting and invigorating—what an incredible professional development opportunity. My next article will focus more fully on the Convention, including pictures from some of the many Secondary Level workshops and meetings. I am already looking forward to 2017 in New York City!



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Congratulations to the 2016 Outstanding NAEA Secondary Art Educators

The National Secondary Art Educator, James Rees, has served in many capacities both for the Utah Art Education Association and NAEA including as Secondary Division Director. Sherri Fischer (Maryland), the Eastern Region Secondary Educator, served as Eastern Region Secondary Director and spent last spring in Sweden as part of a Fulbright travel and research grant. The Southeastern Secondary Educator, Beth Goldstein was Florida Art Education Association Art Educator of the Year. Reta Rickmers, Pacific Region Art Educator, has held many positions in the California Art Education Association, and presented workshops at both her state conferences and NAEA Conventions. The Western Region Secondary Art Educator is Christine Miller. Christine is an active member of the Texas Art Education Association, serving on the TAEA board and presenting at conferences. Congratulations also go to the 2016 Rising Star Awardees Sienna Broglie (Southern High School, Harwood, MD), and Kaitlyn Holtzclaw (Walton High School, Marietta, GA). It was a pleasure to honor these inspiring secondary level leaders and the outstanding educators from all the divisions at the Convention.

Spring is a welcome time. There are only a few more months until the end of the school year. Spring also marks the middle of Art Show Season. If you are like me, you have spent the last several months delivering, hanging, striking, and picking up your students' work from a variety of art exhibits and will do the same until nearly the last day of classes. It's a crazy, exciting, and wonderful time. Student exhibits and juried competitions are a great way to add to your students' authentic learning, an incredible opportunity for professional development, and a fantastic advocacy tool for both your

program and visual arts education. Exhibitions make the visual arts visible. Just as performance opportunities are integral to learning in the performing arts, exhibits are vital to a comprehensive visual arts education, and presenting is one of the four main components of the National Core Arts Standards for visual arts.

We all display student work in our schools and districts, however there are countless exhibition opportunities in our communities and throughout our states. Youth Art Month Celebrations are a perfect way to showcase student work. Your students may also participate in Scholastic Art Awards either regionally or nationally and submit work to the Congressional Art Competition in your area. Many NAEA affiliates administer their own exhibition programs. New York has The Olympics of the Visual Arts (OVA), which provides an opportunity for students to participate in individual or group artistic problem solving. Both Massachusetts and New Hampshire facilitate Art All State programs. The Texas Art Education Association hosts the Visual Arts Scholastic Event to recognize exemplary student achievement in the Visual Arts and IAEA sponsors the Illinois High School Art Exhibition.

Beyond the traditional gallery there are numerous opportunities for digital exhibits and museums such as Artsonia. Participation in exhibitions as an artist or a spectator fosters conversations about art, art education, the creative process, and the larger world. It is motivating to all involved and expands vocabulary used to explore and articulate ideas. As an art educator participating in, and volunteering to help run student exhibitions opens doors to new professional learning and connections. ■

"Education is not the filling of a pail, but the lighting of a fire."
—W.B. Yeats



Andrea Haas

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Supervision and Administration Division

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

Please join me in wishing our colleagues a heartfelt congratulations for receiving a Regional Supervision or National Supervision Award!

The following NAEA Supervision and Administration Division members were honored at the National Art Education Association National Convention in Chicago, Illinois on March 17, 2016, during the Awards Ceremony:

Sue Castleman—Southeastern Region

Sue has worked for Pinellas County Schools in Largo, Florida, for over 20 years. She has been a member of NAEA for over 22 years. She has presented at several National Conventions and participated in NAEA Delegations to Finland and Russia. Sue has been an active member on the board of the Florida Art Education Association since 1997, serving in a variety of roles including President. In her local community, she serves on several boards and education committees of local art museums. She firmly believes in exhibiting student art by facilitating 24 annual student art shows, including the Pinellas Region of the Scholastics Art Awards. Her forward thinking is inspirational to colleagues, students, and community members.

Michelle Ridlen—Western Region

Michelle is the K-12 Fine Arts Curriculum Content Leader for the Francis Howell School District in St. Charles, Missouri. She has attended the National Art Education Association National Conventions since 2010 and has presented at several of them. She is an active member of the Missouri Art Education Association and is their Supervisor of the Year in 2015. Due to her role, she is also a member of the National Association for

Music Education and the Educational Theatre Association. Michelle believes in promoting Teacher Leaders by being a mentor and providing professional development for them in her district. She is described as being a calm, levelheaded leader with a heart that possesses a pioneer spirit. Rothko exemplifies that in a favorite quote, "Art is an adventure into an unknown world, which can only be explored by those willing to take risks." It reminds her to be brave in her artmaking, curriculum writing, and life.

Mary Wilts—Pacific Region

Mary is the Fine Arts Curriculum Coordinator for the Anchorage School District in Anchorage, Alaska. She recently served as the Supervision and Administration Division Pacific Region Director, as well as, participating on the writing team for the NAEA Position Statement on the Role of Supervisors. She is a member of the Alaska Art Education Association, serves on the Alaska Department of Education Task Force and is on the Committee for Re-Imaging Teacher Preparation and Development for the state of Alaska, she has also worked in Texas and Montana.

Linda Popp—National

Linda is the Visual Arts Coordinator for Baltimore County Schools in Towson, Maryland. She has been a member of NAEA since 1989 and has served in many roles including Secondary Division Director, Supervision and Administration Division, Eastern Region Director, and Eastern Vice President. Linda has received numerous awards, including Maryland Art Educator of the Year in 1999, National Secondary Art Educator in 2000, Eastern Region Art Educator of the Year in 2008, and now the National Supervision and Administration Art Educator of the Year in 2016. She is a practicing artist and regularly exhibits her sculptures. She



Linda Popp with her daughter Em, first year art teacher, at their opening of Mother & Child art exhibit.

showed her work in a two-woman show in 2014 and in 2015. Her work in the community continually advocates the value of the arts to all. "Linda embodies the life that is an artist, art educator, director, coordinator, and mentor to us all," Ryan Twentey, NAEA Eastern Region Secondary Art Educator of the Year 2014. This is exemplified in her promotion of the Fish Philosophy that she learned at NAEA's Convention in Seattle: Make your job fun. Choose your attitude. Be there. Make their day! ■

**Cheryl Maney**

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Guest Columnist Andrew D. Watson is the recipient of the 2015 AET Outstanding Teaching Award. Andrew is Fine Arts Instructional Specialist, Alexandria City Public Schools and Founding Board Member of the Innovation Collaborative. E-mail: andrew.watson@acps.k12.va.us

Congratulations to Tricia Fugelstad, the recipient of this year's AET Outstanding Community Service Award,

and to **Tim Needles**, the recipient of the **AET Outstanding Teaching Award**. AET hosted an award presentation and reception session at NAEA National Convention in Chicago. Thank you to those who participated in the session and to those of you who supported AET during the NAEA National Convention. Check out AET's activities during the convention on our website <http://artedtech.org>.

STEAM IS THE LAW OF THE LAND... NOW WHAT?

During the past half-decade STEAM education has risen from obscurity to become a hot topic in art education and education in general. STEAM's fusion of art education to the technical knowledge and design thinking processes of STEM make it of key interest for art teachers with an interest in technology, media arts, or design.

In 2011, the SEAD Network for Science, Engineering, Arts and Design conducted their first formative workshops. This group of academics from leading universities is supported by the National Science Foundation and works with the National Endowment for the Arts and the National

Endowment for the Humanities. In the same year the SEAD Network started a dialogue with the Rhode Island School of Design (RISD) whose then President, John Maeda, had been championing the idea of turning STEM to STEAM. This partnership has led to much of what is happening today around STEAM education.

2013 saw STEAM education truly arrive on the national stage.

