

NATIONAL
ART EDUCATION
ASSOCIATION

News

A Publication of the National Art Education Association

Vol. 58, No. 3 | June/July 2016



©2016. Seth Freeman Photography.



The convention was as usual refreshing and truly inspirational. As educators we spend so much time pouring everything we have into our students. It's so rejuvenating to be able to spend time learning from our peers. I love learning what other art educators are doing in their classrooms! It really makes it clear how important the arts are. It is a privilege to be a part of such an amazing professional community.

—Bethany Dentes, Visual Arts Department Chair and Fine Arts Magnet Coordinator

NAEA News

NATIONAL ART EDUCATION ASSOCIATION

President

Patricia Franklin

Past President

F. Robert Sabol

President-Elect

George Szekely

Executive Director

Deborah B. Reeve

Board of Directors

Regional Vice Presidents

June Krinsky-Rudder, *Eastern*

Cris Guenter, *Pacific*

W. Scott Russell,
Southeastern

Cindy Todd, *Western*

Division Directors

Thomas Knab, *Elementary*

September Buys, *Middle Level*

Andrea Haas, *Secondary*

Sara Wilson McKay, *Higher Education*

Cheryl Maney, *Supervision/
Administration*

Emily Holtrop, *Museum Education*

Amanda Barbee, *Preservice*

Tel: 800-299-8321 or 703-860-8000

Fax: 703-860-2960

www.arteducators.org

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/naea

Deadline for submitting material for NAEA News October/November issue is July 14.

For deadlines, and to submit items for NAEA News, send to naeaneews@arteducators.org

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



Submissions for October/November NAEA News are due July 14.

For ADVERTISING, please contact

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

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

NAEA Board Nominations Due July 1

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

2016 NAEA Newsletter and Website Awards

(These awards were not determined at press time for the last issue.)

Newsletter Award Category I
No submissions

Newsletter Award Category I
Honorable Mention
No submissions

Newsletter Award Category II
Florida Art Education Association

Newsletter Award Category II
Honorable Mention
Ohio Art Education Association

Newsletter Award Category III
New York State Art Teachers Association

Newsletter Award Category III
Honorable Mention
Virginia Art Education Association

Website Award
Nebraska Art Teachers Association

Website Award
Honorable Mention
Virginia Art Education Association



A Community of Action

The recent NAEA National Convention in Chicago is a perfect example of the power of our community and the work we do **for members by members**. The dictionary defines community as a unified body of individuals, a group of people with common interests. I believe there are communities of interest and then there are communities of action. I would definitely place our members in the latter category.

Our NAEA Chicago Convention Chair **Bob Reeker**, along with the Illinois local chairs **Laura Milas** and **Anne Becker**, and their local LAEA committee, crafted an exceptional experience for members! While most conventions stay housed in convention centers and hotels, NAEA covered the city for members to experience the arts rich environment that is Chicago. Our National Convention is one way NAEA is meeting the needs of our members. And our members are doing extraordinary things every day!

As a professional art educator, you spend every working day raising the banner of visual arts education. You break through walls of alienation, distraction, and frustration to reach students that other educators may not be able to reach. You help young people make meaning of their world and build community through service projects that connect them to contemporary issues and the world around them. You help students—from the very youngest, to those preparing for careers, to lifelong learners—develop their potential, learn about themselves, and achieve critical skills that help them succeed in life. You know and understand what it means to be a professional. Your commitment of time and effort is what shapes our NAEA community!

NAEA continues to provide me with important pathways to becoming a better educator, to expanding my knowledge and understanding for my students, and to recognizing and supporting

leadership opportunities for others. I believe in the power of our community to make positive change **to fulfill human potential and to promote global understanding**. It is our NAEA community that helps shape and sustain us, and it is each of us who helps shape and sustain our community. **We are NAEA!**

As art educators we see possibilities and we take risks. That art educators **all** have amazing stories to share illustrates our commitment and our actions to support our beliefs. Many told their “art stories” in Chicago and NAEA will be sharing those stories through our website to inspire you.

We know visual arts education nurtures creativity and innovation, and significantly affects cognitive, social, and emotional development. We help our students develop technical and expressive capacity in the arts, and we also enable them to broaden their critical thinking and problem solving skills. There are thousands of inspirational stories, and I encourage you to take time to share yours. Each of us has a story about how art made a difference. About why **Art Matters**.

I am very proud of our NAEA community—always ready to take risks and to accept challenges. We recognize our passion, our commitment to students and to outstanding professional practice—to intellectual debate and dialogue—we see ourselves in one another. And that is the fuel that has created NAEA’s momentum over 69 years! ■



© 2016. Seth Freeman Photography.



Patricia Franklin, President

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

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



CLICK

Be part of NAEA's 24/7 virtual community of practice at WWW.ARTEDUCATORS.ORG

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

EVENTS!

www.arteducators.org/events

SummerStudio—NAEA, Craft in America, and Kutztown University (PA) June 27-July 1, 2016
<http://bit.ly/naea-ss-pa>

SummerStudio—Design Thinking: Game Design July 25-29, 2016
<http://bit.ly/naea-ss-oh>

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.
bit.ly/naea-nlc

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

NAEA SummerVision DC: July 5-8, 2016, Washington, DC.
bit.ly/naea-svdc

NAEA Webinar Series. Free to NAEA members! Discover fresh ideas and perspectives—earn professional learning credit. Sign up for upcoming webinars and access archives at virtual.arteducators.org

CONNECT!

Join NAEA's growing social networks:
bit.ly/naea-connect



ADVOCACY!

www.arteducators.org/advocacy

Arts Education for America's Students: A Shared Endeavor. View the document, diagram, and press release. bit.ly/sharedendeavor

See **NAEA Adopted Position Statements** as of April 2015.
bit.ly/naeastatements

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

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

LEARN + TOOLS!

www.arteducators.org/learn-tools

Virtual Art Educators: Online Professional Learning. Access premier professional learning opportunities from anywhere in the world. Choose from live and archived webinars, sessions, workshops, and more to create your ideal experience. Download PowerPoint presentations, webinar transcripts, Certificates of Participation, and more!
virtual.arteducators.org

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

Classroom Galleries powered by Artsonia. Share and view lesson plan starters and student artwork, enter contests, and more. www.artsonia.com/naea

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

2016 NAEA National Convention Resources: Keep the momentum going! Access session handouts, view photos and videos, and more!

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

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

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

RESEARCH!

www.arteducators.org/research

Studies in Art Education

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

Members: Contact members@arteducators.org to subscribe.
bit.ly/studiesinarted

Digital Archives for Members. Check out digital editions and archives for *Art Education* and *NAEA News*! Learn how to access issues here:
bit.ly/artedjournal

Research Commission Microsite. The NAEA Research Commission works to meet the ongoing research needs of the visual arts education field.
bit.ly/naea-rc

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."

NEWS!

www.arteducators.org/news

ESEA Reauthorization—Every Student Succeeds Act (ESSA)—passed into law. See updates. bit.ly/naea-essa

COMMUNITY!

www.arteducators.org/community

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

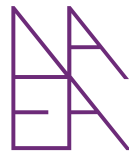
State Associations. What's going on in your state? Visit your state association website.

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

NAHS/NJAHS. Make visual arts more visible in your school. Learn how to start a Chapter today!
www.arteducators.org/nahs

NAHS Student Artwork. View images of NAHS and NJAHS student artwork on Instagram: www.instagram.com/whyartmatters. Student work is also featured in the digital *NAHS News*.

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



Cleansing the Palette

How are you filling that fresh canvas we call summer?

I've been following the work of social scientist Ellen Langer for sometime. Her groundbreaking research in mindfulness and time is more than intriguing—in fact, she makes a compelling case in opening our minds to new ways of looking and thinking about any experience.

Think about the experience of **summer**. It seems as though it was just spring and time quickly turned to the final weeks of the school year and the anticipation of a break in the routine—an opportunity to take a cleansing breath and mix it up a bit. A week of family vacation here—a long weekend at the beach or the lake there—visiting family or friends—a gallery opening you finally make time for—your college friend's wedding—that show you wanted to see—working on your own art?

The minutes, hours, and days fill quickly, don't they? It seems as though in a blink of the eye you'll be returning to school and your students, wondering, "Where did the summer go?" A recent Harvard Business Review article (Hougaard & Carter, 2016) cited research showing "that people spend almost 47% of their waking hours thinking about something other than what they're doing." In other words, according to the article, "many of us operate on autopilot." The article goes on to make a good case for training your brain to be more fully present and offers practical tips to support a mindful practice.

The notion of mindfulness has become mainstream and it's very much akin to the creative process—to create requires full tilt presence. And the wonderful thing about bringing presence in seeing your summer as a fresh canvas is that, as the artist, you step back from time to time to see how your canvas is developing, to look at what you are creating, and to contemplate, "Does it have the richness I'm looking for?" "Is there a need for more depth?" "Am I looking for more variance?" "What is lacking?" "Where am I in this creative process?" "Is it done?"

What is needed to complete this work? Let's focus on that for a minute.

Looking at my own summer canvas and the elements of time, experience, and action, it's helpful to do a little figure-ground reversal: what's most important may, in fact, be the empty space around those elements. As with music—created not just by the notes, but by the spaces between the notes—it's the tension between the positive and negative space that gives power. And I often struggle to find just the right balance in the tension.

Is there enough empty space in your summer? It might be helpful to step back and critique your composition if you are to get the much needed and well-deserved regeneration to take on the next school year, and to create that elevating and inspiring experience for your students. By the time you read this Palette, for most of you, summer will be in full swing and maybe your canvas largely completed. But isn't that also a most important time to step back, take a holistic look, and bring presence to how

you finish it? Have you created the space for consciously clearing your mind and making room for new ideas to filter in and take up residence? What does the process of thinking anew feel like, or look like? Where and how do you make it happen?

The notion of mindfulness has become mainstream and it's very much akin to the creative process—to create requires full tilt presence.

And might there be some entirely new ways to inspire your summer break creativity? I've been mining some of my own early memories with my younger sister (who happens to be a kindergarten teacher) and recalling what summer meant when we were in elementary, junior high, and high school. And that conversation gave me refreshed perspectives on how I've approached this summer. Can you remember your summers as a child? As a teenager? How did those experiences carry over into the school year?

Yes, summer provides a brief respite in the school year schedule, but what is happening in the background? I encourage you to use the final days of summer to seek inspiration in its various forms that will enrich and nurture you; and that will surely color the experiences of your students.

In this **Year of the User Experience**, give yourself the gift of time to create a **Summer** canvas you'll not forget!

After all, it is through your knowledge, experience, and creativity—certainly in the classroom, at administrative meetings, before your state department of education, leading work for your state and national associations—that your true power **as an artist, educator, and leader** resides. And you have the power of the vibrant NAEA community supporting your work in every way.

Enjoy the remaining days of summer! ■

Reference

Hougaard, R., & Carter, J. (2016, March 4). How to practice mindfulness throughout your work day. Retrieved from <https://hbr.org/2016/03/how-to-practice-mindfulness-throughout-your-work-day>



Deborah B. Reeve, EdD, Executive Director
NAEA, 901 Prince St., Alexandria, VA 22314.
dreeve@arteducators.org



NAEA “Blew” In and Made Our Presence Known

What does a city like Chicago, Illinois do when over 5,100 art educators blow into town and make their presence known? Welcome them with open arms and a warm heart, of course!

The city of Chicago did just that during the 2016 NAEA National Convention, which took place in the Windy City, March 17-19. Our keynote and super session speakers, along with nearly a thousand other presentations supported the Convention theme of LEAD: Share your Vision for Art Education. All 50 states and 30 countries were represented; 1,400 first time attendees navigated the sometimes chaotic, but always memorable Convention experience!

JUST A FEW HIGHLIGHTS

Keynotes Jean Houston and William Strickland were the perfect bookends to a leadership-based Convention. One thousand, one hundred, and fifty party-goers experienced exquisite corpse box creations, music, food, and celebration during the Opening Night Event. Many tours and workshops took attendees into and throughout the arts-infused city. Illinois Hospitality guided many attendees—from assisting a necessary shoe purchase for one convention-goer to fixing the wings of a C2E2 damsel in distress (ComiCon was going on at the same time!). Five of the most talented local Chicago artists shared their work and inspirations with art education leaders. And the list could go on...!

Team Chicago spent over a year developing a memorable

experience for those in attendance, and did it with style and an attention to detail. My sincerest thanks to the local committee led by Anne Becker and Laura Milas, as well as the NAEA staff. The event planning was collaborative and supportive, all working for a common goal—to make the Convention experience memorable for all who attended.

So, as we close the book on the 2016 Chicago experience, I direct your attention to March 2-4, 2017, and our time together in New York City. The NYC Team is busy planning for another unique experience for attendees. And mark your calendar for Seattle in 2018!

How well did Chicago absorb and embrace the creative and sometimes eccentric crew of art educator leaders from NAEA? Exquisitely! Kudos Chicago, kudos!

—Bob Reeker, 2016 NAEA Convention Coordinator



(Left) Attendees explore Chicago—in good weather! (Right) Exhibit Hall opening day crowds.



(Left column)
First General Session Speaker Jean Houston.
Student Roundtable participants.
Museum Preconvention Day.
Student Roundtable participants.
St. Patrick's Day Opening Party.

(Right column)
YAM Art Exhibit.
Artisans Gallery shoppers.
Picking up packets at Registration.
Elementary Division Award Recipients.
Artist Series Speaker Suellen Rocca.
General Session audience.

© 2016. Seth Freeman Photography.

National Art Education Foundation Grant Recipients for 2016-2017

The Board of Trustees of the National Art Education Foundation has announced the recipients of the next cycle of grant awards. The twelve grants awarded reflect total funding of \$48,322 this year. The NAEF grant program is highly competitive, with requests for funding totaling between \$200,000-\$300,000 each year. The grant awards were voted on by the NAEF Board of Trustees at the Foundation's Annual Meeting in Chicago, and convened during the NAEA National Convention.

The NAEF Board of Trustees and reviewers were impressed with the continued growth of the NAEF grant program, including the overall quality of materials submitted. "There is a high level of interest in our grant programs and the opportunities that they present for art educators at all levels to continue their professional growth through professional development experiences, testing of curriculum models, and conducting research in arts education. We had a total of 47 proposals submitted for funding this year," reported Larry S. Barnfield, Chair of NAEF.

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

The postmarked deadline for applications for the next funding cycle, for projects beginning July 1, 2017, will be **October 1, 2016**. The NAEF Grant Program Guidelines and Application are currently being updated, and will be available on NAEA's website in mid-August. A calendar for the NAEF Grant Program is available on the NAEF portion of the NAEA website. Questions may be directed to Kathi R. Levin, NAEF Program/Development Officer at naef@arteducators.org.

