

NATIONAL  
ART EDUCATION  
ASSOCIATION

# News

A Publication of the National Art Education Association

Vol. 58, No. 4 | August/September 2016

**Nominate a Leader!**  
**NAEA Awards**  
**Deadline: October 1**

Telling your story in support of the value of art education can be your greatest advocacy tool.

—President's Column

As important as it is to help our students find opportunity, it is just as vital for educators to embrace opportunity for themselves.

—Secondary Division Column

No matter what the project for the day is, the lessons of a lifetime are what your precious students will remember.

—NASDAE Column



*Edie* (detail), Kaitlyn Holzclaw. Ink, acrylic, scratchboard, clock parts, charcoal, cardboard, and book pages.



While I have had many teachers, each has managed to affect me in a different way. Teachers push me to go large and try new things, to not worry about the final product to enjoy the process of art; the experience of it all. Other teachers have pulled me into the small moments of art—for example, to recognize how the edge of red against a dab of green creates a stunning grey, a soft glowing grey. Or the teachers who made me think about what I am trying to say, to pull the thoughts from my head and push them onto paper—they urge me to consider the emotional side of things and take a step back in my approaches and reflect. I have been blessed with such an array of teachers and influences.

—Kaitlyn Holzclaw, NAHS Member, Walton High School, Marietta, GA, and 2016 NAEA Rising Star Award Recipient

# NAEA News

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October/November NAEA News will publish in early October.

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Members, access PAST ISSUES from the current digital edition of NAEA News by logging into the NAEA website: [www.arteducators.org](http://www.arteducators.org).

## Nominations for NAEA Awards Due October 1, 2016



### Recognize an outstanding art educator or arts supporter!

The NAEA Awards Program recognizes outstanding art educators in all Divisions and Regions, and from each state and province. Individual Members, State/Province Associations, and Special Issues Groups may nominate.

### Program Objectives

- To recognize excellence in the many outstanding individuals, state/province

associations, and programs of NAEA.

- To focus professional attention on quality art education and exemplary art educators.
- To increase public awareness of the importance of quality art education.
- To set standards for quality art education and show how they can be achieved.
- To provide tangible recognition of achievement, earn respect of colleagues, and enhance professional opportunities for NAEA members.

NAEA members who meet the established criteria are eligible. Membership is not required for the Distinguished Service Outside the Profession award, the COMC J. Eugene Grigsby award, or the Eisner Lifetime Achievement award.

**Award Selection:** Submit nominations and supporting documentation to the NAEA Awards Coordinator. State/province award committees select their own state/province award recipient and submit the name to the national office on the official State/Province Art Educator form (download form or e-mail [awards@arteducators.org](mailto:awards@arteducators.org)). Contact your state/province association for guidelines.

**Deadlines:** Award packets must be submitted by October 1, unless otherwise stated. This timeline allows selection committees sufficient time to review documentation, verify membership, make final decisions, and submit the names of winning recipients to the national office. (Note: The national office processes, verifies, engraves, labels, packs, and ships over 120 awards. Nominations submitted after October 1 will not be considered). All NAEA award nominations will be submitted online this year; details will be posted as available.

Awards will be presented at the 2017 NAEA National Convention in NYC, and announced in NAEA News. For complete information, and past award recipients, see: [www.arteducators.org/opportunities/naea-awards](http://www.arteducators.org/opportunities/naea-awards)







## The Power of a Good Story

Never underestimate the power of a good story! Studies show that we are naturally wired to remember stories much more than data, facts, and figures. *Psychology Today* magazine states that telling stories is the best way to teach, persuade, and even understand ourselves.

There is evidence that the stories we absorb seem to shape our thought processes in much the same way lived experience does. The listener (or reader) can relate to a personal story on a deeper level and can “experience” it along with the story teller.

In advocating for your art program a good personal story can generate support, empathy, and excitement. Art educators all have amazing stories to share, which illustrate benefits to students and the larger community. These stories underscore our commitment to actions that support our art programs. They open a door for others to connect to you and the value of what you do as an art educator. Stories have the power to take listeners on a journey with you and influence how they think, feel, or act. Telling your story in support of the value of art education can be your greatest advocacy tool.

My favorite stories are ones of successful collaborative projects. Collaboration with other arts organizations or disciplines is a great way to build a community of support and maximize the visibility of your art programs.