Ovation, the television arts network, funded the first InnOVATION STEAM Grant Awards to K-12 schools that implemented STEAM education initiatives in the classroom. The same year saw the first Volume of the STEAM Journal, a peer reviewed online journal published by a team primarily consisting of faculty and students from Claremont Graduate University. While not adopted until the following year, in 2013 the National Art Education Association wrote a position statement in support of STEAM. This year also saw the founding of the Innovation Collaborative, an outgrowth of the SEAD Network that focuses on research and application for cross-disciplinary learning in the K-12 classroom. The Collaborative works with educational organizations such as the National Art Education Association, the National Science Teachers Association, the Association of Science-Technology Centers, and the National Association for Gifted Children along with schools and leading researchers. On the policy side, 2013 saw the founding of the National Congressional STEAM Caucus by Congresswoman Suzanne Bonamici (D-OR) and Aaron Schock (R-IL). This highly bipartisan caucus is leading the legal front to recognize STEAM and open up STEM funding to STEAM projects and initiatives. Of course, the biggest win for STEAM in 2013 was probably Season 43 of Sesame Street, which expanded their STEM offerings to include the arts!

In December 2015, the President signed the Every Student Succeeds Act (ESSA) into law. This bill replaced No Child Left Behind and passed with overwhelming bipartisan support. ESSA is exceptionally arts friendly and will have a lasting impact on our profession. One key amendment to the bill was introduced by the same Congresswoman Suzanne Bonamici (D-OR) of the STEAM Caucus. The unanimously passed amendment in essence endorsed STEAM. It opened all federal STEM programs to STEAM and encouraged states to allow the integration of the arts into STEAM.

2016 will continue to be a big year for STEAM education. As you read this, a writing group of highly respected educators and researchers organized by RISD is in the finishing stages of editing a STEAM Whitepaper for the Congressional STEAM Caucus to be released this spring. The whitepaper will help unify the discussion around STEAM and help give us new goals to pursue in policy and research. This summer will also see the publication of an issue of *Art Education* dedicated to STEAM. At the same time the Innovation Collaborative, is currently collecting K-12 lesson plans for their Effective Practices Project, which will release a database of peer reviewed cross-disciplinary lessons.

This is an exciting time to be involved with STEAM! As STEAM becomes a more common approach in education I believe it is important for art educators to remember two things. First, we need to remember that STEAM does not place the arts as the equal to STEM. Rather, it places the A as being co-equal to the other individual STEM disciplines. Second, we need to be proactive. We need to approach our administrators, central office personnel, and colleagues in STEM not as the owners of STEAM, but as a valuable collaborative resource. ■



Andrew D. Watson

Christine Liao

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As of the National Convention in Chicago, I have passed the columnist baton to Jennifer Combe.

With this transition, I would like to take this last opportunity to tell you about a community arts festival I co-created in my hometown community. The Kids Arts Festival of Tennessee is a community-based arts event that inspires and engages youth through artmaking to celebrate and experience the arts. Although the startup process was daunting and required an incredible amount of work, and commitment by all involved, the event has already found a chance to grow. It also allows me to speak with certainty when I say that there are definitely opportunities in all of our communities to bring our knowledge of, and passion for, art education to life.

The Kids Arts Festival of Tennessee, is founded by a partnership between the City of Franklin Parks and the Williamson County Cultural Arts Commission, a non-profit organization, and supported by Middle Tennessee State University. It is governed by a committee composed of parks employees, public school art teachers, community volunteers and myself along with MTSU Art Education students. We are dedicated to producing an annual free youth arts event. The inaugural Franklin Kids Arts Festival of Tennessee hosted over 4,000 attendees.

OUR CORE VALUES

Foster Appreciation of the Arts. We strive to engage and inspire youth in Tennessee to foster a love of art by exposing them to new and unique experiences.

Value Community. We respect and celebrate the involvement of all people and seek to enhance the sense of pride in the Franklin community.

Empower Youth to Create Original Art. We produce an annual celebration of outstanding original art in a festival atmosphere.

Educating Artists through Entrepreneurship. We produce an annual opportunity for local youth artists to sell their hand-created wares and experience life as an artist.

OUR VISION

We will establish an ongoing youth art festival to promote an investment in the arts through the community and encourage public art in Franklin and Tennessee.

OUR HISTORY

The Kids Arts Festival of Tennessee is presented by a cooperative effort between Williamson County Cultural Arts Commission (WCCAC) and The City of Franklin Parks Department, which began in 2014. Additional Support by the Middle Tennessee State University Art Education Department has been integral to the success of the festival. A committee was formed to execute the festival and we attracted over 4,000 attendees in the inaugural year with 12 community sponsors allowing us to offer this event **free** to attendees.

SUMMARY

The Kids Arts Festival of Tennessee is the first arts festival in the state of Tennessee that is fully designed for children and youth. This free annual festival will draw youth artists from all over the state of Tennessee the first Saturday of June each year.

The festival features over 150 talented visual youth artists presenting their juried original artwork, using multi-media, reflecting the very best youth artists from the state. Live performances including theater, dance, music, and more providing non-stop entertainment while offering performance opportunities for youth artists to showcase their talents. The Art Vendor Sale offers youth artists the opportunity to sell their creations to attendees. A highlight of the festival is the art installation that attendees participate in of art created during the festival.



Mural at Kids Arts Festival of Tennessee.

Sponsors and community businesses offer a variety of interactive art stop experiences designed to engage and expose the community's youth to all types of art experiences. Culinary offerings are provided by local restaurants and mobile food vendors, with the hope to include young culinary students.

JOINING OUR CAUCUS

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

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

Jennifer Combe

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Meaghan Brady Nelson

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

Guest Columnist Pamela Harris Lawton is Associate Professor of Art Education, Virginia Commonwealth University, Richmond, VA. E-mail: phlawton@vcu.edu

In August, I began a new position teaching art education at Virginia Commonwealth University. Where, once again, I am the only full-time ranked faculty of color in the art education department.

In my 15 years of college teaching in urban city centers along the east coast, I have never had another full-time ranked faculty colleague of color. At this point it no longer strikes me as odd, but it should because even though my university students are majority White and female, the pK-12 students they will teach in the public schools system are over 90% Black and Latino. So where is the color in art education? Over the years I've asked many of the Black art educators I have met, "Who were your mentors?" "Why did you decide to become an art educator?" "What can I do as an art teacher educator to recruit more students of color into art education?" If pK-16 students see themselves reflected in their teachers and the art world, then perhaps they will be more likely to consider careers in art/art education.

As an educator I share anecdotes of my experiences as a student, artist, and art educator with my university students to provide them with a much-needed non-White perspective.

As a fifth generation educator, colleagues and students often ask me about the history of art educators of color. Much of the available literature on the history of art education excludes the narratives of non-White art educators. One would think that there were no art educators of color, or at least none that were notable enough to note. These conversations and questions led me to research the history of art education in the segregated, non-White schools in my hometown, Washington, DC.

I began this exploration with an oil portrait of my great grandmother, Jennie

Jones Butcher, painted by her art teacher in 1900. My great grandmother attended a school that was eventually named Dunbar High School. Thomas Hunster, who painted the portrait, was a highly regarded Black art teacher and painter in the District of Columbia. My research on this school and teacher yielded surprising results. Not only was Hunster an art teacher, he was the Director of Drawing for the "colored" schools in DC from 1875 through his retirement in 1922. He founded and developed a quality art education program for non-White students in Washington, DC. In addition to teaching at Dunbar High School, Hunster trained classroom teachers in drawing and later developed the art education program for normal school students at Miner Teachers College.