2016 NAEF Grant Recipients Project Dates: July 1, 2016 through June 30, 2017

Ruth Halvorsen Professional Development Grants

Christina Chin, Kalamazoo, Michigan, *To Attend Advanced Teaching Encaustic Workshop*, \$1,500; Stephanie C. Silverman, Wilmington, Delaware, *To Attend Introduction to Visual Literacy Course at the Barnes Foundation in Philadelphia*, \$2060; Julie Tonkovich, La Habra, California, *To Attend Harvard Project Zero Classroom in the summer of 2016*, \$2,500

Mary McMullan Grants

Rachel Epp Buller, Newton, Kansas, *Activism, Art, and Design: A Curriculum Development Proposal*, \$2,400; Lynette K. Henderson, Chatsworth, California, *Across the Divide. Science, Philosophy and Art Education Examines Environmental Sustainability and Effects of Climate Change in Jamaica and Southern California*, \$2,495

SHIP Grants

Beth Lynch, Huntingdon Valley, Pennsylvania, *The Power of the Process: Coil Creations*, \$500; Niarus Benjamin Walker, Frederiksted, US Virgin Islands, *Tapestries*, \$500

Teacher Incentive Grants

Jennifer Fitzpatrick, Illinois, *Afternoon Arts Clubs*, \$1,450

NAEA Research Grants

B. Stephen Carpenter and Dana Carlisle Kletchka, State College, Pennsylvania, *PreK-12 Teachers and Professional Development Experiences in University Art Museums: A Study of Attitudes, Perceptions, Actions, and Support*, \$10,000; Tracey Hunter-Doniger, Summerville, South Carolina, *Art Connections: An Investigation of Art Education Courses for Pre-Service Generalists*, \$10,000; Denise L. Stone, Lawrence, Kansas, *Mining the Ephemeral Nature of Creativity*, \$6917; Tingting Wang, Williamstown, New Jersey, *Professional Development for Art Teachers through Online Technology and Community*, \$8,000



pARTners Membership Growth Rewards Program

The results are in! The third annual pARTners Membership Growth Rewards Program was highly successful, thanks to the 49 participating states and 412 member recruiters. The program year ran from July 1, 2015 to January 31, 2016, and brought in 493 new members!

State Winners for Highest Number of New Members Recruited During the Program Year:

Category I (1-100 Members) – **IDAHO** (11 members recruited)
Category II (101-499 Members) – **NEBRASKA** (17 members recruited)
Category III (500 + Members) – **CALIFORNIA** (44 members recruited)

Regional Winners for the Highest Percentage of Membership Growth During the 2015-2016 Partners Program Year:

Eastern: **AP0/Overseas** (16% growth)
Pacific: **Montana** (41% growth)
Southeastern: **Kentucky** (9% growth)
Western: **South Dakota** (30% growth)

Each of these states was recognized at the 2016 NAEA National Convention in Chicago during the Delegates Assembly meeting.

Additionally, for each new member recruited, the recruiter's name was entered into a drawing to win a \$500 Blick Art Materials gift card and/or complimentary Convention registration. We were delighted to recognize **Christie White (Illinois)** as the winner of the Blick gift card and **Laura Allan (Illinois)** as the winner of a complimentary Convention registration.

For information about the 2016-2017 pARTners Membership Growth Rewards Program, please visit: bit.ly/naea-partners.



Greetings to our Southeastern Art Stars! It is a huge honor and privilege to represent the amazing artists and educators of the Southeastern region for the next 2 years.

I must begin by thanking Debi West for her leadership and mentorship.

It is important for you to know a little of my background as we begin our time together. I have taught elementary art for the past 16 years. I served 4 years each as both President and Treasurer for the Virginia Art Education Association. I have been the NAEA Southeastern Region Elementary Division Director and, during my undergraduate, founded a student chapter of NAEA. I'm extremely honored, excited, and humbled to serve you and NAEA in this capacity.

My hope is to help stretch your perceptions on leadership and how you are—or can be—a leader, where you are. What I want to discuss first is directly connected to my own transition as your Vice President.

LEADER = MENTOR

One of the only reasons I am in a position to write this article is the collection of mentors that saw potential in me. Consider that person who inspired or is inspiring your path in art education. Think about what did, or do, they see in you? I am indebted to those individuals and the lessons they taught me. However, mentoring is one of those things that need to be cyclical. My own teaching is refreshed by the time I spend with new teachers or student teachers in my county. One of the key things in mentoring is that you support someone in discovering their own strengths, not to create a copy of yourself, but to awaken their potential within. In doing so, you discover things about yourself such as areas for growth, connections to increase your own potential, and opportunities to reflect. The years that I have the opportunity to men-

tor a teacher new to our school system provide me with many opportunities to reflect and improve on what I do.

I also want you to hear from our state leaders so we will highlight a message from each of our state associations.

STATE HIGHLIGHT: THE VIRGINIA ART EDUCATION ASSOCIATION, PRESIDENT LINDA CONTI

At the recent NAEA convention there were many conversations about challenges to our state organization. Topics were as varied as membership, finance, and communication, but frankly we had a larger and more critical problem in Virginia. In 2014, shortly after our Past President Maripat Hyatt was elected, she was diagnosed with ALS, or Lou Gehrig's disease. This was just 2 years ago. Maripat's illness took all of her attention, and she finally lost her battle with ALS this January.

In a crisis, you find out the strength of your organization. Virginia is lucky to have a strong cadre of people who have been involved with our organization for many years. We have national leaders and local leaders. We have members well versed in policy and structure. We have members who are eager and willing to step up and get the job done. Our focus is on being of service to our members, helping support their experience as an art educator, making it better for both them and their students.

It was a terrible tragedy for us to lose our beloved Maripat, but we ended up having an opportunity to really experience the depth of talent in the Virginia Art Education Association. They are an impressive group, and I will always treasure their commitment to our cause of helping art grow potential in Virginia.

Words to consider, as we all work as a collective in whatever situation we may be in.

Thank you.

—Linda



Past VP Debi West, VP-Elect Meg Skow, and VP Scott Russell.



FAEA had the largest attendance at our Award Ceremony in Chicago.

I look forward to sharing your voice within NAEA. If you have anything that you feel NAEA should know, consider, or address, don't hesitate to contact me, or our new Vice President-Elect, Meg Skow.

If you aren't part of our growing Southeastern PLC on Facebook, we hope to see you there. Meg and I will be using that platform as a place to keep you informed and a way to reach out—look for us and join: NAEA Southeastern Art Stars.

And finally Congratulations to the FAEA! The Florida Art Education Association had the largest showing of state support at our regional awards ceremony in Chicago. Who will it be in New York?! ■



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.

Elect: Meg Skow, 1028 Crooked Stick Ct., Summerville, SC 29483. Tel: 843-817-0093. E-mail: megskow@gmail.com

Although you are reading this in the summer, I'm writing it shortly after returning from the fabulous NAEA Convention in Chicago.

I have been privileged to work with an amazing team of outgoing regional VPs—Patrick Fahey, Debi West, and Elizabeth Willett—and have been mentored and prepared by our own Peter Geisser for the work ahead. I will be working with another great team—Cris Guenter, Scott Russell, and Cindy Todd—that I have had the pleasure of getting to know over the past 2 years, and will be supported by our new Eastern Region Vice President-Elect, Diane Wilkins, from Pennsylvania.

From the vantage point of a newly installed NAEA Board member, I am consistently amazed that this organization is such a well-oiled machine. Division Directors and VPs take office in alternating years, and presidents serve as elects

for 2 years, then serve as past presidents following their 2 years at the helm—so that all Board members overlap with each other at some point in their terms. Our Executive Director Deborah Reeve, and incredibly knowledgeable and effective support staff, based in Alexandria, Virginia round out the rest of the team. Of course, all of us work to support our state organizations, and overall membership—beautiful synergy in action.

The National Art Education Association, founded in 1947, states its mission is to advance visual arts education to fulfill human potential and promote global understanding—lofty goals that are needed today perhaps more than ever. The many speakers and presenters at the Convention made it clear that our membership, and invited guests, are working to achieve these goals through their work. I was inspired by General Session speakers: Jean Houston, NAEA President Pat Franklin, and William Strickland—and by the Curriculum Slam. In addition, I was able to hear Stacy Lord (MA) discuss her adventures in the stratosphere with NASA's program known as SOFIA. Also inspiring were chance encounters with colleagues from our Eastern Region and from around the country. I find that our National Conventions are a lot like family reunions—visual art education being the DNA that binds us.

One of my favorite parts of serving as VP (elect while in Chicago), is getting to listen to the stories about regional award winners—always inspiring!

The 2016 award recipients include: **State Art Educators**—**Adrienne Kiel** (CT), **MaryJane Long** (DE), **Carolyn Brown** (ME), **Samuel Llewellyn** (MD), **Stacey Lord** (MA), **Mary Beth Donovan-Olson** (NH), **Kelly DiGioia** (NJ), **Cindy Henry** (NY), **Amy Anderson** (PA), **Kerry Murphy** (RI), **Lindsay DiDio** (VT), **Jennifer LeJeune** (WV), **Regional Awardees**—**Grace Hulse** (MD), Elementary; **Linda McConaughy** (MD), Middle Level; **Sherri Fischer** (MD), Secondary; **Alice Pennisi** (NY), Higher Education;

Emily Scheinberg (MA), Museum Education; and **NAEA National Award Recipients**—**Charles Garoian** (PA), Manuel Barkan Award; **Patricia Groves** (NY), Marian Quinn Dix Leadership; **Adrienne Hunter** (PA), **Beverly Levett Gerber** Special Needs Lifetime Achievement; **Lisa Kay** (PA), Peter J. Geisser Special Needs Art Educator; **Elizabeth Burkhauser** (PA), Emeritus Art Educator; **Heather Fountain** (PA), Higher Education; **Jacqueline Terrassa** (NY), Museum Education; **Linda Popp** (MD), Supervision/Administration; **Diane Wilkin** (accepting on behalf of PAEA) (PA), Presidential Citation; and **Sienna Broglie** (MD), Rising Star.

Do you know an art educator who deserves recognition? Please consider nominating exemplary art educators from your state. Look at the newly designed NAEA website for rubrics to learn about qualifications for each award, and for nomination forms.

NEW AND VERY IMPORTANT

Access the archived Eastern Region leadership webinar which aired on April 28. NAEA has added webinars to the array of member benefits (I've already participated in a few, and they are very professionally produced, educational, and engaging!) The leadership webinars provide us with an opportunity to connect outside of our face-to-face meetings, and to share ideas, concerns, and interests—which reminds me:

I hope to see you all at our **National Leadership Meeting in Washington, DC, July 27-30!!** (Up to two leaders from each state may register to attend.) ■



Eastern Region group. Photo by Eva Kearney.



Past Vice President Peter Geisser with a rooster, the symbol for Team East, Vice President June Krinsky-Rudder, and Vice President-Elect Diane Wilkin, with a chick, as she begins her Eastern Region journey.



June Krinsky-Rudder

176 Everett St., East Boston, MA 02128-2269. 617-567-4054. jh.rudders@verizon.net

Elect: Diane Wilkins, Secondary Art Educator, 88 Rice Drive, Morrisville, PA 19067. Tel: 215-801-4036.

E-mail: diwilkin@gmail.com

The 2016 NAEA National Convention in Chicago last March was filled with so many sessions and professional development opportunities that many of us had to literally select and neglect what we would see, attend, and do.

No matter the choices, the Convention offered information, tips, and experiences that cannot be found anywhere. And the museums of Chicago certainly made us feel welcome! Many of us took full advantage of the discount or free access to exhibits across the city, including the very special Van Gogh's Bedrooms at the Art Institute of Chicago. Furthermore, the Pacific Region state leaders took time to conduct business, highlight happenings, and honor our state, province, and regional art education leaders who inspire, teach, and lead their students and colleagues.

In his book *Experience and Education* (1938), John Dewey noted that, "everything depends on the quality of the experience which is had" (p. 16). The quality of the experience—as we know—is so important. Quality instruction addresses the key points, details, and high levels of engagement that makes learning powerful and fun. Quality leadership is able to harness the energy and steer the strengths of many toward a common good. We attend the NAEA Convention because of the quality experiences, the inspirational educators, and the energizing leaders. One of the highlights of the Convention is recognizing those among our fold who make the quality of the experience meaningful and rich.

The 2016 NAEA Pacific Region Award recipients include:

Alaska Art Educator of the Year—
Thalia Wilkinson
Arizona Art Educator of the Year—
Jessica Soifer

California Art Educator of the Year—
Virginia Gyorkos
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
Washington Art Educator of the Year—
Rick Wigre
Wyoming Art Educator of the Year—
Jason Linduska
Pacific Region Higher Education Art Educator of the Year: **Anne Thulson—Colorado**
Pacific Region Supervision/Administration Art Educator of the Year: **Mary Wilts—Alaska**
Pacific Region Museum Education Art Educator of the Year: **Annie Burbidge Ream—Utah**
Pacific Region Elementary Art Educator of the Year: **Lisa Crubaugh—Washington**
Pacific Region Secondary Art Educator of the Year: **Reta Rickmers—California**
National Secondary Art Educator of the Year, Pacific Region Art Educator of the Year, Utah Art Educator of the Year: **James Rees—Utah**

The Pacific Region state and province leaders have already turned their attention to our spring Leader-to-Leader webinar and the summer NAEA National Leadership Conference, The Artistry of Leadership, in Washington, DC, July 27-30. Our state and province leaders have been encouraged to participate in the summer conference where we will support state association leaders in the areas of personal leadership skill development, exemplary Board governance, and organizational vibrancy at both the state and national levels.

Finally, the Pacific Region members would like to thank Patrick Fahey for his four years of outstanding service as the NAEA Pacific Region Vice President-Elect



2016 Pacific Region Award Recipients at the NAEA Celebrating Leadership Awards session (left to right): Annie Burbidge Ream, Utah; Mary Wilts, Alaska; Anne Thulson, Colorado; Reta Rickmers, California; and Lisa Crubaugh, Washington.



Pacific Region members gather for a lunch break during the full day of Delegates Assembly work on Wednesday, March 16, before the 2016 Convention began.

and Vice President. During this period, Patrick was also elected to serve on the NAEA Executive/Finance Committee. His strong leadership and organizational skills were balanced with thoughtfulness and good humor. Job well done, Patrick! ■

Reference

Dewey, J. (1938). *Experience and education*. New York, NY: Macmillan.



Cris Guenter

Professor of Education, School of Education, California State University, Chico. Chico, CA 95929-0222. Tel: 530-898-6157. E-mail: cguenter@csuchico.edu

Elect: James Rees, Art Instructor/Art Department Chair/District Arts Coordinator, 3527 Fairway Cir., Spanish Fork, UT 84660. Tel: 801-473-9687. E-mail: james@jamesreesart.com

Ever wonder what the Delegates Assembly is?

A delegate may be a state's president or an elected position on a state's board. These individuals represent their states as NAEA composes platform statements. These statements provide NAEA's official stance on a wide variety of topics. Delegates discuss concerns of the membership and suggest platform topics. A group of 6-8 individuals is formed to work together to compose a draft statement based on those topics. They are vetted electronically by NAEA members and are brought to the full group (Delegates Assembly) for a vote during the Convention. If you're interested in becoming an active participant in reviewing and/or crafting the organization's platform statements, or if you have a concern that NAEA should be addressing, contact cindyodd@ferris.edu. We are always looking to help members participate in the process!

ARKANSAS NEWS

Sue Anne McCoy and her Art II students met with Governor Asa Hutchison, who signed a proclamation declaring March as Youth Art Month in Arkansas. The governor then invited students to his private office to share some of his favorite paintings and talk with each student about their area of interest in art. After the visit, he asked his assistant to show the group the other art on display throughout the Capitol building. This was

a special and unexpected treat for these high school students to realize that their governor was interested and enthusiastic about art!