In New York, art education was the common denominator in a program to provide a multi-ethnic student body with a differentiated learning experience. Students of Sachem East High School on Long Island worked with mixed media artist Beth Giacummo on *Globiosis*, a collaborative community sculpture project (Beth is Islip Art Museum Curatorial & Exhibition Director as well as a Professor of Fine Art). The form and design of the inflated fabric sculpture take the shape of a DNA strand, representing and synthesizing the multiplicity of backgrounds of the student participants. Students decided to title the collaborative piece *Globiosis*—a term they creatively came to by combining terms global + symbiosis. According to NAEA member Loretta Corbisiero, “The universal language of art and a creative spirit have transformed the lobby of the Sachem High School into a celebration of diversity.” Now students and visitors to the school get a message of hope and inclusion as soon they walk in the front door.

At the Martin Luther King, Jr. Recreation Center in Denton, Texas, NAEA member Liz Langdon pushed the limits of a drop-in art recreation program for underserved children with multi-media mask making, based on the work of University of North Texas artist-in-residence Nick Cave. Liz used improvisational teaching methods to open the door to collaborative learning, and multimedia mechanisms like YouTube videos to showcase the students’ blended art, music, and dance performance for a wider audience. Countless viewers have now experienced this story.

These are only two inspirational stories, but there are thousands, and I encourage you to take time to share yours. Each of us has a story of when art made a difference.



(Top) *Globiosis* Project. *Globiosis* inflated and installed. (Bottom) Liz Langdon and student in mask.

During the National Convention in Chicago, NAEA began a Story Project from ideas developed by member **Kirby Ming** and **NAEA staff**. We asked you to share how art has impacted your life, your career, the lives of others, and your professional practice. We will be sharing member stories—in a variety of NAEA communications—that will touch your heart, inspire you, and spark your creative imagination. I hope you will each take this opportunity to think about your own stories and start to share them with a wider audience. ■



### Patricia Franklin, President

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

## EVENTS!

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

**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](http://virtual.arteducators.org)

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](http://bit.ly/naeadelegation)

**NAHS Creative Industries Studio,** November 17-19, 2016, Washington, DC. This 2.5-day hands-on creative arts learning experience is designed for high school students and their art teachers. Learn more! [bit.ly/nahs-cis](http://bit.ly/nahs-cis)

## ADVOCACY!

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

See **NAEA Adopted Position Statements** as of April 2016. [bit.ly/naeastatements](http://bit.ly/naeastatements)

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

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

**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](http://www.arteducators.org/whitepapers)

## LEARN + TOOLS!

[www.arteducators.org/learn-tools](http://www.arteducators.org/learn-tools)

**Download NAEA Resources Catalog!** [www.arteducators.org/catalog](http://www.arteducators.org/catalog)

**National Visual Arts Standards Posters.** NEW National Visual Arts Standards Posters by Grade Level—PreK-Gr 2, Gr 3-5, Gr 6-8, and High School—are now available. Order posters for your classroom and colleagues.

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

**Museum Education Division Peer to Peer Hangouts:** Share ideas about art museum education at monthly Google+ Hangouts (second Wednesday at 1pm EST). Thought-provoking discussions on topics of interest and importance to the field allow members to engage virtually throughout the year. All NAEA members are invited. Find us on social media at [#NAEAMusEdPeers](https://twitter.com/NAEAMusEdPeers) <http://bit.ly/28NgPu7>

**Viewfinder: Reflecting on Museum Education E-Journal.** Ongoing dialogues about museum education today, combining the speed and timeliness of a blog with the rigor of a peer-reviewed journal. Featuring experiments, inviting critiques, and inspiring cross-generational dialogue. <http://bit.ly/1SFVBMt>

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**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](http://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](http://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](http://www.arteducators.org/store)

## NEWS!

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

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

## RESEARCH!

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

**Research Commission Microsite.** The NAEA Research Commission works to meet the ongoing research needs of the visual arts education field. [bit.ly/naea-rc](http://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 [naearesearchcommission.hoop.la/home](http://naearesearchcommission.hoop.la/home) and click "JOIN."

### Studies in Art Education

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

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## COMMUNITY!

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

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

**Member Directory and NAHS Sponsor Directory:** [bit.ly/naea-directory](http://bit.ly/naea-directory)

**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!

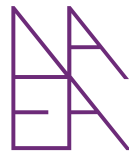
**NAHS/NJAHS.** Make visual arts more visible in your school. Learn how to start a Chapter today! [www.arteducators.org/nahs](http://www.arteducators.org/nahs)

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

## CONNECT!

Join NAEA's growing social networks: [bit.ly/naea-connect](http://bit.ly/naea-connect)





## Cleansing the Palette

How many different ways can you think about change—and why is that an important question for art educators?