Hunster was a tireless and exacting artist/educator whose aspirations to be a great artist never materialized because of a chance meeting with the Superintendent of the non-White Schools in Washington, DC. In 1874, Hunster stopped in DC en route to Paris—needless to say, he never made it to Paris. The closest he came to Paris was through his artwork, which was favorably received at the Paris Exposition Universelle (World's Fair) in The Exhibit of American Negroes. Hunster was primarily a landscape painter, but for a brief period he focused on portrait painting to improve his skills and attention to detail. It was during this period that he painted the portrait of my great grandmother.

Hunster, originally from Cincinnati, was educated at Antioch College, where Horace Mann served as the first President. He kept abreast of progressive education philosophies and believed that students should have opportunities to draw from nature and make art that was relevant to their lives.

The histories of art educators like Thomas Hunster are critical to research, teach, and disseminate. The history of art education needs to be more inclusive of voices and narratives that currently



Portrait of Jennie Jones Butcher by Thomas Weston Hunster, circa 1900 (top). Photo of Jennie Jones Butcher that the painting is based on (bottom).

exist along the margins. Both White and non-White art educators can benefit from a fuller picture of American art education, as this inclusion can affirm the pK-12 learners who need to see themselves reflected in the world of art and art education. ■

Joni Boyd Acuff

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Join & Visit CSAE Online

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As the seasons change, the light changes. The spring brings us renewal, and the promise of the earth waking from its winter sleep. As the days get longer, minute-by-minute each day, the promise of spring awaits us.

What changes do you bring into your classrooms to honor the natural order of the earth's seasons? We invite you to share some of your lessons with us. One of our CSAE goals is to create a collection of Lesson Plans that can be shared within CSAE, and perhaps turned into a workbook for teachers.

Within CSAE we have a rich tapestry of artists and teaching artists, who are focused on the spiritual aspect of their teaching practices. One such Teaching Artist is my friend and colleague Nancy Brady. Nancy has been a member of CSAE since the beginning. She has tirelessly worked behind the scenes and within her own teaching practice to illuminate her preservice teachers with guidance toward a teaching practice that incorporates the spiritual. Nancy's passion is Morocco. I have invited her to share with us some of the work she is focused on.

Guest columnist Nancy Brady also presented on her travels and work in Morocco during our CSAE meeting in Chicago. E-mail: nbrady@unm.edu

I am grateful for this opportunity to express my dreams with others, and I feel honored to share a little about my work with members of CSAE, and NAEA. Art creates harmony from disharmony, allows expression from apathy, and bridges the sacred rhythms and cycles of nature to every aspect of our lives, especially our mental and spiritual health. During my time among the tribes in Morocco, I was welcomed as one of their own. I found that by bridging two cultures through art, I also created a lasting connection built around peace. Why Morocco? Because it reminds me of my time among people whose lives are built around honesty and integrity. Where community values are still strong. Going there was, quite simply, going home. The sacred geometry and meaning to Morocco's art is powerful and invokes inspiration in others. To walk in the market and watch the craftsmen and women create beautiful pieces with simple tools and their hands. To touch buildings that are thousands of years old. To eat traditional foods listening to traditional music, perhaps even drumming on a traditional drum as others dance. As a seeker of the spiritual for my own life and to inspire my artmaking, and teachings, these three trips to Morocco have been life-changing experiences for me.

Morocco has a rich history with Amazigh (Berber) being the indigenous people. My past research from working at a Jewish Day School and living among the Pueblos in the southwest has been to find commonalities between the Native American and Jewish spiritual practices and arts. I have found that Suni Muslim and Amazigh spiritual practice, also share the same way of community celebration around the moon cycles and earth's changing seasons. The Amazigh share the same history of being forced to leave lands as the Jews and Native Americans. Much of the art created relates to community ritual and celebration.

I feel that it is timely and very important to teach our youth about the beautiful arts created in Morocco. What better way to learn about a culture than through the arts, to help build bridges of understanding and tolerance. Today Amazigh, Jews, Christians, Muslim, and people from all over the world, live peacefully together in this friendly and hospitable country. Morocco is also a leader in sustainable energy, organic gardening, bee keeping, and the king supports Women's co-ops.

I have found little in American art education about Morocco and I want to change that. I hope to see a curriculum form that can be used to open up the world of Middle Eastern art to American schools, while also immersing students in a culture that has much to teach.

Peace through art is an old idea. Right now we just need more connections.

I invite artists, educators and adventurous spirits to join me on my future trips. I have had university students and professors, artists, photographers, writers, teachers of art, ESL, women's literature, math, and special education join me on past trips. The next one is in October 2016, I hope you catch a ride on the magic carpet—there are only five seats left.

Please contact me: nbrady@unm.edu ■



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July 27-30, 2016 | Washington, DC

Supporting and enhancing the effectiveness of experienced, new, and aspiring art education leaders, the 2016 program is designed in response to the timely interests and needs expressed by NAEA state leaders. See more at bit.ly/naea-nlc

Questions? info@arteducators.org

CLICK

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JSTAE: www.jstae.org

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

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

Social theory is generative. As analytical frameworks, they operate like systems in which new data or phenomena combine with various effects from social structures to conceptualizations of power to result in new outputs of understanding, reflection, or intervention.

As a sort of systems-thinking approach to understanding social theory, an analytical practice focuses on interacting parts. System dynamics scholar Donella Meadows (2008) defines a system as consisting of “elements, interconnections, and a function or purpose” (p. 11). The nuanced ways that these materials and interactions form qualities and characteristics to the systems themselves also provide insight into gaps, failures, or inefficiencies. Systems are things and ideas, and their rhetoric informs our idea of things.

Systems are also perceived in matters of scale. Systems (or networks, or assemblages) have component parts. We can see system formations that overlay associations: humans and things relate, institutions and things relate, nation states and institutions relate, and so on at many levels scaling up. As DeLanda (2006) states, “It is only by experiencing this upward movement, the movement that in reality generates all of these emergent wholes, that... [you] can get a sense of the irreducible social complexity characterizing the contemporary world” (p. 6).

And this brings me to Chicago—the 2014 death of Laquan McDonald and the dash-cam videos of his death; the courts; an embattled Mayor Emanuel (still in office at the time of this writing) and police force; the protests; the resignations; and the slow excavation of a cover-up. Yet we

can see these component parts in motion in different places and times—Michael Brown, Tamir Rice, Freddie Gray, Eric Garner, and Walter Scott among others. As a toxic system, we search in these pages, in our cities, in organizations, in our classrooms for ways to be generative. To create change. To use our analytical tools, our aesthetic investigations, and our beliefs in making and meaning to change this system and its rhetoric of inequality and injustice. In big and small ways, our Caucus wields social theory in a system that desperately needs change. Our National Convention is the platform on which we gather to share these efforts and reconnect as a community. Chicago was a timely location to speak out on the kind of change we seek.

Our speaking out at the 2016 NAEA National Convention took on some new forms this year. We experimented with joint sessions between special interest groups including a session called “Cross-Interest Group Dialogue on Leadership and Shared Visions” involving leadership from Women’s Caucus, Art Education Technology, Design Issues Group, and CSTAE. We co-hosted a panel with the Art Education Technology group called “Art Education Technology and Social Theory in Art Education: Connecting Special Interests” involving participants vetted by us directly. These forum structures were experiments in addition to the mainstay process of reviewing CSTAE proposal submissions and have potential to augment how we speak out at our National Convention. We will continue to pursue these new session structures in the future.

We were pleased to present the 2016 CSTAE Graduate Research Awards to Christina Hanawalt and Christopher Jeansonne in Chicago. Christina Hanawalt is a doctoral student at The Pennsylvania State University. She gave a presentation focused on her dissertation

exploring the potential for a university art education program to support recent graduates within school cultures during their first years of teaching. Christopher Jeansonne is a doctoral student at The Ohio State University who gave four presentations in Chicago. While representing a range of research interests, Christopher says his presentations all share a focus on “social theory that explores the functional interrelationships between media and individual/group/social identities.” Congratulations to you both!