ILLINOIS NEWS

The Illinois Art Education Association is pleased to announce that IAEA's 68th Annual Professional Learning Conference will be held November 3-5, 2016 at the Marriott Hotel and Convention Center in Normal. The conference planning team has been working with the Marriott staff and our partners in the School of Art at Illinois State University and community to bring attendees an inspiring, informative, and content-rich conference! Attendees will have access to the new University Galleries, which are literally 2 minutes from the hotel. For more information about this and other exciting activities visit our website at <https://ilaea.org>

OKLAHOMA NEWS

The Oklahoma Art Education Association had a Leadership Institute at the Chickasaw Cultural Center last November. Laura Stewart gave a powerful presentation on how to be effective leaders. Anita Arnold, Executive Director of BlackInc, gave a presentation on leadership, summarizing her multiple accomplishments as a leader of several companies and organizations. The Leadership Institute was provided to board members with funding from the Kirkpatrick Foundation, who also funded a board retreat at Medicine Park, OK.

In June 2015, Kathy Liontas Warren, a local college professor and well-known artist, gave a mixed media workshop at Cameron University in Lawton, OK. This year there are 3 workshops planned with local artists, including Mike Wimmer, a portrait artist, and head of the Oklahoma City University Art Department. With over 40 portraits at the Oklahoma State Capitol, he is well known in the state and beyond. Another is on collage-making with Brad Jessop. These workshops are made possible with funding from the Oklahoma Arts Council matching grants.

TEXAS NEWS

The Texas Art Education Association celebrated our award recipients at NAEA National Convention. Mike Hall's student, Cassidy Nordeen, was the Texas Flag Winner. Pictured below, Elizabeth Willett, former Western Region Vice President, presented Nancy Walkup with the Western Region Art Educator of the Year Award and Linda Fleetwood with the NAEA Texas Art Educator of the Year Award. Amanda Alexander received the Western Region Higher Ed Art Educator of the Year Award, Christine Miller was given the NAEA Secondary Art Educator of the Year Award, Shaun Lane received the NAEA New Professional Art Educator of the Year Award, and Chris Cooper was honored with the NAEA Clair Flanagan YAM Award. TAEA is proud of these excellent art educators who were honored in Chicago. ■



Kathy Liontas workshop in Oklahoma.



Arkansas Board Retreat: Cierra Whitman, Precious Cohen, Marderious Amos, Jayda Peacock, Sue Anne McCoy, Asa Hutchison, A.J. Self, Darious Powell, Taya Draper, Tyler Loudon, and Jada Worsham.



Elizabeth Willett (left) with Western Region Art Educator of the Year Nancy Walkup and NAEA Texas Art Educator of the Year Linda Fleetwood.



Cindy Todd

Professor/Art Education Program Chair, Kendall College of Art & Design, Ferris State University. 6222 Egypt Valley Ct. NE, Ada, MI 49301. Tel: 616-874-2622. E-mail: cindyodd@ferris.edu

Elect: Bob Reeker, 6245 L St., Lincoln, NE 68510. Tel: 402-436-1135. E-mail: breeker@lps.org

If you were there, you know; if not, you missed an incredible National Convention!

Bob Reeker, a former Elementary Division Director, was this year's Convention coordinator for the 2016 Convention, themed *Lead! Share Your Vision for Art Education*. I was so moved by keynote speakers Jean Houston and Bill Strickland. Their stories were both moving and motivating. You can find many Convention session handouts and materials on the Convention app. I encourage you to start planning now for the 2017 Convention in New York City, March 2-4.

I would like to thank Eryn Blaser, Tricia Fuglestad, Melanie Robinson, and Christine Besack for their awesome presentations at the Technology Carousel of Learning. Nikki Everett, David Meade, Keriann Armusewicz, and Christie Berrier shared many wonderful assessment ideas at the Student Growth and Assessment Carousel of Learning. MaryJane Long, Sharon Ciccone, Jeffrey Cornwall, and Virginia Bute-Riley offered many great ideas for integrating art with other subjects at the Integration Carousel of Learning (not pictured). My heartfelt thanks go out to all of our presenters. I heard many positive comments and learned a few things that I have taken back to my art program. I was also inspired by Drew Brown, the 2015 Elementary Art Educator of the Year, who shared the varied components of her accomplished program. Thank you Drew, for sharing and motivating us all! In our Conversation with Colleagues, we tackled several topics that are timely and relevant at the elementary level. Concerns and issues were written on poster paper followed by a period of offering ideas and solutions for the concerns and issues. Stay tuned, as I will be sharing these in upcoming e-blasts.

This year saw the first ever combined Division awards ceremony. This event allowed us to truly recognize all of the award recipients in a manner befitting the honor. Our Elementary Division winners walked across the stage to receive their awards, have a photo op, and receive the deserved applause of all in attendance. Congratulations to the following Elementary Division honorees: Grace Hulse (Eastern Region); Shelly Clark (Southeastern Region); Lisa Crubaugh (Pacific Region); and Michelle Lemons (Western Region), also recipient of the National Elementary Art Educator of the Year. All of our division winners had incredible nominations packets and are truly deserving of these honors. Thank you to all who took the time to nominate a colleague. Please consider nominating a deserving elementary educator for the 2017 regional and national elementary art educator awards before October 1. ■



Technology Carousel (L-R):
 Christine Besack, Melanie Robinson, Thom Knab, and Eryn Blaser.



Assessment Carousel (L-R):
 David Meade, Christie Berrier, Nikki Everett, Keriann Armusewicz, and Thom Knab.



Jeffrey Cornwall, Pacific Region Director, presenting at the Integration Carousel of Learning.



Sharon Ciccone, presenting at the Integration Carousel of Learning.



Bob Reeker, Opening Ceremonies.



Drew Brown, 2016 Elementary Art Educator.



Thomas Knab

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

Elect: Jen Dahl, 720 Forrest St., Black River Falls, WI 54615. Tel: 715-579-8029. E-mail: 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

Ahh... Summer—a time when there may be a pause or a breath in the typical higher educator's daily busy-ness. Hopefully for you, it is space.

A few summers ago while leading a study abroad class in Guatemala, I was struck over and over again by the gratitude of the Guatemalan speakers who worked with our students. They always referenced the space (not the time), that they were given to present their ideas. The idea of making space for ideas versus making time stuck with me, and I've been on a mission to actively make space ever since—space for exercise, for my family, for reading, for art, and even for the many items on the overfilled to-do list.

But at the Chicago Convention, while riding the bus, I sat next to a new acquaintance—Gino, a fine arts supervisor. We commiserated briefly about the fast pace

and too-much-ness of our work—much of that work stemming from accountability efforts that rarely translate to improved student experience. We discussed how nice it is to escape to the NAEA Convention to carve out a little space for professional development, but then he observed that we don't have time for reflection anymore.

Later, I shared Gino's thoughts with a higher educator who eagerly exclaimed, "We should do a panel about that!" It occurred to me that indeed many of us may suffer from lack of space for meaningful reflection deficit disorder (LoSMRD). In our department, we frequently discuss how we are always adding on a new initiative or responding to a new mandate. How and when do we step back and reflect, pause, edit?

As a fortunate participant in NAEA's first School for Art Leaders last summer, the readings, experiments, and reflections led me to meditate on the value of intentionality in terms of leadership and goal-orientation. As an industrious higher educator who feels the pace annually increasing, I want to be sure that my energies are intentionally focused on where I want them to go. I'm sure I'm not alone in that desire; however, I contend, many factors, including corporatization in higher education, are working against intentionality.

Higher education researcher and now Stanford Vice Provost Gumpert (2000) wrote: "I am concerned that technical, market imperatives run wild, urging colleges and universities to adapt to short term market demands, to re-deploy resources, in an effort to reposition themselves with an increasingly competitive context at the expense of long-term goals and commitments" (p. 70). Indeed, "market imperatives run wild" do appear to be a major contributor to a lack of reflection, with more and more hoop-jumping processes claiming our energies. The cost of losing sight of our long-term goals and loosening our attachment to our

commitments cannot be overstated (and Gumpert made these claims in 2000!). Especially in university environments increasingly subject to the bottom line, it behooves each of us to make the space to reflect on, cultivate, and nurture our passions for intentional commitments.

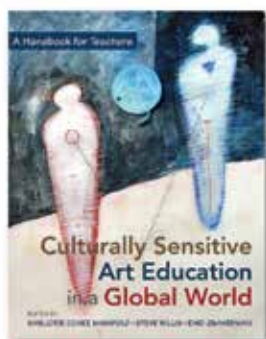
A mindful leadership model was another gift from the School for Art Leaders—specifically, a wonderful image of the space behind a waterfall. Every time I have been fortunate to stand under a waterfall, I admit that I have enjoyed the feeling of being pummeled by the water, feeling the force of nature giving me a massage, reminding me of gravity and its strength. My resilience in standing there was tested, and I found it a bit exhilarating. Is withstanding constant pummeling and the test of strength akin to how much busy we can all support, and is such a test of resilience normalized by university imperatives run amok?

I had previously not really noticed the ability to dive out of the waterfall or the ability to step back from it into the space behind the waterfall. Perhaps that is what making space as a higher educator can be—stepping back from the hurried state of affairs to reconsider, to edit, to commit, with intention.

This fall the Higher Education Division will be launching a series of peer-to-peer hangouts to create a regular space for higher educators to connect, gain another's perspective, reflect on your own ideas, and hopefully inspire intentions. The topics will be variable, seeking to establish a virtual space for pause and reflection; hopefully, the hangouts will be the space behind the waterfall, where reflection and refocusing on our intentional commitments can interrupt the market imperatives run wild.

Reference

Gumpert, P. (2000). Academic restructuring: Organizational change and institutional imperatives. *Higher Education*, 39, 67–91. ■



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



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

Facebook:
www.facebook.com/naea.middlelevel
Twitter:
www.twitter.com/naeamiddlelevel
Pinterest:
www.pinterest.com/naeamiddlelevel
Listserve:
www.arteducators.org/news/listserv

SteamPunk is a sub genre of science fiction that is primarily focused on the creation of an alternate history with Victorian Era western-themed mechanized gadgetry. The style features “retro-futuristic” works that are primarily steam powered.

Summer is halfway over and I start **officially** planning for fall. This is when the dilemma begins. As an art teacher, we actually find ourselves in a dilemma when we stumble across fun art styles that inspire us. We can easily get tunnel vision into an idea about all of the cool things our kids could do with a theme that’s inspired us personally. I think it’s natural for us to do, we’re creative people. In my recent past, I asked my students to make everything from Impressionist style paintings to Calder style mobiles. And, comparable to getting excited about the Chuck Close style fingerprint portraits that I used to have my students make—learning about SteamPunk got me thinking of all of the cool gears and watch faces I could get my hands on for students to incorporate into jewelry or something equally cool—like making SteamPunk glasses or robots.

Looking at my practice critically, I ask myself, “When do I stop lesson planning?” “Where is the fine line when the students work or creative thinking is my idea (or some other artists) and it becomes no longer the students?”

LEARNING TO STEP BACK

Am I encouraging creative thinking and creative invention/discovery if I ask my students to create work in the theme of ____ (whatever the teacher has become inspired by, in this case, the theme of SteamPunk)? How can I have my students learn about an art movement or art style and not have them be copiers of a style or of another artist’s ideas? How can I accomplish these two goals: 1) Introduce students to this fun genre of art, and 2) Let my students maintain the role of being the most creative people in the classroom.

IMMERSION

We looked at websites, people making costumes, sculptures, and mechanized SteamPunk toys and jewelry, and watched parts of the Tim Burton animated movie, *9*. The lesson timing lined up with a field trip for all 6th-graders to visit ArtPrize (an international art competition held annually in downtown Grand Rapids, MI) where many of the submitted works are SteamPunk in design.

COLLECTION

We gathered materials for mixed media assemblage sculptures, including broken appliances, tech trash, broken-down computers and printers, nuts and bolts, and random scrap from garages and foundries. We got a lot of really bizarre stuff, which was cool.

ANALYSIS/DECONSTRUCTION

The students engaged in a deconstruction process under the following prompts:

Take some stuff apart. See what’s on the inside, how does it work?

Make something from what you’ve destroyed.

Make sure it’s interesting enough that you are proud of it.

Make it with care.

How can you put things together without showing how they are attached or the attachment is part of the design?”

DESTRUCTION AS A CREATIVE ACT

With laminate floor samples to cover/protect the tables, students worked at disassembling, reassembling, and exploring. Some students chose to work alone, but many chose to collaborate. Aside from the sounds of creativity, you could have heard a pin drop they were so engaged.

REFLECTION

At the end of the week students named their work and wrote reflections on what they learned about the destruction/creation process and the SteamPunk movement. Note: they were not asked to write about how their work was SteamPunk. They did happen to draw some parallels naturally though. The students set up a mini gallery around the room and we talked about the ideas and experiences that each artist had during this discovery lesson.

Because I did not say to them, “Make something that looks like SteamPunk.” Or, “Make a robot.” there were a very wide variety of student responses. **Learning to step back and let go of your vision allows room for the students’ vision to develop. ■**



Left to right: Figuring out how to take stuff apart; Learning how to use tools safely; My friend Jeremy; Playing with ideas; Hot Air Balloon; Time Eternal.



September Buys

1322 Mark St NE, Grand Rapids, MI 49525. 231-349-1274. septemberbuys@yahoo.com. Twitter: septemberbuys
Elect: Peter Curran, 77 E Plain St. Wayland, MA 01778. 617-721-7888. Peter_curran@wayland.k12.ma.us. Twitter: Wmsartlab
Regional Directors: Eastern Region: Stacy Lord, stacylord@hotmail.com; Southeastern Region: Kristi Harvey, kristi_harvey@whitfield.k12.ga.us; Western Region: Nikki Kalcevic, nkalcevic@bentonvillek12.org; Pacific Region: Mari Atkinson, atkinsonmb@mukilteo.wednet.edu

Museum Educators love an opportunity to talk, to discuss, to brainstorm, to think collectively toward a new and interesting goal.

Be it a discussion about a new program, an interpretation method, new theories in museum education, important research in the field, a new artwork on display or even where to grab lunch between our morning school tour and our afternoon gallery talk. Museum educators love to communicate. It is who we are, it is what we do.

During the #NAEAMusEd16 Chicago Convention, the Museum Education Division had the opportunity to host several events—Museum Education Preconference, Conversations with Colleagues, Peer 2 Peer Happy Hour. During these programs, we asked for your feedback, both formally and informally, on what you would like to see the division tackle in the upcoming year as far as topics for Peer 2 Peer Hangouts, NYC 2017 Museum Education Division Preconference, Viewfinder, Social Media postings, and NAEA News articles. Your input guides what we do as a division and what hot topics we should be discussing. Some of the topics that came to the forefront that we will be considering for the next year—or 2, or 3:

- What is the Museum Educator/Museum's responsibility in responding to current events?
- Diversity, Equity, and Inclusion—What does this look like in Museum Education?
- How to advocate for Museum Education within our museum?
- How do we begin to say no, so that we can say yes to new opportunities and risks?
- How do you build collective buy-in with your mission?
- Relevance of museums in 21st century. How do we become part of our visitors' lives?

- How can museums be a place for mindfulness and healing? What does that look like in museums?
- How to make room for mess and risk in your museum education practice?

Further, making time for things to get messy and being brave enough to take risks is something I am personally very interested in with my museum education practice and one I will be exploring in years to come. Reminding myself that it is okay if things are just a bit messy before they are perfect.

What is your area of interest for the next year? Share your thoughts with us via social media, we would love to hear from you. Use the hashtag #NAEAMusEd-Peers or #IAmMuseumEd. If you ever have ideas or topics you would like the Museum Education Division to discuss in future programs, please contact any member of the Museum Education Division Development Committee through e-mail, phone, Twitter, Facebook, or carrier pigeon—we want to hear from you. This is your division—you call the shots.