“Change is in the air...”

“The more things change, the more they stay the same.”

“The only thing that’s constant is change.”

“If you don’t like something change it; if you can’t change it, change your attitude.”

“Never doubt that a small group of thoughtful, committed citizens can change the world; indeed, it is the only thing that ever has.”

“Be the change that you wish to see in the world.”

People are always talking about change. And yet, all that talk seems to boil down to the same notion—change is inevitable... it’s the only constant throughout life.

In short, change seems to be a cliché.

But if that’s the conclusion we reach, maybe we are... well, *shortchanging* change. The NAEA community feels so strongly about the potency and promise of change that our 2017 NAEA National Convention Co-Program Coordinators, Joni Acuff and Debi Greh, have made it the theme for the 2017, 70th-Anniversary NAEA National Convention: *The Challenge of Change*.

And, as we address the priorities set forth in NAEA’s 2015–2020 Strategic Vision, I plan to use this year’s series of Palettes as an ongoing conversation to explore the value of embracing change—the value of seeing our professional community work to advance NAEA’s mission through the lens of change.

It’s easy to think of change as something to survive—to keep as narrow a profile as possible and let change wash over us, as if it were a wave at the shore, and then scramble to regain our footing in its wake as if nothing really happened.

But you might also think of change as a fresh ball of clay—something familiar you can hold in your hands, something malleable that you can form into a desired shape and continually refine—at least until you put it in the kiln.

One way of thinking is passive. The other is active. You know the kind of thinking I embrace—and it’s evident many across the entire NAEA community share the same disposition. That is, in fact, what has ensured NAEA’s continued success over almost 70 years—the ability of individuals to embrace and nurture change. Organizations that are unable to navigate change become stagnant over time and eventually lose their footing. But for art educators, change is akin to the creative process—when you come to a difficult place, you take a deep breath, regroup, and plow through.

Here’s another dichotomy of thought about change: change is a good thing versus a bad thing—and which side of that dichotomy you fall on is likely dependent on how much that change affects you. If it drains your passion... or makes you work within more constricting guidelines... or costs you your job, you might think change is bad. If it ignites your passion... or gives you more freedom in the classroom... or justifies your position and work, you probably think change is a good thing.

Then, there is the periodicity of change—is it inexorable and relentless, or does it wax and wane? And, there is the scale of change that you’re willing to engage in—in your classroom, only at the school level, or are you willing to be a voice in your district or at the state and perhaps national level?

Let’s focus there for a moment: on the possibilities for creating change. On one level, you are the catalyst for change in the most important arena there is—the minds of your students. Perhaps your grandest act of creation is evidenced by your students. Every day, you guide the ceaseless change that is part of student growth—helping students find their place in the world.

You can also be catalysts for change beyond the classroom—and perhaps in ways you haven’t recently thought about. One of the great powers of art is that it has always been a restless, simmering, insuppressible force for change. You can tap into art as the catalyst and look at what you do through the eyes of change—advocating for teaching and learning in the visual arts, and building the presence and value of arts education throughout your community.

**As a voice for art education, however loudly or softly you wield it, you use the many reasons that art matters to change minds, sensibilities, societies.**

The dynamics of change promise that it’s never complete; you can step in any time to influence change. That’s an important distinction to make. We live in a project-based, to-do-list society. We are inclined to think that everything exists to be checked off as completed.

But change is a process, not a product. It’s a lot like water—a moving, winding, shapeless entity that seeps into any cranny it passes by... and that, over time, can reduce mountains to dust.

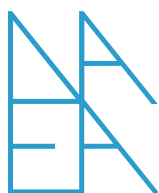
That is your clarion call. No matter how substantial the fortresses of “no” may be, no matter how well guarded their gates, change will eventually grind them down. You just need to stay present, hold the vision, and keep your efforts fluid.

And NAEA stands ready—as it has for almost 70 years—to champion and support **your** efforts throughout this year and throughout **your** career. Best wishes for the new school year—and make your plans now to join your colleagues from near and far as we celebrate the dynamics of change in art education in NYC next March! ■



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# Research Commission

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



## As the Research Commission prepares for our annual summer retreat, we look back as we look ahead, marking exits, entrances, and transitions.

With a new chair and associate chair, and several new members, the Commission is at a pivotal moment of assessing current projects, advancing emerging initiatives, and envisioning our collective work going forward.