And the 2016 CSTAE Art Teacher Theory-in-Practice Award recipient was Jack Watson. Jack is an art teacher at Chapel Hill High School, North Carolina as well as an Art 21 Educators Fellow. Jack presented a unit on socially-engaged art made in response to various global issues through collaboration and experimentation. Jack is an inspiring teacher as well as one of our very own columnists. Congratulations!

Believe it or not, it’s already time to start thinking about next year’s Convention in New York City—the deadline for submitting proposals is coming up soon. Reflect upon systems that are in motion and where your voice needs to speak out. What have you seen and heard in Chicago, in your hometown, and in the world that needs change? How might your action as a researcher, maker, and teacher effect the inputs of that system and possibly generate different outputs? Start thinking about how you might become an active voice with CSTAE and we’ll see you in New York City. ■

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Issues Group

Design Issues Group (DIG)

Become a DIG Member! Join on NAEA's website for only \$10.



The Mission of DIG is to support the integration of design and Design Thinking in art education at all levels by sharing ideas, activities, resources, and programs. Join our Community of Learners and Leaders in Design Thinking. Learn more: www.arteducators.org/community/issues-groups/dig#sthash

This column was written before many of the reported events took place. Please visit our website: <http://naea-dig.weebly.com> for the latest information.

HIGHLIGHTS FROM THE 2016 CONVENTION IN CHICAGO

- **Designing Creative Leadership: AICAD Live Learning Lab**—continuing the opportunity to learn from expert Association of Independent Colleges of Art and Design (AICAD) faculty, a series of six hands-on, standards-based workshops allowed participants to explore innovative ideas for lesson plans in their classrooms using Design Thinking.
- **The Design Issues Group (DIG) Business Meeting and Awards Ceremony on March 17 was an opportunity for interactive dialogue and information on upcoming professional learning events and resources in design education.**
- **Design Sessions and workshops** were scheduled throughout the convention. For example: **A Framework of Design Education Principles, Practices, and Strategies** was created from a NAEF study conducted by Robin Vande Zande and Doris Wells-Papanek. The framework is organized to provide the underpinnings of design education, starting with the universal attributes of design, the design process and design thinking, various knowledge and skills groupings, and teaching strategy examples. The last connects the existing art education standards with student-learning outcomes through design education. The framework is organized under the primary headings of the National Art Education Standards 2014: creating, presenting, responding, and connect-

ing. With the inclusion of design in the new Standards, the framework could provide educators with a curricular structure to use in creating design lessons for K-12 and higher education teacher preparation programs. Request a copy of this framework by contacting Robin Vande Zande at rvandeza@kent.edu.

UPCOMING PROFESSIONAL LEARNING OPPORTUNITIES

The Design Learning Network Symposium 2016 Cleveland, hosted by the Perry Local School District, will be held May 6-7, 2016. Registration is up and running, limited seats available! Please visit www.designlearningnetwork.org for more information or contact Doris Wells-Papanek at doris@designlearning.us.

The 4th Annual National Design Education Conference sponsored by the **DESIGN-ED** organization will be held on June 23-24, 2016, in Wilmington, Delaware at the DESIGN-LAB school. Check www.design-ed.org for information and registration or contact Robin Vande Zande, rvandeza@kent.edu.



#THINKOUTSIDE STUDENT DESIGN CHALLENGE

STUDENT DESIGN CHALLENGES

Cooper Hewitt's First National Design Competition for High School Students

Cooper Hewitt's Student Design Challenge #ThinkOutside invited U.S. high school students to "think outside" and submit designs for an outdoor chair inspired by the museum's world-renowned collection. The winning design will be manufactured by Target for use in Cooper Hewitt's Arthur Ross Terrace and Garden. Five finalists and four honorable mentions were announced on March 4, 2016, with an online exhibition. ■



SummerStudio—Design Thinking: Game Design

Hosted by Center for Arts-Inspired Learning, Cleveland Institute of Art, Unity Technologies, Young Audiences Arts for Learning, and Case Western Reserve University.

SummerStudio—Design Thinking: Game Design is

a hands-on professional learning opportunity for art, design, and technology educators that builds on NAEA's 2015 SummerStudio: Design Thinking for Art Educators and that offers a **transformative** studio design experience aligned with the National Visual Art Standards while exploring engaging strategies of game design. This rapidly evolving medium teaches essential 21st-century learning skills for inventive entrepreneurship and promotes Design Thinking that is integral to learning across the curriculum in science, technology, engineering, art and math (STEAM).

SummerStudio—Design Thinking: Game Design will be led by nationally prominent designers and design educators and highly qualified instructors in game design. **Registration and details available at www.arteducators.org**

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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.

In December 2015, the LGBTIC caucus officers met via Skype to discuss ideas about community, involvement, and inclusion for the NAEA National Convention.

Some of the issues that were discussed included: creating better connections with practicing art teachers who identify as LGBTQ through the Caucus and especially at the Convention, being more inclusive of art teachers and teachers in other disciplines specifically in the Chicago area where the Convention was held this year, providing resources and opportunities that are not necessarily academic or school related, and identifying Chicago-based artists, including LGBTQ art spaces, restaurants, and businesses.

The consensus of those officers attending the meeting was that some of the LGBTIC Caucus events possibly alienated many practicing art teachers. Some events may have been viewed as academically elitist or too highly theoretical by classroom teachers who may or may not identify as LGBTQ. There were few opportunities to connect practice, theory, art, community, and practicing teachers. A goal of the LGBTIC Caucus is to make relationships with artists, teachers, and community members stronger and create events for everybody—most importantly and especially the art classroom teacher.

Knowing what it is like to feel disconnected, both professionally and personally, led to a desire for the Caucus

leadership to offer opportunities to better connect with local people and resources. Life as a single LGBTQ teacher can be a lonely experience without the benefit of some kind of community to support. For example, our friend K. recently related to us that he feels achingly alone, with no hope of connecting professionally, socially, or personally with other LGBTQ individuals. Searching for a significant other has been difficult for him because we live in such a conservative area. Only recently has he made efforts to utilize us in order to make further connections with others in the LGBTQ community. He has repeatedly made attempts to foster networks with the specific intent to make friends and allies to alleviate his loneliness. These are the types of teachers and individuals with whom the NAEA LGBTIC Caucus would like to connect. His aching loneliness is just one silent cry among many, an all too common symptom in our culture that crosses many lines.

We discussed extending an invitation to an artist to create a one-day installation art piece involving NAEA members to notify the community where the Convention is hosted about our LGBTQ presence in NAEA. There was also discussion about inviting area arts and other teachers not affiliated with NAEA to our evening events. This is a practice we would like to encourage by inviting others at future NAEA National Conventions—building relationships and connecting us to other community and national networks.

Our goal for the Chicago Convention was to reach out to those who are familiar with the LGBTQ communities there for

the purpose of creating networks and fostering community. Members of the LGBTIC Caucus leadership, as discussed during our meeting, agree on the importance of representing the diversity of LGBTQ members and interests and hope to be as inclusive as possible when involving ourselves with the local community—for example, there are distinct women-identified, trans-identified, male-identified, class-identified, race and ethnicity-identified spaces, etc. in the New York area—and there are places where identities mix. Please feel free to e-mail any of us with your connections or ideas for the 2017 NAEA National Convention in New York. We hope to stay clear of elitist or unwelcoming spaces in order to create LGBTQ events that NAEA members and area teachers will find inviting and warm, not insular and solely academic.

Also, one of the goals of the LGBTIC Caucus is to utilize social media in more proactive and practical ways.

We need and want to better connect to younger members and younger LGBTQ teachers and community members so that everybody knows that we exist. It is our hope to foster new relationships and extend an open invitation for anybody younger and older who would like to become part of the NAEA LGBTIC leadership. We need your input and bodies.