AWARDS

It is that time of year again when we nominate our fellow museum colleagues for both regional (Eastern, Southeastern, Western, and Pacific) and national museum educator of the year. Please think about those museum educators who have made a difference in your life. They may have been (or continue to be) a valuable mentor or a colleague you have admired. If they have made a difference in your museum education practice—nominate them for an award. Nomination packets for 2017 award recipients, to be announced at the NYC NAEA National Convention, are due October 1, 2016. More information can be found here: www.arteducators.org/opportunities/naea-awards

In closing, have a great summer and **keep talking!** ■



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. Tel: 513-639-2879. E-mail: emily.holtrop@cincyart.org

Elect: Michelle Grohe, Assistant Curator of Education & School Programs, Isabella Stewart Gardner Museum, 25 Evans Way, Boston, MA 02115. Tel: 617-278-5149. E-mail: MGROHE@ISGM.ORG

Regional Directors: *Eastern Region:* Barbara A. Bassett, bbassett@philamuseum.org; *Southeastern Region:* Jodi Sypher, jsypher@miami.edu; *Western Region:* Amy Kirschke, amy.kirschke@mam.org; *Pacific Region:* Mike Murawski, mike.murawski@pam.org

Facebook:
www.facebook.com/preservicedivision
Twitter:
www.twitter.com/NAEAPreservice
Instagram:
instagram.com/preservice.naea

TAKING STOCK OF YOUR SUMMER FOR YOUR FUTURE

Summer can be a great opportunity to slow down from the hectic pace of the school year, but it's also a fantastic opportunity to take stock of where you are in your future career.

Does this mean take a credit or two that you can fit into the summer sessions at your institution? For you, does this mean catching a cool maker's workshop, or a few artist lectures in your free time? Does this mean getting in touch with your preferred materials and techniques, creating and exploring the things that you like to make, rather than meeting requirements?

It can mean all of these things, and all of these things (not to mention so many more) can also help you to practice the type of Art Educator you intend to be. There's more than *dressing* for the job you want. You could also try spending time in the spaces, going to places, and engaging with the community you will find beneficial to the job you want. The people who are already experienced in the Art, Education, and Art Education worlds in your community are nothing less than tremendous living resources. These people can be mentors, supporters, advocates, school volunteers, or even great sources for classroom materials and inspiration. I have profited from connections in countless ways—from a car-full of denim for a class project to interviews for arts-related part-time jobs.

In such a connected society, it's important to consider the likelihood that people you know will intersect in more than one aspect of your life. Maybe that opinionated classmate in one of your student clubs will end up as a colleague in your future school home. Perhaps the owner of a local gallery knows of a teaching artist that would be interested in collaborating on

a mural project. There is a good chance that your resume will one day cross the desk of people who you know today, so treat everyone as a benefit. Enjoy some tailor-made professional development this summer, and put it to work for you.

PRESERVICE LEADERSHIP: A CALL FOR CONNECTION AND CELEBRATION

No doubt that as a college student reading this wonderful publication during the summer, you may be a planner, looking ahead to the school year ahead. As you consider your Art Education future, as well as your local Student Chapter's plans for the year, it's important to connect with everyone else to share your great ideas. A mid-summer leadership meeting, off campus and specifically for socializing, would be great for July or early August. You can discuss business a bit, arrange your next meeting, and then just enjoy the company of your "Art Eddie" peers.

Anyone who saw all of the awards that were presented at the National Convention in March may have noticed that NAEA loves to celebrate our colleagues! You may have also noticed that there were fewer Preservice awards than other Divisions. We'd love your help to fix that. Undoubtedly, there are Preservice members who are rocking their leadership roles, and making their local chapter into a real agency for the community. Consider nominating a great classmate who you think deserves a Regional or National Preservice member award. If your chapter has really been stepping out in the community, in service, and in presentation and participation at conferences and conventions, maybe you should apply for the Student Chapter of the Year Award. Did a recent graduate just enter the field, and you think they are already a huge asset to the field? Nominate them for New Professional Art Educator of the Year Award.



Shaun Lane

SPEAKING OF LEADERS

Please join the NAEA Preservice Division in congratulating this year's New Professional Art Educator of the Year, Shaun Lane. As a recent graduate from the University of Texas at Austin, he created a fantastic entry into the field of Art Education while in school. He is truly an example of the leadership that Art Education has to offer on a state and national level. Shaun quickly served in leadership roles at UT. He organized and participated in various community outreach, research, and team-building activities for his local NAEA Student Chapter, and also served as the Texas Art Education Association Preservice Director. Shaun stepped from these positions directly into the classroom, where he teaches at East View High School. Shaun will be a panel member for the Entering the Art Education Profession session at the 2017 NAEA National Convention, as well as a guest speaker (date TBD) for our monthly EmPower Hour sessions. Art Education as a whole is incredibly fortunate that such a dynamic person chose to work in our field, and Preservice members in particular have gained a great colleague and mentor in 2016's New Professional Art Educator of the Year. Thank you and congratulations, Shaun! ■



Amanda Barbee

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

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

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

Secondary Division

Hopefully you had a great school year and are fully enjoying the summer.

Perhaps you are spending time creating, taking part in professional development, traveling, relaxing, or a combination of all four. As my high school is in the midst of a renovation, I spent the last few months of school packing in anticipation of the art department's move to a new location. Cleaning, purging, and packing have given me time to reflect on the past and look toward the future.

Between the architecture and the museums just being in Chicago for the NAEA National Convention last March was awesome! Dr. Jean Houston delivered an incredibly inspirational keynote speech that invited participants to explore a new Renaissance of art, the educational landscape, and human potential.

This Convention was filled with firsts

"It's amazing how children can learn almost anything by dancing, singing, drumming, or dramatizing. Put children in an artistic base and they do not fail." —Dr. Jean Houston

for the Secondary Division, including the very first Secondary Division Pre-Conference. Gordon Engelhard, an amazing art educator and AP reader, showed exemplary images from AP Portfolios, and discussed the importance of encouraging students to develop their artistic voice and to think, communicate, and create inventively. Participants brainstormed mini concentration themes, created artwork, and, as they shared their creations at the end of the workshop, considered how to develop their ideas into a larger concentration. A special thank you goes to Wendy Free from the College Board and Josh Drews, Secondary Division Director-Elect, for their invaluable help

in planning such a highly successful event. At the 2017 Convention, the Secondary Division Pre-Conference will be even bigger and better. Stay tuned for more details. I highly suggest coming to NYC a day early and attending. You will not be disappointed!

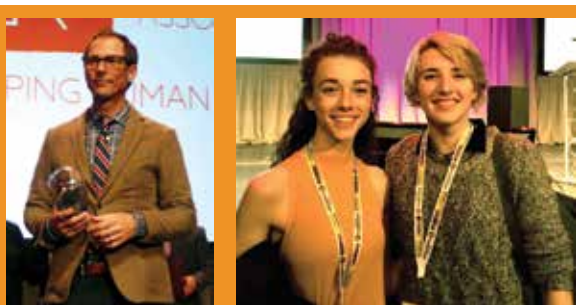
The Chicago Convention also marked the first time NAEA Divisions presented a combined awards ceremony to celebrate and honor the leadership and achievements of outstanding art educators from across the divisions. The feedback was fantastic and both the awardees and attendees seemed to love this new format. The 2016 Outstanding NAEA Secondary Division Art Educators certainly deserve another round of congratulations for their leadership and example: National Secondary Art Educator, James Rees; Eastern Region Secondary Art Educator, Sherri Fischer; Southeastern Region Secondary Art Educator, Beth Goldstein; Pacific Region Sec-

ondary Art Educator, Reta Rickmers; and Western Region Secondary Art Educator, Christine Miller. Congratulations also to Sienna Brogile and Kaitlyn Holtzclaw, the 2016 National Rising Star Award Recipients. Don't forget to nominate Outstanding Secondary Art Educators, Outstanding NAHS Sponsors, and Rising Stars that you know. The NAEA Awards program recognizes excellence, and focuses attention on quality art education and expert art educators. The awards provide tangible recognition of achievement and enhance professional opportunities for NAEA members. **Nominations are due October 1, 2016.**

The Secondary Division award winners from 2015 presented National and Regional Showcases, sharing valuable insights into their best practices and exemplary programs. Thank you to Vicki Bean, Stephanie Silverman, Justine Sawyer, and Kathleen Petka for sharing their expertise. During the NAHS Outstanding Sponsor Showcase, Kathleen, the 2014 Outstanding NAHS Sponsor, shared what makes her NAHS chapter so successful and dynamic. The NAHS program provides opportunities for leadership, community service, national recognition, and scholarships.

I am thrilled to be attending the NAEA Summer Board Meeting, and then, Artistry of Leadership, the National Leadership Conference in Washington, DC, this July. I am looking forward to excellent speakers, fantastic professional development, and awe-inspiring conversations with other art education leaders from across the country. I am also attending the CT Arts Institute at Fairfield University where arts teachers from different disciplines will be connecting the National Arts Standards with writing curriculum.

Soon it will be time to start planning for the upcoming school year. Hopefully I will be able to unpack and settle quickly into my new space. Along with my new classroom, we are moving to a block schedule with each period meeting every other day for 83 minutes. I am looking forward to learning the best way to utilize my space and time and I'm excited about the opportunities and possibilities these changes will bring to my students and my teaching. ■



(Top left) James Rees, National Secondary Art Educator Award Recipient; (Top right) Sienna Brogile and Kaitlyn Holtzclaw, 2016 National Rising Star Award Recipients; (Bottom) Artwork created during Pre-Conference.



Andrea Haas

Wethersfield High School, 411 Wolcott Hill Rd., Wethersfield, CT 06109. Tel: 860-571-8200 x645. Fax: 860-571-8240.

E-mail: ahaas@wethersfield.k12.ct.us

Elect: Joshua Drews, 127 Village Walk, Columbia, SC 29209. Tel: 803-603-6948. E-mail: drewsj1@gmail.com

Regional Directors: *Eastern Region:* Cindy Henry, chenry@uek12.org; *Southeastern Region:* Marjorie O'Shea, marjorie.oshea@cms.k12.nc.us; *Western Region:* Nicole Brisco, nbrisco@pgisd.net; *Pacific Region:* Vanessa Hayes-Quintana, sayhayes@mac.com

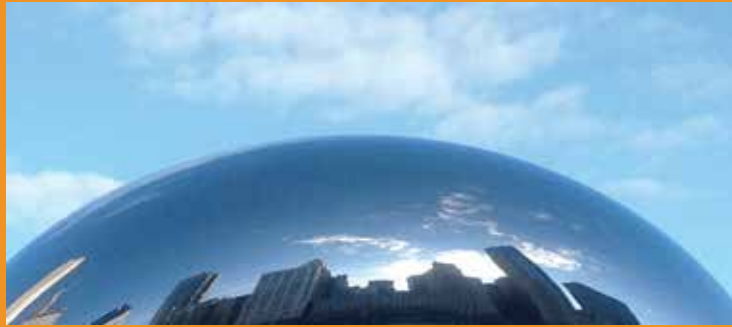
List Serve:

Supervision@artedlists.org

E-mail:

NAEASupers@gmail.com

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



VISUAL MINUTES FROM THE NAEA SUPERVISOR SUMMIT IN CHICAGO!

Cloud Gate, by Anish Kapoor (above), was a popular sculpture while we were in Chicago. This perspective reminded me of the TV series *Under the Dome*, where a transparent dome segregates those under it and forces them to rely on their own resources. It reminded me of experiencing Convention. We have a great time being encapsulated together, relying on each other as resources, and focusing on art. With the dome removed, we return to work—trying desperately to keep the creative energy, ideas, and new friends close.

I am trying to hold the wonderful time at our day long pre-Conference (Supervisor Summit) in March at the forefront of my thoughts. Davis Publications provided our great venue, The National Museum of Mexican Art, along with breakfast, lunch, and refreshments. We started out putting pen to paper in our research workbooks or artistic journals, using the wonderful supplies provided by Dick Blick. Marilyn Stewart and Amy Pfler-Wunder led us through strategies to use in teacher professional development focusing on the National Visual Arts Standards. We also had a great time engaged in conversation with our colleagues. A special shout-out goes to our supervisors with a background



Supervisor Summit activities.

in music that took the risk and participated in the hands-on tasks. Some comments and pictures of the day:

- Our minds were stretched—presented in a manner that proves standards relevant activities are important—tangible ideas for how to create spaces for teachers to make sense of the standards and see possibilities in them.
- Words became action, discussion became reflection, reflection allowed for deeper understanding, each step was generative and expansive and provided interconnectedness.
- Ideas to help teachers embrace, process, and internalize the new standards.
- Opportunities to talk with others allowed for an analysis and evaluation of ideas.
- Creative way to bring standards alive.

- Wrap up activity helped me realize how much I learned that can be applied with teachers.

At Conversation with Colleagues we discussed what we could do for NAEA and what we would like for NAEA to do for us. We came away with a lot of new ideas to enhance our communication and opportunities to learn from each other. Division Members will see many of these items coming to fruition over the next year. I appreciate the people that said, “I know about that. I can help lead a conversation or give training!”

It brought back to mind our adopted motto from Android. I thought the new commercial with a monotone piano was wonderful and full of analogies. However, the Rock, Paper, Scissors commercial is even more applicable in reminding us we all have strengths that can help each other in difficult situations. “Be together. Not the same.” ■



Cheryl Maney

Pre-K Visual Arts and Dance Curriculum Specialist, Charlotte Mecklenburg Schools, Arts Education, Charlotte, NC.

Tel: 980-343-0620. E-mail: cheryl.maney@cms.k12.nc.us

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

Regional Directors: *Eastern Region:* Gino Molino, gino_molino@hcpss.org; *Southeastern Region:* Mabel Morales, mmorales@dadeschools.net; *Western Region:* Joyce Huser, jhuser@ksde.org; *Pacific Region:* Armalyn De La O, adelao@csusb.edu

Issues Group Art Education Technology (AET)

www.artedtech.org

Twitter: @aetnaea

Facebook: <https://www.facebook.com/groups/1662701913963649>



Left: AET Makerspaces. Right: AET officers with awards recipients Tricia Fuglestad, first from the left, and Tim Needles, fourth from the left.

AET had a fruitful time at NAEA National Convention this year.

AET AWARDS AND RECEPTION

Tim Needles is the recipient of the AET Outstanding Teaching Award and **Tricia Fuglestad** is the recipient of the AET Outstanding Community Service Award. Congratulations to both them. The nomination for next year's awards is due December 15, 2016.¹

FIVE PLANNED SESSIONS

AET Makerspaces with Shaunna Smith, Katie McLaughlin, Alice Gentili, Greg Darby, Tim Needles, Sherri Kushner, Nicole Nava, Sam Phillips, Phil Robbins, and Chris Sweeney.

Art Education Technology and Social Theory in Art Education: Connecting Special Interests with panelists Juan Carlos Castro, KC Jenkins, and Luke Meeken, and facilitators Christine Liao, Aaron Knochel, and Ryan Patton. (This session was co-hosted with CSTAE.)

AET Teaching Art Online Panel with Alice Lai, Guey-Meei Yang, Debra Pylypiw, Borim Song, and Yen-Ju Lin.

AET Smackdown 2016 with Tingting Wang, KC Jenkins, Krisha Moeller, Guey-Meei Yang, Sean Justice, Adetty Perez de Milles, Kevin Hsieh, Katie McLaughlin, Christine Neville, and Lilly Lu.

AET Technology and Research Panel with Hsiao-Cheng (Sandrine) Han, Joanna Black, and Sean Justice.