As part of our commitment to utilizing social media more effectively we have a call out currently on Facebook (search NAEA LGBTIC Issues Group for more info) for an NAEA National Convention LGBTIC logo. ■

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Lifelong learning in the visual arts offers educational experiences that positively affect mental and physical health throughout one's lifespan.

Yet, the venues for learning in art beyond secondary education are seldom obvious and are rarely inclusive, particularly with mentally and/or physically disabled learners. Once special needs students leave their primary and secondary school experiences, they are less likely to participate in an art class with typically-abled students. Coincidentally, K-12 preservice teacher preparation programs lack extensive training in teaching special needs students. According to a recent survey by Cramer, Coleman, Park, Bell, and Coles (2015), art teachers acknowledge their lack of confidence in teaching special needs students, and feel that their limited coursework was not adequate preparation. Community connections between teacher preparation programs and existing community arts organizations for special needs adults can begin to address both issues.

In October 2014, I wrote an article in this column about a university intercession course that I taught for preservice art teachers involving collaboration with a local art program for special needs adults. I shared examples of how a variety of art curricula with enduring ideas connected to differently abled students' lives and inspired their art. I noted the valuable experience my preservice teachers gained, particularly in their role as students working and learning alongside special needs adults. I came to refer to the practice as inverse inclusion (LaPorte, 2015). My preservice teachers alternated between roles as teacher, teacher's assistant, videographer, and student. Data collected during the most recent course offers evidence that begins to address the problems mentioned earlier.

Inverse inclusion can be a powerful approach to lifelong learning in art education. It not only serves as a model

for training future art educators, but also offers an inclusion experience to both future art educators and special needs adults. Data from the 2015 course should reveal more about what preservice teachers might have gained.

The first phase of this research beginning in 2015 focused on the preservice teachers' experience in the inverse inclusion class. Preliminary results from interviews, reflections, and questionnaires completed by preservice teachers prior to, during, and at completion of the class revealed important emerging themes, including transformative and educational perspectives. Preservice teachers' dispositions relative to special needs students changed as they gained insight into strategies for developing curriculum and teaching students with a range of abilities.

Overall, preservice teachers felt that inclusion was important for everyone involved. They particularly valued their own experiences participating in an art class taught by one of their peers, while they worked alongside students with a range of abilities. One responded that the student role "changed me and made me comfortable and relaxed around the clients [special needs adults], and it helped to break down the barrier between what I thought about people with disabilities versus typically abled people." Another student observed that conversations with students helped focus on similarities rather than physical or mental ability differences. Sharing favorite movies and other interests centered around and outside of the art curriculum brought people together. In their role as student, many participants realized that when you are not in command of the class, you are on the same level as students, which forms bonds and allows you to simply see each student as a person, and vice versa. Through interactions in the student role, many preservice teachers gained a unique perspective on the positive contributions that each individual added to the class.

Many students agreed that this was an excellent atmosphere for beginning teaching. One preservice teacher wrote,



"After spending time around everyone, I feel comfortable and would love to teach special needs students in the future." Friendships developed through getting to know people, and the feeling of being a part of a learning community made teaching less intimidating. Many realized that the instructional strategies learned would be beneficial in teaching art to a range of student ages and abilities in the future.

This community-based collaboration challenged preservice art teachers' beliefs and dispositions and better prepared them for teaching students with a range of abilities and interests by breaking down the stereotypical barriers they once held. At the same time, special needs adults experienced lifelong learning in an inclusive environment. Research in 2016 may yield a clearer understanding of the reciprocal benefits of this type of experience, as one of my students reflected, "When you create an environment for special needs students, typically abled students, and teachers alike to create together, something truly magical and special happens. It is an important experience for someone interested in teaching, or someone not interested in teaching!" ■

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NO ARTIST LEFT BEHIND!

The Every Student Succeeds Act, the new federal education law of the land, signed by President Obama on December 10, 2015, obligates every state to include the arts as a necessary part of a “well-rounded education” in theory, in practice, and in funding! I firmly believe that **all** areas of fine arts (Media Arts, Visual Arts, Dance, Music, Theatre, and new and emerging areas) are necessary to the education of every learner. As educators of fine arts, **we** have always known that, it just took the politicians a little longer than we had hoped to reach the same conclusion. Not an April Fool’s joke, folks—this is the law!

Now that states are federally obligated to include the fine arts (stronger language than previous legislation), what does it mean for us in the classroom? Short and sweet—here is my take on some main points, stated from the standpoint of fine arts education:

- **High Standards.** Use your very own State Fine Arts Standards to teach, reach, and allow students to soar. Use the National Core Arts Standards as invaluable resources. This is a wonderful opportunity to showcase fine arts as a central figure in developing pK-12 students into high school graduates that are ready to take on the world in their chosen career field.

- **Address the Importance of Quality Preschool.** Pre-K education in fine arts does not mean going slower with a kindergarten lesson plan. Understand and embrace developmentally appropriate practices. Learn, understand, and advocate for the wee ones and fine arts. Empower more children to start school on more even footing.
- **Accountability.** Work with your colleagues, administrators, and school/community to highlight the unique ability of fine arts to assist lowest performing schools, high dropout-rate high schools, and the various categories of students that face specific challenges that are detrimental to achievement.
- **Be Part of the Solution.** Volunteer to be a key player among your school/district/state policy makers to develop school improvement programs that consider empirical and anecdotal data of fine arts/student success.
- **Teach Smarter.** Utilize the funding resources mandated in ESSA to the advantage of your students and to your own advantage! Know the funding changes for your particular state in: Title I (to help learners), Title II (to help educators), new Assistance for Arts Education grants, and program-specific funding to infuse arts into STEM. For the first time, Title I funding may be used to address needs

of gifted and talented students. For the first time, Title II funding may be used to address needs of teachers in working with gifted and talented students. Remember the special needs of exceptional children in all that you do. How can you make sure that you and your kiddos get a piece of that funding pie? Put those new resources to use for your classroom!

- **Make Assessment Make Sense.** As standardized testing practice improves, help colleagues and supervisors see the validity of formative authentic assessment (performance based). Remember that we also need to recognize the merit of summative assessment in many situations. Help stop the practice of pulling students from one class for academic intervention into another.
- **Know and Grow Your Partners.** While this is not part of ESSA wording, I do believe that this is more important than ever. I really wish that **every** fine arts discipline had been specifically mentioned in the actual wording of this legislation. While only one discipline is named (music) and others (all areas that are not music) are referred to as “the arts” as a general category—please be your own best advocate in recognizing that **all** arts matter. The last thing we need is divisiveness amongst the fine arts rank and file!

Now, try to wrap your head around all of this information—put it to work in a meaningful manner. Please keep in mind that no matter what legislation says, **you** are still the educator. **You** understand that students are real and information is only a tool. **You** know that each and every student is so much more important than any quiz, test, recital, play, or gallery show. **You are the VIP in the ESSA!** Thank you for choosing to teach. Take good care, friends. ■

For more information, see www2.ed.gov/about/offices/list/opepd/ppss/reports.html#title



Save the Date!

July 20-22, 2016 | Washington, DC

This 2.5-day hands-on creative arts learning experience is designed for high school students and their art teachers.

Watch for details at bit.ly/nahs-cis

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HOW DO NARRATIVES WORK IN POLICY CONTEXT?

Issues of Education and Arts Policies

I've tried to introduce diverse issues and approaches regarding policies of education and arts, including art education, for this NAEA PPAA newsletter column. For this issue, I'm going to suggest thinking about **narratives** in policy context.

Narrative Analysis in Policy Studies

The strength of narrative analysis is a process or implementation of policies that can be expressed through people's voices. Shared belief and cultures surrounding policies in individuals and groups can be conveyed through narratives. Traditionally, narratives were not main subjects of policy studies. However, current empirical studies have examined narratives and discourses as key resources of policy analysis.