Special thanks to those who presented.

COLLABORATIVE PARTY

With other interest groups (CSTAE, CAC, NAEAWC), we co-hosted a collaborative party to provide an opportunity for members to connect with others.

AET OPEN MEMBERSHIP MEETING

We elected our board members for 2016-2018 term. Members also provided ideas for future activities for AET.

AET board members (2016-2018):
Chair: Ryan Patton; Chair-Elect: Debra Pylypiw; Secretary: Lilly Lu; Vice Chair of Best Practice: Andrew Watson; Vice Chair of Technology: Krisha Moeller; Treasurer: Tingting Wang; Delegate: Shaunna Smith; Past Chair: Christine Liao

CALL FOR PROPOSAL

AET is working with InAEA for the second virtual conference September 24, 2016. Proposals are due August 1, 2016.²

FROM CHRISTINE LIAO, AET CHAIR (2014-2016)

At the conclusion of the NAEA National Convention, my time as the AET Chair came to a close. I am pleased to report that AET has grown tremendously and we are engaging more members than ever.

A few highlights of AET's progress:

- Our membership grew from 100 in October 2013 to 1,200 in March 2016.
- We have given out awards to seven members since 2014.

- We have provided many opportunities for members to present at the NAEA Conventions.
- We recreated a new website with integration of social media and held a social media challenge encouraging members to use #artedtech.
- We connected with InAEA and are planning the second virtual conference in September 2016.

We plan to create a new media based publication, make more connections, and provide professional development opportunities to members. Please continue participating in AET events and supporting us in advancing our knowledge and field.

FROM RYAN PATTON, AET CHAIR (2016-2018)

AET has flourished under Christine Liao's leadership. I will work hard to live up to the example she has provided and am excited to work with her as Past Chair. I plan to continue creating opportunities for art educators to engage with technology in their studio, teaching, and research practices. I welcome input and collaboration from you, and from those who would like to work with AET as we expand the great work already being done. ■

¹ Please see our website (<http://artedtech.org>) for the criteria and nomination process.

² See details at <https://goo.gl/DIKAw8>

Ryan Patton

AET Chair. Assistant Professor, Virginia Commonwealth University. E-mail: rpatt@vcu.edu

Christine Liao

Past Chair and Columnist. Assistant Professor, University of North Carolina Wilmington. E-mail: liaoc@uncw.edu

At the NAEA National Convention in Chicago, attendees of the Community Arts Caucus annual tour had the opportunity to experience a sampling of projects by community revitalization artist Theaster Gates Jr.

To take part in a guided tour of Chicago as part of the Convention experience was fantastic! For those of you who have not signed up for tours, I invite you to take time out from the stream of attending sessions to spend a few hours with the city as your classroom. We are already busy planning our field trip in New York and look forward to another stimulating and inspiring event.

Attendees went on a walking and bus tour of Chicago's South Side. We visited the Rebuild Foundation and the Washington Park Arts Incubator. These sites serve as national models of leadership and innovation in which art plays an intentional and integrated role in place-based community planning and development. Rebuild Foundation was founded by artist Theaster Gates Jr. in 2010 with a mission to rebuild the cultural foundations of underinvested neighborhoods and incite movements of community revitalization that are culture based, artist led, and neighborhood driven. Currently, Rebuild Foundation¹ operates out of five repurposed, formerly vacant buildings in the Greater Grand Crossing neighborhoods of Chicago: Black Cinema House, Dorchester Art + Housing Collaborative, the Dorchester Projects Listening and Archive Houses, and Stony Island Arts Bank.

After visiting Rebuild Foundation, participants traveled on a tour of venues on the Arts Block of South Garfield Boulevard and the Washington Park Arts Incubator. This 1920s building was renovated for the University of Chicago's Arts + Public Life Initiative, and opened to the public in 2013. Envisioned by Theaster, the Arts Incubator is a space

for artist residencies, arts education, and community-based arts projects as well as exhibitions, performances, and talks open to neighborhood residents and the general public.

The tour of the Arts Block and Arts Incubator concluded with an interactive discussion with two Arts Incubator staff and community arts practitioners who are working with youth and adults to creatively revitalize Chicago's neighborhoods. This discussion, led by Kimeco Roberson and Alexandria Eregbu, resulted in a greater understanding of place-making projects and the impact of the arts in the social, economic, and cultural redevelopment of communities.

As community-minded educators of contemporary art, we have the opportunity to include artists like Gates and explore models such as his in our classrooms. In designing community arts events and activities, how much negotiating do we engage in with the community site? How hard do we push our own agendas? Do we take time to develop the plan as a team? It's challenging to devote time to process while we are teaching in school settings with high class counts and strict daily schedules. When I was teaching high school, I felt overwhelmed with designing curriculum that would engage youth and with revamping the four different classes I was assigned to teach. Patty Bode, at a multi-caucus chat session, reminded us to start small. "Just change one unit a year," she said, "and after a few years you will have a new perspective." Yes, it makes sense to start small and build up little by little. That way there is enough time to negotiate and build a plan together.

As I boarded the bus I wondered what I could do in my current classroom to better speak to community arts, both in curriculum and pedagogy. Now after Convention, I have the beginnings of a new plan. This will be my one area of new curriculum for next year. I welcome you to integrate community arts into your teaching and practice and to join us next year in New York! ■

¹ <https://rebuild-foundation.org/about/our-story>



The library at Theaster Gates's Stony Island Arts Bank.



Learning about Chicago's Washington Park Arts Incubator.



Andres Hernandez, CAC President, welcomes participants of the CAC field trip to Theaster Gates's Dorchester Projects, a part of Rebuild Foundation.

Andres Hernandez

CAC President. Associate Professor, School of Art, Institute of Chicago. E-mail: ahernandez2@saic.edu

Jennifer Combe

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



David Herman, Jr., Allison Richo, and Joni B. Acuff at the Grace Hampton Lecture, NAEA National Convention in Chicago, March 18, 2016.

FACING VIOLENCE AND REJECTING SILENCE: REVISITING MS. ALLISON RICH0'S 2016 GRACE HAMPTON LECTURE

We are immersed in an American context that is characterized by social and cultural challenges, incongruities, overlaps, and points of palpable conflict. For decades the Committee on Multiethnic Concerns has lead and supported institutional and community-based engagements that focus on illuminating the relationship between art education and society. COMC recognizes that cultural literacy is not its domain exclusively. Rather, COMC considers the total membership of NAEA as potential social-cultural ambassadors, educators, and innovators. However, there is still the discernable expression of the belief by some fellow art educators that it is unnecessary for our professional organization to form and make its position public on the pressing, current concerns that directly affect our students—such as increased local and national violence, police brutality, and hate speech (which also includes images). Thus, we ask: What is the role of NAEA and its individual members in shepherding, creating space, and valorizing the voices of teachers and students who want to use art to express

their concerns and positions about these difficult topics? And, if NAEA considers itself to be “apolitical,” is it also emitting a message of neutrality that discourages teachers and students from creating introspective, if uncomfortable, images that help them, and us, to problem solve.

An example of how one teacher approached the topic of violence and social injustice was provided at the COMC Grace Hampton Lecture during the 2016 Convention in Chicago. Allison Richo, visual arts teacher at Oxon High School in Maryland, was invited to give the Grace Hampton lecture on March 18, 2016. Ms. Richo shared a dynamic story that detailed the challenges and triumphs she experienced while teaching her students how to use art to address social justice issues. Ms. Richo's honor's art class was assigned to create a collaborative artwork to address any social justice issue of their choice. The students created a 3-D rendering of a police officer standing next to a youth with his hands in the air. The students claimed that the artwork was aimed to highlight the contemporary strained relationship between law enforcement and Black people in the United States. The artwork spoke to the increase of violence inflicted upon majority Black communities within the last few years.

Unfortunately, the artwork made the local law enforcement officials feel uncomfortable and misrepresented. They believed that the artwork was a negative representation of the police and that it made an unfair assessment of the relationship between police and Black people. As a result, the school administration forced the art students to remove their collaborative, self-initiated work. The students were silenced—but only for 48 hours. To counter the art removal, the art students created *another* artwork that represented the “death” of their free speech. They represented this death with a coffin and headstone, and placed it in the exact spot the initial artwork stood.

Multiple local news outlets covered the story, and it circulated social media, such as Facebook and Instagram. The students' work illustrates the ways in which art can provoke and incite emotions and critical responses.

The art removal went to the school board and hundreds of students, parents, and community members attended a school board meeting to articulate their unwavering support for the students—see video posted on YouTube:¹

An Oxon High School art student is seen speaking to the school board—making clear connections amongst concepts of power, inequity, race, and art. At the video's 2:05 mark, the young female student makes a sophisticated assertion when she states,

Our educators didn't teach us what our art expressed, America did. Society did. And this suppression of our freedom of expression is continuing to teach us. Art is supposed to provoke. But if this art offends them, perhaps they should ask themselves why they are not offended [by] the reality behind the art instead.

Young learners yearn to talk about what happens in their community. Ignoring social, political, and racial issues in art education does not mean these issues do not impact learners—our most important stakeholders. Young learners understand the implications of increased community, as they can easily envision themselves as future victims. In the end, the students' artwork masterfully moved an entire community to action. We are fortunate to have educators like Ms. Richo, as her work effectively demonstrates the need for art educator's to play an active role in addressing uncomfortable, yet critical topics like violence, and topics that are deemed political. Accordingly, it is imperative that NAEA supports art educators in taking on such tasks. ■

¹ www.youtube.com/watch?v=cWRuqT2ThUU

Joni Boyd Acuff

COMC Chair and Columnist. Assistant Professor Arts Administration, Education & Policy, The Ohio State University, Columbus, OH. Tel: 512-789-9618. E-mail: acuff12@osu.edu

Vesta Daniel

COMC Co-Columnist. Professor Emeritus, The Ohio State University. E-mail: daniel.4@osu.edu

Issues Group

Design Issues Group (DIG)

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



DIG UPDATES AND NEWS FROM THE 2016 NAEA NATIONAL CONVENTION

It was wonderful to see so many members of the Design Issues Group at the NAEA National Convention in Chicago! Our membership continues to grow and the number of NAEA members with an interest in design and design thinking has exploded! Every session was filled beyond capacity and many were standing room only. Very exciting!

The DIG Business Meeting and Awards Ceremony was well attended and for those not able to be there in person, I am happy to share the good news and updates.

UPCOMING SHIFT IN DIG LEADERSHIP

A surprise emerged as Donna Murray-Tiedge announced to the membership that due to changes in her personal and professional life that she would not be able to assume the position of Chair in 2016. Donna will continue to be an active member and will contribute to the website, for which she has served as webmaster over the past 2 years. Thank you, Donna, for your work and invaluable contributions!

UPDATE ON DIG LEADERSHIP

In response to the announcement and its impact on the anticipated DIG leadership and timeline, the following resolution was approved.

Jan Norman will continue to serve as Chair for 2016 and will mentor Rande Blank, the new Chair-Elect for DIG who will become Chair in 2017.

Doris Wells-Papanek was approved as the Chair-Elect-Elect and will become the new webmaster to assure the continued development and improvement of the DIG website and ongoing communications.

Congratulations to Rande and to Doris!

JOIN US IN CONGRATULATING DIG OUTSTANDING DESIGN EDUCATOR FOR 2016, DR. PAUL SPROLL

On behalf of the entire membership of the Design Issues Group, we are pleased to congratulate Paul Sproll as the recipient of the award for Outstanding Design Educator for 2016.

Paul is the head of the Department of Teaching + Learning in Art + Design Graduate Program Director at the Rhode Island School of Design (1992-present). Paul's leadership and contributions to the field of design education have been extraordinary and unwavering. His work has been instrumental in dramatically expanding the scale, quality, and impact of design and design thinking as an integral part of visual arts and all aspects and levels of education. We applaud his commitment and are grateful for his exemplary work.

Congratulations and thank you, Paul!

NAEA SUMMERSTUDIO DESIGN THINKING: GAME DESIGN

The registration flyer was published, publicized, and distributed in many sessions at the NAEA Convention. Registration on the NAEA website is open!

NAEA SummerStudio Design Thinking: Game Design, Cleveland, OH, July 24-29, sponsored by NAEA, and host partners—the Center for Arts-Inspired Learning, Cleveland Institute of Art, and Case Western Reserve University and Think(box). Other contributing sponsors are Unity Technologies, Young Audiences Arts for Learning, Cooper Hewitt, National Design Museum, and Crayola. See the details of this incredible opportunity on the NAEA website. Experience and learn about Design Thinking to develop innovative thinking through the context of designing games as an inventive way of breaking the rules of traditional education by using failure as a relevant approach and tool that intensifies engagement, creativity, and motivated learning.

CONFERENCES AND WORKSHOPS FOR DESIGN EDUCATION

DESIGN-ED summer conference, Wilmington, DE, June 23-24, hosted by DESIGN-LAB School. For more information visit: www.design-ed.org



DIG LEADERSHIP Left to right: Robin Vande Zande, Past-Chair; Rande Blank, Chair-Elect; Doris Wells-Papanek, Chair-Elect/Elect; and Jan Norman, Current Chair.



Left to right: Robin Vande Zande, Past-Chair and 2014 recipient; Paul Sproll, 2016 recipient; Jan Norman, DIG Chair; and Martin Rayala, 2015 recipient.

Design Learning Network Symposium 2016, Cleveland, OH, May 6-7.

Hosted by Perry Local School District in collaboration with the Ohio Department of Education. For more information, visit: www.designlearning.us

DIG WEBSITE REVISIONS: WWW.NAEA-DIG.ORG

To promote communication and share exemplary design practices, we encourage you to go to the DIG website, naea-dig.org, and share your inspiring examples of design thinking with DIG membership. New plans for the website include case studies and announcements of programs and resources, as well as the opportunity to participate in a blog with others interested in design thinking. Your ideas and input are always welcome! ■

Jan Norman

DIG Chair. Consultant and Former National Director of Education, Research & Professional Development, Young Audiences Arts for Learning. Cell: 610.608.9200. E-mail: jan@ya.org

Rande Blank

DIG Chair-Elect. Cell: 215-530-8085. E-mail: randeblank@comcast.net or rblank@uarts.edu

Robin Vande Zande

DIG Past Chair. E-mail: rvandeza@kent.edu

Join & Visit CSAE Online

Facebook: www.facebook.com/CaucusfortheSpiritualinArtEducation

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



As I began the responsibility as the new Chair of CSAE at the 2016 NAEA National Convention in Chicago, I can see the Caucus becoming a more visible presence within NAEA and in the field of Art Education.