Shanahan, Jones, and McBeth (2011) explain that narrative analysis in policy can provide a holistic framework to understanding policies and working for "accurate assessment of the influence of policy narratives on public opinion, policy change, and policy outcomes" (p. 535). They define narratives in policy studies as follows:

Narratives are a way of structuring and communicating our understanding of the world. Whereas political narratives are persuasive stories for some political end (e.g., to win an election), a policy narrative has a setting, a plot, characters (hero, villain, and victim), and is disseminated toward a preferred policy outcome (the moral of the story) (p. 539).

They indicate that we can understand a whole story of policies from the narratives, as elements of policies. The narratives contain information on how policies work and are understood by people. Shanahan, Jones, and McBeth continue to explain that new media outlets for policy

narratives are beyond traditional spaces. Blogs, YouTube, Facebook, Instagram, and other sources can be platforms for policy narratives. Policy narrative analysis can help to see how opinions are shaped, influence others, change climate, express powers, and are influenced from politics.

Research by Bouillion (2010) shows an example of how policy narrative analysis is conducted in research related to education and schools. Bouillion analyzes narratives and stories about desegregation in Galena Park Independent School District. Collected narratives from notes, letters, legal documents, and newsletters can convey "evidences by the chronological details" (p. 183) surrounding specific policies or educational issues.

Scholars have tried to utilize narrative analysis in school contexts to understand impacts of policies. The topics include powers, implementation status, social issues in schools, educational motivation, teacher education, and gender issues (Chan & Ross, 2014; Milner & Howard, 2013; Shefer, Bhana, & Morrell, 2013; Zhao, 2008). I believe these topics are closely related to the art education field. If you are interested in these or other social issues, narrative analysis can be one of approaches that you can explore the issues.

Public Policy and Arts Administration

As an Issues Group of National Art Education Association (NAEA), the Public Policy and Arts Administration (PPAA) has tried to think about art education in various ways. During the 2016 Chicago National Convention, we held a business meeting and presentations about interesting topics regarding art, education, and policies. Anyone is welcome to participate in our future business meetings and presentations. If you are interested in becoming a member of the PPAA, please contact Kyungeun Lim at kylim@indiana.edu to get a free membership or join the group on the NAEA membership page. We are looking forward to meeting you soon! ■

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Issues Group Retired Art Educators Affiliate (RAEA)

Do you want to know more about RAEA?

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

RAEA RECOGNIZES EXCELLENCE!

RAEA recognized the 2016 National Emeritus Art Educator of the Year and the 2016 Outstanding Student Chapter at the NAEA convention in Chicago.

RAEA Salutes the James Madison University Student Chapter, RAEA 2016 Outstanding Student Chapter of the Year

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

The James Madison University (JMU) Student Chapter of NAEA, Harrisonburg, VA, is the 2016 recipient. According to President Laura-Paige Mertins, the mission of the JMU Student Chapter "is to smooth the transition from art education preparation to professional practice." This has been accomplished by involvement in campus, community, and professional activities.

The JMU chapter organized events that brought young people to campus. Chapter members led various groups of adolescents in gallery discussions, studio production, and tours of the studio art building. Community activities included planning and implementing art activities in the children's area for the annual Harrisonburg International Festival, which is attended by 8,000 community members. Members also organized craft-making activities for the Children's Harvest Festival at the Edith J. Carrier Arboretum, helped organize the Harrisonburg City Public Schools Youth Art Month Exhibition, and helped with artmaking activities for Art Nights at local schools.

Fundraising efforts helped students attend the Virginia Art Education Association Conference. Graduate and undergraduate chapter members presented in several group and individual sessions at the conference, and were able to interact with art education professionals.

Chapter advisor Karin Tollefson-Hall described the chapter leaders as being

"energetic, passionate about teaching art, and reliable" and commended the level of maturity and professionalism of the JMU Chapter members.

Representatives of the JMU Student Chapter gave presentations at the Blending Our Voices session and the RAEA Awards Ceremony in Chicago.

RAEA is pleased to announce that the 2016 National Emeritus Art Educator of the Year Award was presented to Elizabeth Burkhauser from Scranton, PA (Eastern Division) at the RAEA Awards Ceremony. This award honors an NAEA/RAEA member who has been retired at least 3 years and has brought distinction to the field of art education by exceptional and continuous records of achievement through teaching, professional leadership, and community service before and after retirement.

Beth has been an active member of NAEA/PAEA for 46 years, was a regional representative for 10 years, and was named PAEA Outstanding Art Educator in 1980. She has presented at both NAEA and PAEA often and continues to mentor preservice art educators as advisor to the NAEA student chapter at Keystone College in LaPlume, PA.

Beth's passionate interests and contributions to issues of community building and global interdependence through art education practices involve youth and children across the nation as well as internationally, including Cameroon, Rwanda, Nepal, and Haiti. In particular, her work with the International Interdependence Hexagon Art Project has actively encouraged students to express and exchange notions of global and local interdependence and promotes a deeper understanding of diverse cultures around the world.

Kris Fontes: PAEA Retired Division Director writes, "Beth exemplifies the life of a dedicated art educator, for whom retirement does not mean the end of a career but rather the opportunity to continue to inspire art educators and students around the world."



James Madison University, 2016 RAEA Outstanding Student Chapter 2016. Back row: Bill Wightman, Art Ed faculty; Kate Nesmith, graduate student member; Alycia East, member; Roger Tomhave, Art Ed faculty. Middle row: Laura-Paige Mertins, President; Grace Breeding, member; Megan Jones, Vice President; Kathy Schwartz, VAEA Art Educator of the Year 2015. Front row: Karin Tollefson-Hall, Art Ed faculty and adviser; Jaci Gordon, member; Abbi Pence, Secretary.



Elizabeth Burkhauser, 2016 Emeritus Art Educator of the Year.

And Mousumi De: *Asian Society for Education through Arts and Media, Newsletter Editor & World Council Member, International Society for Education through Art (InSEA)*, writes, "In my view as an international art educator, Ms. Burkhauser's art education practice exemplifies the ideals of American and international citizenship as well as the mission of the National Art Education Association, which is to advance visual arts education to fulfill human potential and global understanding."

Honorariums for the award recipients came from the RAEA Silent Auction, which is held each year at the NAEA national convention. ■

The RAEA E-Bulletin is distributed via e-mail in alternate months and electronically archived on the NAEA website at www.arteducators.org/community/issues-groups/raea.

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Issues Group Special Needs in Art Education (SNAE)

<http://specialneedsart.weebly.com> | <https://www.facebook.com/groups/1598777830388913>



As we close down one NAEA National Convention and begin to plan for next year's Convention in New York City,

I am reminded that I have still have so much more to learn. Lifelong learning is a goal we probably all have and attendance at our National Convention is certainly an outstanding opportunity to try to achieve it. I am often made personally aware of my own misunderstandings, limited knowledge, changes in the field that cause me to rethink ideas, and concepts and approaches I believed were settled. For example, as I teach our preservice art educators I have been a champion of people-first language. Several of the textbooks we use include the rationale for using people-first language in one chapter on teaching students with special needs. But as I was reading *Neurotribes: The Legacy of Autism and the Future of Neurodiversity* by Steve Silberman I learned about Jim Sinclair, an autistic man and one of the founders of the Autistic National Institute (ANI). Sinclair prefers to be called autistic rather than a person with autism.

Taking a cue from the radical Deaf community, ANI members began to refer to themselves as "Autistic" instead of saying they were people "with autism." "Saying 'person with autism' suggests that autism is something bad—so bad that it isn't even consistent with being a person," Sinclair observed. "We talk about left-handed people," not 'people with left-handedness,' and about athletic or musical people, not about 'people with athleticism' or 'people with musicality'... It is only when someone has decided that the characteristic being referred to is negative that suddenly people want to separate it from the person." (Silberman, p. 440)

Suddenly, I don't feel quite so confident about the concept of people-first, but I do feel more confident in the concept of asking, listening, and being open to the views of each individual. I am reminded of my personal need to be a lifelong learner.

As mentioned in the February installment of the SNAE report, at the Convention we celebrated two award winners who exemplify this ability to embrace lifelong learning.

The 2016 NAEA, The Council for Exceptional Children (CEC), VSA Peter J. Geisser Special Needs Art Educator of the Year Award was presented to **Lisa Kay, PhD** and **Adrienne D. Hunter** was lauded as the 2016 NAEA, The Council for Exceptional Children (CEC), VSA Beverly Levitt Gerber Special Needs Lifetime Achievement Award. Both educators shared their life's quests to continually improve their teaching practice. Another lifelong learner among us is this year's NAEA Higher Educator of the Year, **Heather Fountain, PhD**. Heather is an active member of SNAE and we congratulate her on this stellar achievement.

I encourage you to consider looking around your district, state, or region and identify those remarkable teachers around you (you might even find one in the mirror!) and I encourage you to nominate him or her for one of these prestigious awards. It is a simple process and a very important one. Just go to NAEA's website and **click on Awards** for details.

Another outstanding opportunity to learn and improve your practice happens this month at the Council for Exceptional Children Annual Conference in St. Louis. This will be the first meeting with the new Division for the Visual and Performing Arts (DARTS). Even if you cannot attend this year's Convention, consider becoming a member of DARTS. DARTS is also the first division to focus on collaboration between art, music, drama, and dance/movement educators and special educators. A goal of DARTS is to bring together professionals who recognize that arts education reaches and teaches to our students' strengths. For more information check out the new DARTS website at: <http://community.cec.sped.org/darts/> home as well as becoming a member of the DARTS Facebook page.

Also, consider attending the 2016 VSA Intersections: Arts and Special Education Conference in Pittsburgh, Pennsylvania on August 1 and 2. This will be the 4th year of this conference focusing on the sharing of current information in research practice, programs, and policy designed to serve as a catalyst for change. For information go to: www.kennedy-center.org/education/vsa/programs/sec_2016.cfm

While you are online check out our website: <http://specialneedsart.weebly.com> and also our Facebook page. Stay in touch, post new ideas, ask questions, and keep listening to each other and our students. Our membership is made up of amazing educators with creative and new ways of approaching the needs of each of our students. ■

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Julian Dorff

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Lynne Horoschak

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CONGRATULATIONS TO THE 2016 ZIEGFELD AND MARANTZ FELLOWS AWARDEES

International Ziegfeld Award:

Glen Coutts, Part-time Professor of Applied Visual Arts, University of Lapland

Kinichi Fukumoto, Executive Director, Vice President, Hyogo University of Teacher Education, Kato City, Hyogo, Japan

National Ziegfeld Award:

Steven Willis, Professor and Coordinator of Art Education, Missouri State University, Springfield

Ziegfeld Service Award:

Vida Sabbaghi, COPE NYC

Marantz Fellows Award:

Allan Richards, Associate Professor, Department of Art, College of Fine Arts, University of Kentucky, Lexington

USSEA Award for Outstanding Master's Thesis (First Recipient):

Jescia Hopper, Maryland Institute College of Art (MICA), Baltimore

USSEA Award for Excellence in PK-12 Art Education (First Recipient):

Margaret Parks, K-4 Art Educator at Fisher and Woodbury Elementary Schools, Marshalltown Community School District, Marshalltown, Iowa

The awardees exemplify leadership in art education, the theme that ran through the recent NAEA National Convention. I would like to address this theme as follows.

SEEING POWER

In uncertain times like the times we're living in, contemporary art practices are transformed to meet, address, and possibly solve urgent problems and challenge social and political conventions. Collaborative, dialogic, social, cooperative, participatory, and process-based art is on the radar in a way that has not been seen since the 1980s culture wars (Kester, 2011). Curator **Okwui Enwezor** argued that social

and political crisis force a reappraisal "of conditions of production, reevaluation of the nature of artistic work, and reconfiguration of the position of the artist in relation to economic, social and political institutions" (Kester, 2011, pp. 4-5). A sense of lingering threat not only affects our democratic, social, and public life, but most importantly to us, our classrooms, teachers, and institutions for teacher education. The destabilization of democracy in favor of corporate privatization—ultimately the privatization of meaning—has animated contemporary art into new forms of collective action and civic engagement (Kester, 2011) in which activism and art have become inseparable.

These threats to our teaching and learning freedoms, social agency, and critical thinking have also invited art educators to review the purpose of art as a collective process that can reclaim an effective connection to social and public life. With the courage to examine the most difficult and controversial issues, as well as investigate new art forms in the classroom that might not end in material production, we can forefront enduring, open dialogue that changes students' perspectives. **Nato Thompson** (2015) describes this new form of cultural production as increasingly focused on new experiences in which the activation of social discourse is the artwork.

THE SOCIALLY ENGAGED CLASSROOM

Thompson (2015) argues that teachers have a responsibility as part of a primary site of the circulation of meaning he calls an infrastructure of resonance, which gives us the possibility of making change by infiltrating the infrastructure with new languages of art practice. For example, art forms of protest based on social aesthetics (dialogic art) and tactical media (interventionist art) are reaching expanded audiences. How do we create these spaces in the classroom, and in public, that become an "experiment without end" (p. 134), allowing for personal change? How

can art teachers safely open new physical spaces where new ideas can happen?

An inspiring example can be found in October NAEA News in the CSTAE column written by **Jack Watson**, an art teacher at Chapel Hill High School. He examined the flaw in a question he posed to students, "Where will the art happen in this?" while they were engaged in an extended brainstorming session. The need for dialogue in the classroom was the outcome of a troubled year of police brutality, including a shooting in his city. Watson described the learned response of looking for the tangible product, rather than treating participatory interaction as a form of creative praxis, which ultimately led him to see the value of turning "their rage into action" (p.21). He put the curriculum on hold to make room for a dialogue about the #Blacklivesmatter movement. The result was a testimony to the effectiveness of unfettered dialogue, and the invention of new forms of collective and cooperative artwork that crossed disciplines and infrastructures: "Students formed artistic collectives, planned community murals, staged die-in protests, and even invited a group of teachers and administrators to attend lunch with them to further problematize issues and form responses" (p. 21). At the heart of these activities, he says, was dialogue in all its forms, from small to large groups, written exchanges, debates, and demonstrations. What Watson accomplished is horizontal power through community building, democratic participation, respectful listening, and the creation of a new space in the classroom where new ideas happen. "Education isn't out there. It is a set of tools used to explore the most direct, heartfelt experience one has" (Thompson, 2015, p. 138). ■

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- Kester, G. H. (2011). *The one and the many: Contemporary collaborative art in a global context*. Durham, NC: Duke University Press.
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With a grateful heart, I thank Sheri Klein and Jennifer Motter for their outstanding leadership as Co-Presidents of NAEA's Women's Caucus over the past 2 years.

It is because of the vibrant and solid commitment they both exhibited that WC continues to thrive.

Congratulations to the 2016 Women's Caucus Award recipients who were honored at the NAEA Women's Caucus Awards ceremony in Chicago. The Women's Caucus awards recipients are outstanding art educators who have been recognized by peers, students, and supervisors for their contributions in the areas of pedagogy, leadership, research, and service.

Patty Bode received the Carrie Nordlund pK-12 Feminist Pedagogy Award

Michelle Bae-Dimitriadis received the Mary J. Rouse Award

Debbie Smith-Shank received the June King McFee Award

Pamela Taylor received the Kathy Connors Teaching Award

Read M. Diket received the Maryl Fletcher de Jong Service Award

We extend our appreciation to the award committee chairs and members for their service in this year's selection process. We encourage nominations for a 2017 WC award.¹

As my term begins, I reflect on the Women's Caucus mission, and what we can do 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."² Intergenerational dialogue and participation from all levels of education will ensure forward momentum toward the continuing quest for equity. Mentoring relationships and support will continue to characterize the WC.