Nancy Brady and I attended all CSAE presentations this year, and we met so many wonderful presenters and members of CSAE, both in the presentations and in our CSAE business meetings. As we move forward this spring, we are seeking self-nominations, and nominations, for Pacific and Eastern Region Representatives, an Archivist, and an energetic creative person to become the CSAE Conference Art Activity Coordinator for the 2017 and 2018 conferences. Together with Nancy Brady, Lark Keeler, Pattie Chambers, Jodi Patterson, John Derby, and myself, the current Board of the CSAE begins a new chapter in the Caucus for the Spiritual in Art Education. We invite you step forward and join us in the important work of the CSAE. We also invite you to stay tuned for information regarding an upcoming retreat to San Martino, Italy, in the late summer of 2017. This retreat will be led by our past chair and cofounder, Peter London. Susan Nakao, past chair and cofounder, has also expressed interest in leading us on a retreat to Japan, perhaps in 2018. Please visit our website for more information soon. ■

Patricia Rain Gianneschi

CSAE Chair. School of the Art Institute of Chicago. E-mail: pgiann1@saic.edu

John Derby

CSAE Past Chair. Assistant Professor, The University of Kansas. E-mail: johnderby@ku.edu



Website: www.cstae.org

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

JSTAE: www.jstae.org

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

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

FINDING YOURSELF IN SOCIAL THEORY

I have enjoyed my first year as a CSTAE Co-Columnist (with Jack Watson) for *NAEA News*. Writing alongside Jack has been like being involved in a wonderful long-term *renga*, a form of Japanese collaborative poetry that allows for multiple iterations and voices. In that spirit, I want to think a bit about the start of Jack's last column in the February/March issue of *NAEA News*, where he asks, "How can educators provoke discourse and (ex)change in an increasingly polarized environment?" Jack wrote this question with the educator/student relationship in mind, and I wonder how this inquiry might be a guide for how we interact with other educators, especially within NAEA. Many educators, both within the CSTAE and the broader membership of NAEA, feel that there is a growing urgency in doing the work of art education in these contradictory times. As a caucus in a national organization, are we amplifying justice issues broadly and deeply enough in modes of communication where many can enter and in ways that assist others in moving from reflection to action? An on-going conversation that I have at NAEA with colleagues not involved in CSTAE involves comments on how difficult it is to connect with the content of CSTAE sessions. Despite intent, a barrier is created and a disconnect arises that can keep us divided. This disconnect ties directly to our ongoing efforts to grow our membership, as we discussed in our Town Hall meeting. The work of building dialogue and communication within a community is complex and cannot be easily resolved by assigning fault, but there is much we can do to break down barriers in order to build movement toward inclusion.

One of my great mentors in poetry, the poet Akielah Oliver, always reminded her students to consider whom their poetry excludes. In this sense, I wonder how CSTAE can think about whom we exclude and how we can

make an effort to engage those we exclude in the often-inaccessible field of social theory. So often young people and many adults either are told or say that certain texts are **too difficult** for them. The truth of the matter is that there is no text too difficult. There is a great deal of liberation in uncovering the ways oppression functions in our world, to recognize it, and to resist against its flow.

Working in isolation within the walls of theory only excludes many of us from being in the community—in practice—being held accountable to its overall vitality. As a call-to-action, I ask for us all to consider practical ways to step outside of our texts—into the world, the classroom, and the community—to begin the work of moving beyond oppression analysis and to ultimately find ways out of these discursive cul-de-sacs and into action. If we are to grow our caucus, it is vital that we translate our ideas for a larger community by connecting theory to practice and creating more routes of communication to build a stronger network of arts educators that share in the CSTAE mission. In this way, learners can meet theoretical texts outside of academic feedback loops and find ways to see themselves and their lived struggles in these highly charged texts, and at the same time voice their perspective back to the field. So as you look ahead to NAEA 2017 in New York City, consider how you might engage more broadly with fellow



Multi-issues group party, including CSTAE, held at the School of the Art Institute of Chicago during 2016 NAEA National Convention.

colleagues. Or as Jack closes out his past column, "How can we create situations in our own learning environments and communities that fosters these sorts of generous interactions and social connections, resisting the demagoguery and divisiveness that permeates dominant discourse?" I am inspired to take my passion for social theory and create movement against the very systems we analyze. I am also reminded of bell hooks' (2000) quote, "Solidarity... is not the same thing as empathy" (p. 130). Recognizing a system is not the same as being active within it as a participant or agitator—I hope to do that with a broader community of concerned art educators that share in our urgency in ways that are not steeped in exclusion, but rather, in being part of the movement(s) for liberation. ■

Reference

hooks, bell. (2000). *Where we stand: Class matters*. New York, NY: Routledge.

Derek Fenner

CSTAE Co-Columnist. Alameda County Office of Education. E-mail: dfenner@mills.edu

Jack Watson

CSTAE Co-Columnist. Chapel Hill High School. E-mail: jwatson@chccs.k12.nc.us

Aaron Knochel

CSTAE Coordinator. Assistant Professor, Pennsylvania State University. E-mail: aaronknochel@gmail.com



Chicago skyline.

Thank you to those members who attended our annual business meeting at the 2016 NAEA National Convention in Chicago.

For those who were unable to attend, I will provide a short overview of the discussion that took place:

- All NAEA issues groups may soon be labeled interest groups—a change with regard to naming/labeling that the NAEA Board deems more inclusive. If approved, we will be considered the interest group for Early Childhood Art Educators.
- When people are submitting proposals for Convention presentations, we discussed making sure, when it is appropriate, that people are utilizing the ECAE track versus the Elementary Division track, as early childhood education includes children from birth through age 8 (or 3rd grade).
- It is false that each Division and Interest Group gets a fixed, allotted number of presentation slots for the National Convention—thus, this should not impact which track one selects when submitting proposals for the Convention.
- We are going to work toward putting together a list of ECAE-oriented resources that we hope to make available via the NAEA website. Along these lines, we welcome any suggestions for resources that you can utilize.
- Please join and make use of our social media platforms Facebook and Pinterest: www.facebook.com/groups/earlychildhoodarteducators www.pinterest.com/akcoombs/ecae
- Elections were conducted for President-Elect and Secretary. All present members unanimously voted Kristine Sunday (President-Elect) and Hayon Park (Secretary) into office. President-Elect will serve for 2 years before transitioning to President for an additional 2 years. Secretary will serve for 2 years.

Please see a letter of introduction from Kris Sunday, our new President-Elect, below:

Greetings colleagues,

I would like to extend my thanks to all of you who attended and presented at our National Convention in Chicago. Our early childhood educators came with great ideas, thoughtful questions, and plenty of inspiration to take home to our classrooms and research contexts.

This year was especially exciting for me because of my nomination to serve as the president of the Early Childhood Art Educators. I have been attending NAEA with a focus on early childhood education for more than a decade and in that time I have made many new friends who share my goal for promoting the arts as essential to early learning. The ECAE interest group, and its amazing leadership, has been an integral part of my NAEA community. I am honored to have been elected and hope to serve in the excellent capacity of those who have held this post before me.



Kris Sunday, ECAS President-Elect.

I welcome you to share your thoughts and ideas and to keep me posted on the amazing ways that you are forwarding our shared vision for enriching young children's early art experiences. Please feel free at anytime to e-mail me at Old Dominion University, ksunday@odu.edu, where I work as an Assistant Professor of Teaching and Learning for the early childhood program. I look forward to serving.

As always, please continue to share your thoughts via the ECAE listserv (if you aren't yet a member of the listserv, you can join on the NAEA website), the ECAE Facebook page, or by e-mail at axc1046@psu.edu. Your participation and voice is integral to our community! ■



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.

I would like to extend a thank you to all NAEA members and allies who attended our 2016 sessions and events.

Members seemed to enjoy the rainbow LGBTIC ribbons that were handed out at the Convention. Both Executive/Business and Membership Meetings drew large crowds of excited teachers and allies who dedicated time and effort in order to network with us. And, thank you to all of our officers who put together another dynamic program.

NAEA 2016 LGBTIC REVIEW

I asked members what they thought of our Chicago 2016 LGBTIC sessions which were very well attended. Those who attended the sessions mentioned that they were a nice balance of research and best practices. Others were impressed with the wide variety of dialogue provided and engaged in discussions that helped the Caucus rethink some of its practices—most notably a decision to rethink the name of the Caucus to be more inclusive. There was a nice representation of voices across diverse spectra of artists, teachers, and scholars.

What members thought of the LGBTQ party? A big thank you to Jerry Sheehan from Chicago for suggesting and negotiating an amazing location on South Wabash called the Transmoeba Studios that provided a safe space for old friends, new friends, LGBTQ, and allies alike to relax, reconnect, connect, and strategize. Our Friday night party included surprise artist aerial performances! The party was well attended and a lot of fun. Having Jerry help us create our own space with a local place to celebrate and mingle made for a great time to bond and celebrate

our efforts. One member said, “I met Sam from Denver and got to connect more with Sunny, one of her students Robert, Melissa, and Gerry.” Our party is another critical way our Caucus members are able to meet one another in an environment that is more conducive to casual mingling that is sometimes difficult at a large conference.

What about people you met or conversations you had? One member commented that it was encouraging to see so many K-12 teachers attend our sessions and ask vital questions on how to be an ally and how to create more inclusive classrooms for their LGBTQ students. One LGBTQ presenter was blown away that she had over 50 teachers attend her Saturday morning session. Others commented how refreshing and grounding it is to see so many confident and successful LGBTIC NAEA members creating sessions and supporting other members with their presence. Conversations were stimulating and enlightening in all of our LGBTIC presentations and meetings as we crossed many lines on genders, sexualities, race, social class, and age in our presentations, conversations, and strategies.

Among the changes coming to the LGBTIC Caucus:

1. We will have a new treasurer
2. Kevin Jenkins from Denton, TX will be coordinating our LGBTQ website
3. Discussions concerning a change in name for the caucus to be more inclusive as terminology has changed
4. Samuel Swail has been named the new librarian for the group
5. Moving forward with an e-journal that will focus on LGBTQ issues.

And, as a reminder, if you haven't paid your membership dues, please go to the NAEA website and pay online. We really need your financial support.

As part of our dedication to maintaining an inclusive environment, a member brought our attention to the fact that the name of our Caucus included outdated terminology. As an effort to support the changing diversity of our Caucus, we will be looking to revise and rename our group.

Samuel Swail, a K-8 art teacher, has issued a queer curriculum library call and asks that you e-mail him LGBTQ resources that you want to share with the Caucus: handouts, curricular resources, visuals, websites, artists, videos, documentaries, books, regalia, button templates, etc. Contact him at Samuel.swail@aspirepublicschools.org.

Sam stated, “I am excited to represent this year as the curriculum coordinator/librarian for the group. 😊”

Our Caucus is planning to reshape and launch a website in the near future. In the meantime, you can follow the Caucus on our Facebook group: NAEA LGBTQ. Ed Check and Andrés Peralta are continuing their work on an LGBTQ Arts Research e-Journal: *Stories and Art from Teachers, Artists, Students, Activists, and Scholars*. The purpose once again of this online e-Journal is to showcase the lives and stories of LGBTQ students, teachers, artists, and scholars through stories, zines, artwork, videos, websites, performances, graphic novels, prose, poetry, and more.

As we look to the 2017 NAEA National Convention in NYC, we are looking for a local venue to have our party. If anyone knows of such a space, please contact us on Facebook: NAEA LGBTQ. ■

Sunny Spillane

LGBTIC Co-Chair. Assistant Professor of Art Education, The University of North Carolina at Greensboro. E-mail: srspilla@uncg.edu

Andrés Peralta

LGBTIC Co-Chair. School of Art, Texas Tech University College of Visual & Performing Arts. E-mail: andres.peralta@ttu.edu

Ed Check

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

Issues Group Lifelong Learning (LLL)

Thank you to the Committee on Lifelong Learning Members who presented and attended sessions during the 2016 NAEA National Convention in Chicago.

It was enjoyable to briefly hear about member's projects during the LLL Business Meeting. It was also amazing to hear that since last year's Convention, over 700 NAEA members have joined LLL for free as part of their NAEA membership. Our goal is to engage new members of the group in the coming year. A first step toward this will be an e-mail invitation for members to share images and brief descriptions of LLL experiences in an electronic newsletter.

Members of the Committee on Lifelong Learning advocate for quality art education programs for all ages. While these programs are primarily community-based, we also aim to support the outreach efforts of secondary schools and higher education institutions that offer continuing education experiences for adults. We examine cultural policy issues in relation to lifelong learning, arts and aging; and, as educators, we respect lifelong learners of all ages and hope to remind our colleagues that learners, such as adults, have different learning styles and needs than younger adults—as do informal and conformational participants versus formal schooling.

Divisions and issues groups within the National Art Education Association, like LLL, allow us to engage in dialogues with those who have similar jobs and concerns and make important issues visible. However, sometimes when active members become deeply involved in a division or issues group, we miss opportunities to benefit from shared conversations and hearing about exemplary programming, research, and special projects that are relevant to many groups within the organization. This was a topic of concern raised during the 2014 and 2015 Committee on Lifelong Learning business meetings.

In an effort to address this and contribute to our organizations' vibrancy during the 2016 Convention, Christine Woywod (Past Chair of LLL), Meghan Brady Nelson (Past Chair of the Community Arts Caucus), Juliann Dorff (Chair of Special Needs in Art Education), and Emily Holthrop (Director of the Museum Education Division) proposed and co-facilitated the session Converging Dialogues. Through Skype conversations leading up to the Convention, we determined a set of questions to guide our discussion focused on strategies for addressing mutual areas of concern.

As we responded to the questions and shared examples from our personal experiences, important points that emerged from the group's conversation were:

Listening to the voices of the people we aim to serve

- Clearly define and recognize stakeholder needs and goals. Work toward a shared vision and capacity among all partners.
- Work with advisory groups to help plan. Determine how to present your agenda, but be willing to learn and revise. Honor the wisdom of participants and empower action.
- Recognize that for some K-12 art teachers, it can be difficult to find time or opportunities to reach out or collaborate.

Seeking balance between partners

- Share the responsibility for the success of the program among stakeholders. As tasks are distributed, trust people to rise to the occasion and complete them.
- Recognize when there are partners that may have more means or resources to complete tasks. Balance of responsibilities does not necessarily mean a 50/50 split in planning programming or events.

Creatively meeting challenges art educators often face in coordinating field trips, organizing special events, and creating authentic art experiences

- Make the most of potential of partnerships with senior groups and museum outreach programs in addition to days with visiting artists.
- Use technology to facilitate collaboration. For example, many museum educators would be happy to come to an art class to teach about collection or even participate in a virtual visit via Skype.
- Work with local service groups to engage with museums and community groups such as Lions Club, Shriners, people who train service dogs, and horticulture groups to create engaging programs and initiatives.

These points were summarized as participants asked each other questions and shared stories of strategies from their successful programming experiences. We could have continued beyond the time we had and look forward to other opportunities to connect in the future. ■



Jenny Urbanek

LLL Chair. Downtown Montessori Academy, Milwaukee, WI. E-mail: jurbanek@downtownmontessori.com

Christine Woywod

LLL Column Coordinator. University of Wisconsin-Milwaukee. E-mail: woywod@uwm.edu

Issues Group National Association of State Directors of Art Education (NASDAE)



<http://nasdae.ning.com>

SO MANY INTERESTS, SO LITTLE TIME!

NAEA Chicago seems so long ago, doesn't it? It was a wonderful event, and I am so thankful for all the work performed by so many.

So much going on—attending pre-conferences, getting highlights from Delegate Assembly, (thank you, Limeul, for taking care of that important job for NASDAE), finalizing session details with NASDAE co-presenters, getting up to speed on “this is how we do things in NASDAE” (thank you, Vicki, for your patient guidance), and trying to fit ten pounds of sessions in a two-pound brain.

In the evening, once my brain was full, and since I never met a fat gram I didn't like, I made it an absolute priority to find time for Lou Malnati's pizza or a great Italian beef sub at Max's. Great chat sessions took place with Frank Sinatra-style live music in the background at Italian Village, and it was topped off with a good-sized helping of my beloved blues over at Buddy Guy's Legends.

I can experience all of the same right here at home in beautiful Nebraska: Valentino's Pizza is legendary, Buddy Guy has performed amazing live blues at our very own Zoo Bar, and they make one mean, wet, Italian sub at M & N Sandwich. Yet, it all somehow becomes more meaningful when shared with colleagues on the national level.

Part of the magic of National Conventions?

- Getting to share experiences with people of different cultures and unfamiliar experiences.
- Engaging in professional discussion with those of same and differing philosophies.
- Affirming my love of arts education in many forms, cementing my unwavering belief of experiencing art for art's sake, and espousing my personal belief that integrating disciplines is truly crucial to best practice.

Can you experience relevant professional development at home? Can the cost of registration, lodging, and travel be put to good use elsewhere? Will you ever recoup your personal time that was spent at NAEA National Convention? Was it worth it?

Yes. Probably. Not a chance.

OF COURSE!

NAEA National Convention is like many of our schools and classrooms—hair of many dyes—tattoos of many designs—creative thought in many ways—beauty in many forms. Please remember the very real truth that some students are there only because you are teaching that class, because you are that one special teacher.

There were so many wonderful ideas shared—more than I could possibly wrap my head around. And then, I felt so sorry for myself for not getting to set foot into the Exhibition Hall until 45 minutes before closing on the final day (thanks for coming to my pity party). That was entirely of my own doing, though. I could not pass up a chance to meet with colleagues to explore options to provide more and less costly alternatives for the art classroom. That is the real world we live in—doing more with less.

To help you navigate teaching in the real world, I urge you to consider selecting an interest group (formerly called issues group) to help guide you in your quest to be a better educator. You may select NASDAE as an interest group, get resource and advocacy tips for free, and attend NASDAE sessions at NAEA Convention. You need not be a state director of arts education to join this interest group. Only state directors that are current NAEA dues-paying members may vote, but, we are very welcoming to any and all NASDAE supporters.

Remember to use your own NASDAE member as your very own advocate, resource bank, and steadfast supporter. We meet annually in conjunction with the NAEA National Convention. As an official NAEA affiliate (since 1966), we really do exist to help you. It is sometimes easy to overlook some of the groups that are meant to make your life easier—please take advantage of what we have to offer you. And—since life is full of give-and-take—we know we can learn from you!

We all have our very personal ways of connecting with students—of helping learners of all ages make sense of a confusing world, exploring possibilities they never imagined, and being their most steadfast and fierce advocates—I would sincerely hope that you were rejuvenated with the thought that you made a wonderful decision to do what you do, each and every day.

So, now that it is summer—as you plan for the new school year, take a look back on the ideas that best spoke to you at Convention. But, among those amazing ideas, please remember—we teach people. Art is merely the vehicle for making the magic happen. I learned all sorts of new ways to drive that vehicle and enhance that magic. I hope you did as well.

Thank you all for choosing to teach. Take good care, friends. ■

NAEA Members!

Access videos, photos, and handouts from the 2015 Convention at <https://www.arteducators.org/learn-tools/convention-resources>

Limeul Eubanks

Chair, NASDAE. Mississippi Department of Education. 601-359-2586. E-mail: leubanks@mdek12.org

Debra Wehrmann DeFrain

NASDAE Chair-Elect. Nebraska Department of Education Director of Fine Arts. E-mail: DeFrain@nebraska.gov

Vicki Breen

Past Chair, NASDAE. New Mexico Public Education Department. 505-239-6571. E-mail: vicki.breen@state.nm.us

WHAT CAN ONE TEACHER DO?

It was exciting to meet teachers and administrators from all over the United States, and even one visitor from Singapore, at the PPAA business meeting of the NAEA Convention. It occurred to me that many classroom teachers, like me, might want to help shape the conversations and policy decisions that drive art education, but might not know where to begin. Often the demands of classroom teaching are so consuming that an individual art teacher does not spend time considering the big policy picture, and when one does, it can feel overwhelming. "The education laws and policy decisions made in the state Capitol might seem far removed from the realities of the schools, but their impact hits much closer to home than one might realize" (Wieder, 2014). **What can one teacher do to create positive change in the policies that affect him or her?**

The first step is to connect with one's state National Art Education Association. Discussing issues with other art teachers

is a valuable source of support. Keeping an e-mail list of fellow teachers, and reaching out to new teachers, is an easy way to keep the dialogue flowing. "Organizations such as National Art Education Association (NAEA), local, and state art education associations offer workshops and institutes to help art educators develop and maintain their art and teaching skills. Conventions provide an opportunity to hear and meet famous artists and educators. It's also an opportunity to try out new art materials and peruse art education media, textbooks, and other teaching resources" (Passmore, 2006).

Art teachers sometimes look with envy at the budgets of other departments within their schools. Reaching one's principal's ear when budget-making time comes around is easier if one is armed with good information. District Arts Coordinators or state NAEA members can help to gather data about arts funding and other policies at neighboring schools. Showing a principal how much neighboring schools spend per pupil may help to make the case for increased funding.

Becoming informed about the state policies that affect arts education is important for any art teacher. Teachers' unions are often useful for sharing information. School districts within the same state might not feel comparably supported. It is worthwhile to e-mail state representatives to request equitable funding laws. Encouraging others to send similar e-mails might help to make the case. Keeping communications short, sweet, and data-driven seems to have more impact on busy lawmakers. "The two best sources of objective information on education laws are the National Conference of State Legislatures and the Education Commission of the States" (Weider, 2014).¹ The National Association of State Boards of Education website also has useful resources.²

If one is lucky enough to have an arts coordinator, a plan of arts advocacy is probably already in place. Individual teachers, however, need to share in the heavy lifting of arts advocacy. "As the Internet became a widespread resource for information, various art organizations

included advocacy on their websites.

Facebook, YouTube, and Twitter provide new outlets to support arts advocacy. For arts advocacy to be successful, art educators must play an active role. They cannot sit on the sidelines and expect others to advocate for them. By working together with museums and arts organizations, they can facilitate personal experiences in creating and looking at art that will help more people understand the immeasurable value of art education." (Bobick & DiCindio, 2012) Individual teachers can do a lot to elevate the presence of the arts in their communities. Art exhibits, events, and booster groups can make everyone feel connected. Local businesses are often thrilled to display student artwork. Positive interactions with local schools makes community members more likely to vote in favor of arts education-friendly policies. Exhibiting student artwork where lawmakers can see it helps to remind them of the importance of art in our schools.

As an Issues Group of NAEA, PPAA tries to analyze and comprehend art education in various ways. If you are interested in becoming a member, please join the group at the NAEA membership page. If you have questions, concerns, or issues you'd like to see covered in this column, please contact Lynn Thomas at LynnMaryThomas@gmail.com. ■

References

- Bobick, B., & DiCindio, C. (2012). Advocacy for art education: Beyond tee-shirts and bumper stickers. *Art Education*, 65(2), 20-23.
- Passmore, K. (2006). Why join an art education organization? (Part 2). *SchoolArts*, 105(6), 33.
- Weider, B., (2014, June 18) *State Education Policy: Reporter Guide*, Education Writers Association. Retrieved from ewa@ewa.org

¹ Check out at www.ncsl.org and www.ecs.org

² www.nasbe.org



VIRTUAL ART EDUCATORS PREMIER PROFESSIONAL LEARNING

Access premier professional learning opportunities from anywhere! Choose from live and archived webinars, sessions, workshops, and more. Colleagues, artists, and experts offer programming that is 100% art education content that can be applied immediately to teaching and learning. Design your professional learning experience today!

<https://virtual.arteducators.org>

Lynn Thomas

PPAA President. Art Teacher, Eastern Technical High School. E-mail: lthomas9@bcps.org

Issues Group Retired Art Educators Affiliate (RAEA)



Do you want to know more about RAEA?

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

I hope you returned from the NAEA Convention in Chicago with great memories of inspirational, informative sessions, and an appreciation of being a part of the wonderful community of RAEA members who helped make the Convention a success.

Please make plans to attend the NAEA National Convention in New York, March 2-4, 2017.



National 2016 Emeritus Art Educator Elizabeth Burkhauser and RAEA Past President Dean G. Johns.



RAEA 2016 Outstanding Student Chapter Award recipient: Laura-Paige Mertins, James Madison University NAEA Student Chapter President, and Karin Tollefson-Hall, Advisor.

RAEA Highlights of the 2016 Convention: In addition to the following events, 26 RAEA members gave presentations or conducted workshops.

AWARDS

The 2016 Emeritus Art Educator of the Year Award was presented to Elizabeth Burkhauser from Scranton, PA (Eastern Division) during the RAEA Awards Ceremony at the NAEA Convention in Chicago. Beth shared experiences of her professional and personal life.

James Madison University Student Chapter of NAEA was the recipient of the RAEA 2016 Outstanding Student Chapter Award. Laura-Paige Mertins, President of the JMU Student Chapter, and Karin Tollefson-Hall, Chapter Advisor, gave presentations about chapter activities at the Blending Our Voices session and the RAEA Awards Ceremony at the 2016 NAEA Convention in Chicago.

ANNUAL BUSINESS MEETING

Revisions of the Constitution and Bylaws and the Policy and Procedures Manual were presented, discussed, and approved at the annual business meeting. The proposed revisions were available for viewing by RAEA members in the January and March e-bulletins. The revised documents will be accessible on the NAEA website at www.arteducators.org/community/issues-groups/raea and in the next RAEA E-Bulletin.

A special thank you is extended to Madeline Milidonis-Fritz for serving two consecutive terms as Secretary/Historian. Becky Blaine from Illinois was elected to serve a 2-year term that began at the end of the Convention.

RAEA DINNER

Since the awards ceremony and the annual meeting were held at the McCormick Convention Center and dining options were not available, RAEA did not have a meal event in conjunction with the Awards Ceremony. RAEA members and friends gathered for dinner Friday evening at Blackie's, an historic Chicago restaurant. The award recipients were invited guests.

NATIONAL ART EDUCATION FOUNDATION (NAEF)

RAEA provides support for NAEF. Peter Trippi, the speaker for the Foundation event, was an energetic and engaging speaker. His message, Present/Respond/Connect, related what was happening in the world of art collecting. He talked about branding and how many collectors purchase pieces because of their monetary value more so than their artistic value. He also discussed how what we see—and why we like (or dislike) something—focuses us, and helps connect us with ideas and with others who share our interests.

SILENT AUCTION

The Silent Auction was a wonderful success! Thanks to all who donated and a special thanks to the hardworking people who made the set up, sale, and take down such an easy task. Over 50 artworks were donated with many from our non-retired members! We're pleased with all the support and thank those who bid on the works of art. The proceeds from the Silent Auction help fund the RAEA awards program and provides support to the National Art Education Foundation. Thanks to Michael Ramsey, Silent Auction Chair, for organizing the event!

RAEA BOARD AND COMMITTEE CHAIRS

President: Linda Willis Fisher, IL
President-Elect: Woody Duncan, NM
Past President/E-Bulletin Co-Editor: Dean G. Johns, NC
E-Bulletin Co-Editor: Robert W. Curtis, MI
Secretary/Historian: Becky Blaine, IL
Treasurer: Karen Branen, FL
Emeritus Awards Chair: Emily "Boo" Ruch, TN
Silent Auction Chair: Michael Ramsey, KY
Membership Chair: Patsy Parker, VA ■

The RAEA E-Bulletin is distributed via e-mail in alternate months, those in which NAEA NEWS is not published. The E-Bulletins are electronically archived on the NAEA website and can be viewed at www.arteducators.org/community/issues-groups/raea

Linda Willis Fisher

RAEA President. E-mail: lmwfis@ilstu.edu

Woody Duncan

RAEA President-Elect. E-mail: woodyduncan@comcast.net



It is summer!

Take in a big gulp of that fresh air, relax, and begin your planning to make the upcoming academic year the best ever for you and for each of your students. Here are some suggestions regarding ways you can prepare to meet the needs of all your students and be supported in your efforts. Let's connect, reinvigorate, and share.

Begin by establishing a library of resources.

Join or renew your membership in SNAE (Special Needs in Art Education). Check out our **SNAE website** at <http://specialneedsart.weebly.com/> for resources to support your teaching. And be sure to join our **Facebook page, Special Needs in Art Education**. Network with like-minded art educators, share new strategies, and read about what your peers and others in the field are doing.

Check out the **Council for Exceptional Children** and the new **Division for the Visual and the Performing Arts (DARTS)**. Visit the **CEC DARTS Facebook page** and widen your network of educators. This new resource will introduce you to ways to meet the needs of all your students and see what other

educators in music, theatre, and dance are doing, as well.

Attend the **VSA The International Organization on Arts and Disability 2016 Intersections: Art and Special Education Conference** in Pittsburgh, Pennsylvania, August 1-2. A past attendee commented, "It is wonderful to network and share ideas with such a wide range of peers in special education and the arts. I love the range of professionals—from educators, artists, administrators, schools, arts organizations, and other community personnel. It is really useful to have this depth in the field to build resources, ideas and networks for future sharing." For more information check out www.kennedy-center.org/specialed. And while you are on the Kennedy Center website check out other educational material available to you.¹

You will find publications consisting of articles covering a wide range of issues, including some of the most current and exemplary practices in arts education. You will also find an essential tool for your teaching in the publication **Disabilities and the Core Arts Standards: Guiding Principles for Teachers**. Published in 2014 and written by **Sharon M. Malley, EdD**, with support for the Visual Arts sections by **Karen Kiefer-Boyd, PhD**, and **Michelle Kraft, PhD**, this publication provides a set of guidelines for teachers that addresses the needs of students with disabilities while following the National Core Arts Standards.

Scroll to the bottom of the page and click on the **VSA Teacher Resource Guides**. Here you will find three guides including 23 visual art lessons for students K-12. Each lesson is complete with materials required, objectives, National Standards and step-by-step suggestions for teaching including adaptations to make the lesson successful for all your students. Did I mention all of these publications on the Kennedy Center website are free?

Consider also going to the NAEA website and invest in your teaching practice by adding to your reference library. **Reaching and Teaching Students**

with Special Needs Through Art (2006) edited by Beverly Levett Gerber and Doris Guay, and **Understanding Students with Autism Through Art** (2010) edited by Beverly Levett Gerber and Julia Kellman, are excellent tools to help you improve your practice. Another choice is **Including Difference: A Communitarian Approach to Art Education in the Least Restrictive Environment** (2014) by Karen Kiefer-Boyd and Michelle Kraft. For an investment of less than \$100 you can be armed with essential information regarding special education law, best practice strategies, and adaptations.

And one more thing, take the time to look around you and recognize the amazing educators in your midst! SNAE, in conjunction with NAEA, VSA, and CEC, present two awards each year at the NAEA Convention. **The Beverly Levett Gerber Lifetime Achievement Award** recognizes an NAEA/SNAE member whose career of outstanding achievement and service has made a unique and lasting impact on art education for students with special needs. **The Peter J. Geisser Special Needs Art Educator of the Year Award** recognizes an NAEA SNAE member for outstanding achievement, service, and leadership in providing exemplary art education to students with special needs. Both of these awards provide us with the opportunity each year to thank those vital educators who recognize the importance of the role of art education in the lives of all people. Details for submitting nominations are available at the NAEA website under **Opportunities**. The deadline for submissions is October 1, so complete those nominations now before the crunch of the school year.

Sit back, relax, soak up some of the sun's warmth, and keep in touch. Let us know what you are doing, your successes and your concerns. We learn best by sharing our stories. Let us hear from you. ■

¹http://education.kennedy-center.org/education/vsa/resources/edu_parents.cfm



Kent State University undergraduate students getting up close and personal with one of their idols, Susan Loes!!