The wisdom from women and men committed to art education practice that is inclusive, socially just, collaborative, and transformative will continue to provide guidance. It is with great optimism that I look forward to collaboratively continuing the mission of the Women's Caucus. With this in mind, I ponder: Gender fluidity and gendered ways of knowing are emerging in ways that expand and challenge our notions of gender expectations. How can this fresh rhetoric help define new emphases and foci for contemporary feminist art educators? How can we cross intergenerational divides and unite in proactive dialogue? What can and will help understandings of each generation's views? We are at a nexus of thorny times defined by gendered moments of confounding impact.

Feminism is receiving widespread visibility with the help of young celebrity pro-feminists that vocally and passionately wave the feminist flag, including UN Women Goodwill Ambassador Emma Watson. Taylor Swift and Beyoncé make public declarations of their feminist support. Middle-aged celebrities are also taking up the feminist cause. Amy Poehler actively voices her feminist views on Facebook page Amy Poehler's Smart Girls, as does Geena Davis on her Geena Davis Institute on Gender in Media page. More can be found easily on social media websites. I am inspired that feminism is receiving such mainstream attention, and hope the WC can ride this wave of attention to our benefit.

It is a reality that the problem of gender by and large targets women (albeit, men are also affected negatively by certain socially-constructed gendered phenomena). Feminism as a praxis addresses what it means to be a female human in a gender-biased society, a society that in very real ways oppresses women and privileges men. We are not immune, in art education, to this reality. As a Caucus, we are committed to addressing and offering solutions to gender bias. One way is through visual culture studies. In many ways 2015 was extolled by some to be the

year of the feminist (Smith, 2015). Others, like Leavy and Richardson (2015), highlight yearly the sexist moments practiced in the media. This past year apparently was a doozy for moments that fueled feminist agendas.³

As educators, we have an obligation to help our students, no matter their age, to navigate through the murky waters of gender bias and discrimination. Doing it powerfully through visual culture studies is but one way. Another way is through a larger practice of feminist pedagogy, a way of teaching and learning that acknowledges gender as a conscious variable, whether through the examination of inequitable treatment of women and minorities in art history, as a way to make visible our gendered language, hierarchal practices in art media, as well as a slew of other issues related to gender and the arts. It is with these things in mind that I anticipate future fruitful action from the WC contributing to the positive visibility of feminism in our field. ■

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¹ The award nomination information is at <http://naeawc.net/awards.html>.

² <http://naeawc.net>

³ www.huffingtonpost.com/patricia-leavy-phd/top-10-sexist-media-momen_b_8873810.html

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.

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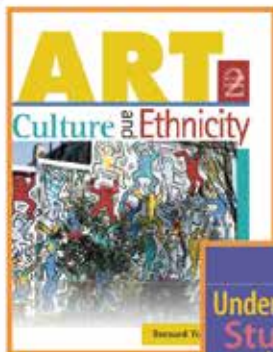
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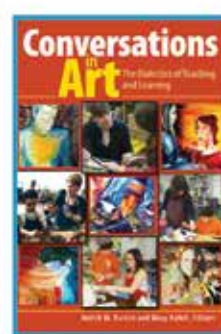
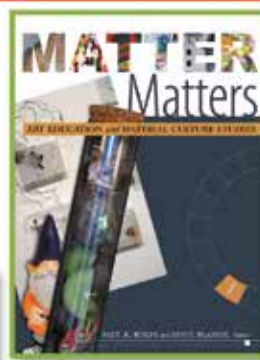
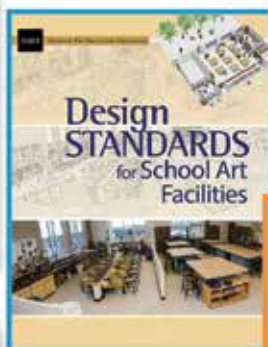
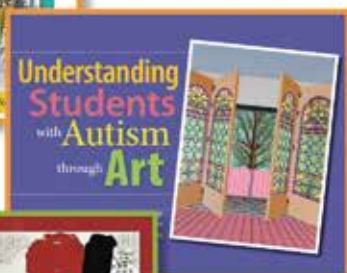
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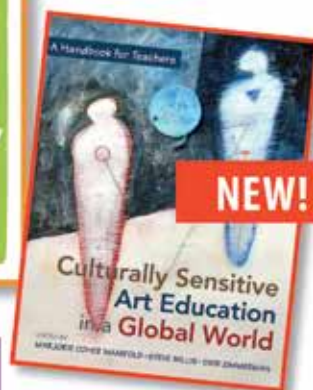
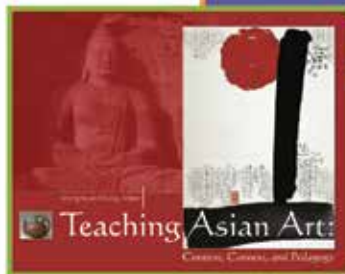


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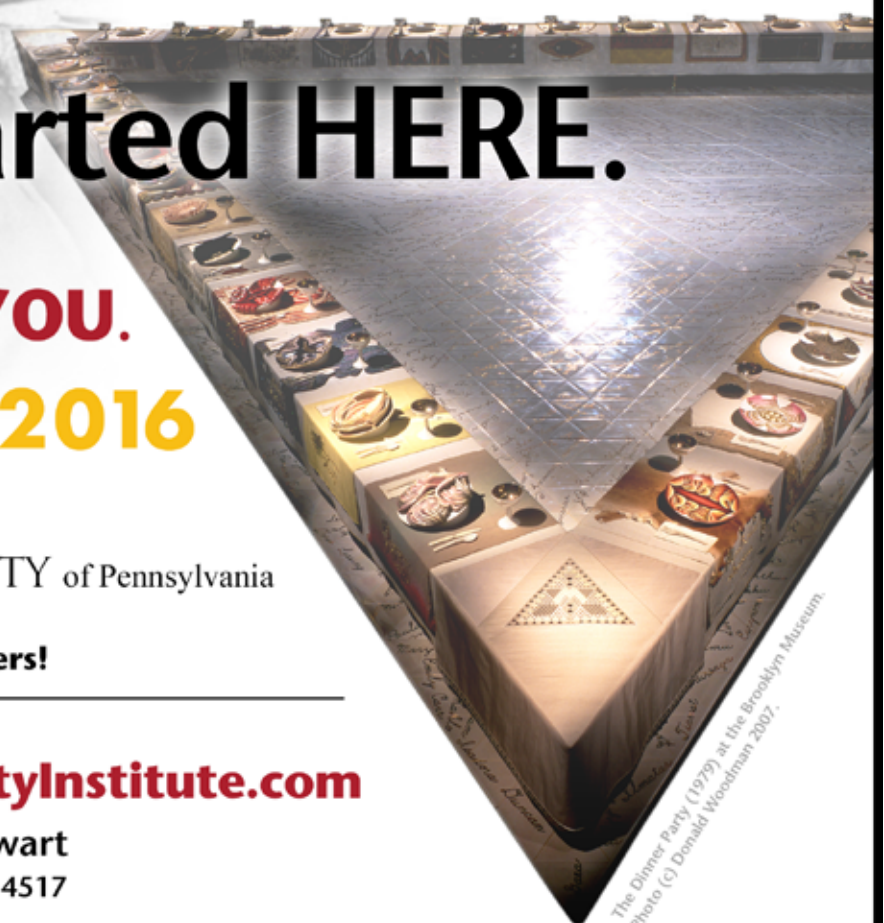
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