Julian Dorff

SNAE President. E-mail: jdorff@kent.edu

Doris Guay

SNAE President-Elect. E-mail: dguay@kent.edu

Lynne Horoschak

SNAE Past President. E-mail: lhoroschak@moore.edu

Issues Group Seminar for Research in Art Education (SRAE)

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



SRAE had a strong presence at the NAEA Convention in Chicago.

What follows is a brief overview of this presence and the sessions and topics that once again helped to bring greater visibility to the complexities of doing research in and for art education. SRAE sponsored 15 sessions, including its standing sessions: an open business meeting; The Elliot Eisner Doctoral Research in Art Education Award Lecture (co-sponsored with *Visual Arts Research*); the SRAE Past President's session; the President's Salon session; Then and Now, a session held by the President-Elect; a session for Master's Degree Research in Art Education; and the Marilyn Zurmuehlen Working Papers in Art Education—a session that features the research of top doctoral students in art education.

To better foster and sustain connections to the mission of the NAEA Research Commission, SRAE sponsored numerous sessions focused on specific research methodologies, methods, and theories pertaining to inquiry in art education: The Value of Handbooks in Cultivating Intellectual Leadership (Liora Bresler, Mike Parsons, and Donal O'Donoghue); Insights and Inspirations from Play-Infused Research and Curricula (Alison Coombs, Sarah Thompson, and Rebecca Taudien); Student, Community, and School Factors That Predict Student Outcomes in Visual Art (Christine Mitton); Sensory Engagement in Art Education Research (Samantha Nolte-Yupari); Arts-Based Methods for Community-Based Research (Kimberly Powell, Ross Schlemmer, and Laura Trafi-Prats); The Ontological and Analytical Project of Listening in Children's Drawing (Christopher Schulte); Materials and Interspecies Relationships with Ojibwe Artists (Kevin Slivka); Bio-Art and the Genetic Structure of Art Education (Kevin Tavin and Juuso Tervo); STEAM with Student-Centered Research in a Studio Environment (Cynthia Bickley-Green); The Leadership of Non-Leadership in

Art and Its Teaching (Charles Garoian and Donal O'Donoghue); Design-Based Research (Kimberly Sheridan); and the SRAE business meeting.

For the first time, SRAE offered a session, hosted by Christopher Schulte, entirely dedicated to the presentation and mentorship of master's degree research in art education. This session featured the work of six graduate students, including Lauren Savoia, Christine Neville, and Jamie L. Lynch of the University of Massachusetts Dartmouth, Aime Hunt of Virginia Commonwealth University, Jodi S. Tomboulia of East Carolina University, and Hayon Park of Pennsylvania State University. Following the session for master's degree research in art education, Christine Marmé Thompson, Christopher Schulte, and Samantha Nolte-Yupari hosted the *Marilyn Zurmuehlen Working Papers in Art Education*, which offers a venue for the presentation of cutting-edge doctoral research in art education. This year, 12 doctoral students presented their work: Audrey Michelle Reeves (Arizona State University); Downi Griner (University of Arizona); Elsa Lenz Kothe (University of British Columbia); Jennifer Wicks (Concordia University); Albert Stabler (University of Illinois at Urbana-Champaign); Dianne Huxhold (Indiana University); Elizabeth Langdon (University of North Texas); Alyson Pouls (Northern Illinois University); Ahran Koo (Ohio State University); Christina Hanawalt (Penn State University); Erol Mehmet Gündüz (Teachers College, Columbia University); and Annie McFarland (Florida State University). All of the presenters will have the opportunity to expand their papers for inclusion in the *Marilyn Zurmuehlen Working Papers in Art Education*, an online journal hosted by the University of Iowa, which publishes essays, scholarly articles, and images of art about the teaching, theory, and praxis of visual art.

SRAE was pleased to announce and present the 2013 Elliot Eisner Doctoral Research Award in Art Education, sponsored by both SRAE and Visual Arts Research. The award is intended to recognize the value of doctoral research in art

education and fosters continued support for the scholarly contributions made by doctoral students in the field. This year, SRAE recognized two runners-up in addition to the dissertation award winner. The first runner-up recipient was Adrienne Boulton-Funke of the University of British Columbia for her dissertation, *An Arts-based Methodology of Intuition: Secondary Visual Art Teacher Becomings and Encounters with Schooling*. The second runner-up recipient was Yu Tsu Chen of the University of Illinois at Urbana-Champaign for her dissertation, *Tianzifang: A Case Study of a Creative District in Shanghai*. The award recipient, nominated by Anita Sinner, was Dustin Garnett, whose dissertation, *A Storied History of Art Education: The Art Department at Central Technical School*, was completed at Concordia University.

Amy Charleroy represented the interests of SRAE at the Delegates Assembly, an experience that she then reported on during the SRAE business meeting. Thank you to Amy for the insights that she shared, and to all of the presenters and attendees at the SRAE-sponsored sessions and award ceremonies. SRAE is looking forward to another productive Convention in New York City, in which we will continue our dialogue about research in and for the field of art education. ■



Christopher Schulte, President of the Seminar for Research in Art Education (left) and Dustin Garnett, Eisner Dissertation Award Winner (right).

Christopher M. Schulte

SRAE Chair. The Pennsylvania State University, Patterson Building, University Park, PA 16802. E-mail: lmwfis@ilstu.edu

Listening to Tom Hiddleston's talk on NPR's *Weekend Edition* on March 27, reminded me that our own culture might seem "exotic" to the uninitiated, a word we often use to describe "other" cultures.

For Hiddleston, who is British, country music is exotic, particularly the "Hillbilly Shakespeare" Hank Williams, whom he portrays in *I Saw the Light*.

And that might sound strange, but I think every country takes its own folk music for granted. For example, I think for Americans, Irish folk music and Scottish folk music has enormous power. And I think for Europeans, the sound of the mid-20th century, when country music expressed the soul of America—which Hank was the forefront of that—was a very exotic thing.¹

When asked about Williams' power as an artist, Hiddleston says that Williams taps into something universal, which brings us together because it reminds us that we're all the same. And while this statement might be a romantic notion, I thought of the two very different artist/educators who are the recipients of the International Ziegfeld Award. **Glen Coutts**, Professor of Applied Visual Arts, University of Lapland, Finland, grew up in Glasgow, Scotland, and **Kinichi Fukumoto**, Vice President, Hyogo University of Teacher Education, grew up in Okayama, Japan. They are positioned in radically different cultural heritages, yet they are so similar in their commitment to youth, community, and peace.

Professor Coutts is the co-editor with Timo Jokela of *Art, Community and Environment: Educational Perspectives*, a compendium of authors from the United States, Australia, and Europe who examine the topic that has driven Coutts' work since elementary school: "learning for the real world." He traces this passion for art as the catalyst for engaging in the most important questions about the environment, community, and human relationships, to a question that his elementary

school teacher Ms. MacDonald asked her class of nine-year-olds, "Why do we need art? Where do you see art in your life outside of school? What do artists do?" The post-industrial city of Glasgow, with its high unemployment, was not on the minds of most of its inhabitants. This question challenged the students to think and imagine what might have, at that time, seemed possible. Coutts asked us, because of the complexity and uncertainty of our current time, to think about what the future of art education might look like. **"I'd like to ask you to take a moment to think about the importance of art education for our young people, the children of this generation"** (Coutts & Jokela, 2008).

The University where Coutts teaches in a master's program called *Applied Visual Arts* (AVA) combines participation, collaboration, and inclusion. This focus, he says, is the skill-base required to live in the complex world of the 21st century. The term *applied* visual arts signifies an important shift in thinking about what is most useful, relevant, and suitable within the context that the student is learning. It is a "visual art that is produced following careful investigation, almost always in collaboration with others, for example community groups, business partners, or both" (Coutts & Jokela, 2008). In other words, applied visual arts crosses the traditional borders between what western culture defines as *fine art* and *design*. This curriculum requires that the artists who cross these fields learn a different set of skills that are not usually taught in art schools, such as "research, documentation, analysis, community engagement, interpretive innovation, and design thinking" (Coutts & Jokela, 2008). Because of this shift in art education, the University of Lapland is leading a network of art and design educators called Arctic Sustainable Arts and Design (ASAD).²

Professor Fukumoto has been an integral part of InSEA since 1993, and served as the Congress Chair in 2008 in Osaka, after Japan suffered a devastating economic decline. Many educators remember Osaka as one of InSEA's most significant conferences. International art education has been the theme of his

career, establishing projects such as the *Art Lunch* project with ten countries. Fukumoto used the simple theme of "lunch" as the catalyst for an investigation in children's imagination. *Arted Meets Orient Museum* was another international project that connected Turkish and Japanese schools with the Orient Museum of Art in Okayama City, Japan. The *Zagreb Chests* project was a study between Croatian and Japanese children's crafts. Fukumoto's commitment to world peace through arts education is evident in his closing remarks:

For more than 60 years, InSEA has contributed to a research study exchange in art education and also for the development of human nature and the promotion of peace on earth. In 2017, the 35th InSEA World Congress will be held in Daegu City, Korea. I would like to offer my full support for its success and contribution to world peace through the promotion of art education.

Kinichi asked that everyone save money and attend the InSEA World Congress in Korea. ■

Reference

Coutts, G., & Jokela, T. (2008). *Art, community and environment: Educational perspectives*. Chicago, IL: Intellect, The University of Chicago Press Books.

¹ www.npr.org/2016/03/27/472035945/i-saw-the-light-takes-actor-back-to-classical-roles

² www.asadnetwork.org



Issues Group Women's Caucus (WC)

<http://naeawc.net>



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

Facebook: www.facebook.com/groups/177480239379

Zotero: www.zotero.org/groups/naea_womens_caucus

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

With a grateful heart, I thank Sheri Klein and Jennifer Motter for their outstanding leadership as Co-Presidents of the NAEA Women's Caucus (WC) over the past 2 years.

It is because of their vibrant and solid commitment that WC continues to thrive. Thank you most sincerely to **Elizabeth Garber**, as well, for years of service as the Exhibitions Coordinator. New to positions include **Cynthia Bickley-Green** and **Mary Stokrocki** (Co-Presidents-Elect); **Adetty Pérez de Miles** and **Michelle Bae-Dimitriadis** (Co-Conference Coordinators); **Amber Ward** (Co-Research Coordinator); **Marissa McClure Sweeny** (Professional Development Coordinator); **Missy Higgins-Linder** (Exhibitions Coordinator); **Maria Botello Mogas** (K-12 Liaison); and **Karen Keifer-Boyd** (Lobby Activism Coordinator). Looking forward and ahead to a productive year is possible because of leaders in WC. Thank you to the entire Board, past and present—for your service.

The WC 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.”¹ Eliminating gender discrimination is at the core of what we do as activists. At the 2016 NAEA National Convention in Chicago, the Lobby Activism event addressed the question, “What is feminist leadership in art education?” Attendees shared and performed personal and collective feminist leadership identities, declaring beliefs, and commitment to enacting leadership that is inclusive, honors all voices, acknowledges individual needs and self-care, embraces shared leadership, and empowers and supports one another.

Voiced on postcards, many ideas were shared. In the words of **Michelle Tillander**: DO NOT LET YOURSELF GO BY... EDUCARE — LEADING OUT (together). We also witnessed feminist leadership in Karen Keifer-Boyd, Enid Zimmerman, Read Diket, Patty Bode, Lisa Kay, and Debbie Smith-Shank during our two-part Business Meeting, as they modeled the theme Lead/Act/Transform. A juried exhibition of WC members' art exemplified Leading by Visual Voice, the theme of this year's exhibition. Past Co-President Sheri Klein showed her leadership by organizing and participating in the Special Session Cross-Interest Group Dialogue on Leadership and Shared Visions, forging new ties with partnering Interest Group leaders. At the Breakfast Meeting, artist and cultural critic Anne Elizabeth Moore shared her activist leadership in forging equitable paths for women in journalism and comics. In all, 21 vibrant WC sessions exemplified women's leadership at this year's Convention.

Congratulations to the 2016 Women's Caucus Award recipients who were honored at the NAEA Women's Caucus Awards ceremony in Chicago. The WC 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.

Michelle Bae-Dimitriadis received the Mary J. Rouse Award; **Pamela Taylor** received the Kathy Connors Teaching Award; **Debbie Smith-Shank** received the June King McFee Award; **Patty Bode** received the Carrie Nordlund preK-12 Feminist Pedagogy Award, and **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. The award nomination information is at <http://naeawc.net/>

[awards.html](#) and the deadline is November 15, 2017.

Follow social media? We are 984 strong on Facebook. Imagine if all 984 became members of WC in NAEA—consider joining. Together, we are leaders—strong, united, and committed to equity for all. Send a clear message by declaring your identity as a proud WC member. Go to your profile on NAEA. Join or renew at www.arteducators.org/promo/join. ■

¹ <http://naeawc.net>



(Top to bottom) Lobby Activism, left to right: Melanie Davenport, Michelle Tillander, Zully Conde, and Karen Keifer-Boyd. Photo by Adetty Pérez de Miles; 2016 Women's Caucus Award recipients. Photo by Michelle Tillander; Patty Bode. Photo by Michelle Tillander.

Linda Hoepfner-Poling

WC President. E-mail: Lhoepfne@kent.edu

OHIO STATE ONLINE

MASTER'S IN ART EDUCATION



LEARN MORE: go.osu.edu/ArtEdOnline

ART MATTERS. TEACHING MATTERS. YOU MATTER.

DEPARTMENT OF ARTS ADMINISTRATION, EDUCATION AND POLICY



UNK UNIVERSITY OF NEBRASKA KEARNEY eCAMPUS ACCREDITED ONLINE EXCELLENCE

MAE in Art Education ONLINE

2 OPTIONS AVAILABLE:

- Classroom Emphasis
- Museum Emphasis
- Earn the same degree as on-campus
- A 36 credit hour program offered fully online
- Accredited by the North Central Association of Colleges and Secondary Schools and by CAEP

For more information, visit ecampus.unk.edu
or call 1-800-865-6388

Nebraska The University of Nebraska is an affirmative action/equal opportunity institution.
University of Nebraska

Call for Author Submissions

Authors are sought for an upcoming book to include content on art education and technology. The book will particularly be oriented toward the use of digital technologies in art with students and adults with disabilities, but submissions related to the use of technology in general art education are also welcome. Current authors for this edition are writing on topics including apps, animation, distance supervision, digital assessment, and more. This interdisciplinary volume will bring together the fields of visual arts, art education, and art therapy in a comprehensive work that covers the many advances of technology use in these fields.

Submission: If you are interested in this opportunity, please submit an abstract consisting of **two double-spaced pages** (about 500-600 words) in a Microsoft Word file, with a **minimum of three references**.

For more information, or to submit, contact editor Rick Garner, Professor of Art Education, School of Art and Design, Kennesaw State University, at rgarner@kennesaw.edu

Submissions Due: July 30, 2016

Call for Submissions

Artizein: Arts & Teaching Journal seeks contributions of authors who reflect on the triad of art, education, and the natural environment. *Artizein* encourages not only papers, but also alternative research and dissemination formats such as curriculum, presentations, artworks, interviews, videos, essays, and poetry from artists/teachers/researchers/theorists who use art to share/expose/teach/inquire into the messages from the environment/climate/Nature/ecology via the arts.

For more details: <http://opensiuc.lib.siu.edu/atj/policies.html>

Deadline: July 1, 2016

General inquiries contact: Jodi at artizeinaatj@gmail.com

Editorial inquiries contact guest editor: Jan van Boeckel at polarstarcentre@yahoo.com



Access ALL your NAEA member benefits at www.arteducators.org