The NAEA conference in Chicago last March saw the departure or transitioning of several original members of the reconfigured Commission that was launched in 2012. The Commission is fortunate to have begun its work with John Howell White at the helm. John served two years as Chair and the last two years as Past Chair. I will miss John's active presence and thank him for his expansive vision, strategic wisdom, and nuts-and-bolts agency in guiding the infrastructure of our start-up. Thanks are also due to Graeme Sullivan for his stellar leadership these past two years as Chair, and the two years before that as Associate Chair. Under Graeme's watch, the Commission initiated our first ever research-based webinars for NAEA and launched a new working group focused on mixed-methods research, as we grew and refined our many ongoing projects. I look forward to Graeme's continued involvement and counsel as Past Chair.

I also note, again with deep appreciation, the contributions of departing members Doug Blandy (At-Large Representative), Melody Milbrandt (Higher Education Representative), and Enid Zimmerman (At-Large Representative). Doug, Melody, and Enid provided the organizational leadership and action behind several large-scale projects that now help to define the Research Commission, including the original development of our website ([www.arteducators.org/research/](http://www.arteducators.org/research/)

commission) and the cross-divisional consultative conceptualization and design of the NAEA Research Agenda ([www.arteducators.org/research/commission/Research\\_Agenda\\_Digital.pdf](http://www.arteducators.org/research/commission/Research_Agenda_Digital.pdf)). We are fortunate that Diane's Scully's departure as Secondary Education Representative coincided with her appointment as the ex-officio member to represent the National Art Education Foundation. I look forward to Diane's continuing contributions on behalf of the NAEF.

**At the Chicago conference, one of the prevailing themes we heard—both in the Commission's own sessions and in those of several divisional and issues groups—**was a call for increasing opportunities for researchers to work collaboratively across Divisions. This kind of cross-sector activity around research is precisely what the Commission has been charged by the NAEA to promote. One way we forge connectivity among Divisions is through our research-based webinars, which feature studies on art teaching and learning conducted in diverse art educational contexts—by art teachers, museum educators, and higher education faculty, among others.



Likewise, our Interactive Café, one of the cornerstones of the Commission's work, presents research-based events on a range of topics of interest to members throughout the NAEA. Recent Café events have been co-hosted by mixed teams of researchers and practitioners drawn from Museum, Elementary, Middle, Secondary, and Higher Education Divisions. Recent Café topics include school programs in the art museum, the promise of art-based research, assessing creativity in visual arts, assessing cross-disciplinary learning in visual arts, and assessing learning in students' responses to works of art. One of the Commission's sessions at the Chicago conference invited past

Café forum hosts as panel members, along with an audience open to all, to help us assess what is working well and what might be adjusted, ideas for future events, and ways to further encourage the participation of members throughout the NAEA as the Café moves forward. We will be compiling the suggestions that came from this highly productive conversation and acting on many of them in the coming months. We invite all NAEA members to visit the Research Commission's Interactive Café and become involved. The forums are free of charge, and members can join the Café, participate in current forums, and view past events at <http://naearesearchcommission.hoop.la/>.

As incoming Chair, I look forward to the Commission evolving and refining existing projects, and imagining possibilities for future ones that invite broad participation (look for the Commission-sponsored preconference on research methodologies, to be held at Teachers College Columbia University, just ahead of the NAEA 2017 conference in NYC). And I warmly welcome to the Commission newly elected At-Large members David Burton (Professor, Virginia Commonwealth University) and Julia Marshall (Professor, San Francisco State University), Higher Education member Amy Pfeiler-Wunder (Associate Professor, Kutztown University), and Secondary member Matt Young (Art Chair, Pickerington Schools, Ohio). I look forward to working with our new Commissioners and with continuing members Chris Grodoski (Middle Level), Olga Hubbard (Museum), Kathy Miraglia (Preservice), Molly Neves (Elementary), James Rolling (At-Large), and Raymond Veon (Supervision & Administration) as we develop new streams of inclusive, cross-division research interactivity. I am excited about our work over the next two years, both immediate projects in the works and collective vision forming for moving forward. There is much to be done. ■

**Note:** This column was accidentally omitted from the June/July 2016 NAEA News issue. Our apologies to the readers.

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# Research Commission

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



## In May, the Research Commission welcomed Associate Chair Juan Carlos Castro, Associate Professor of Art Education at Concordia University in Montreal.

Juan joins us as an accomplished researcher, teacher educator, and high school art teacher. His work as Higher Education Division Eastern Regional Director, member of the steering committee for the Art Education Research Institute, and member of the committee that in 2011 led to the reformation of the Research Commission itself positions him to advance our efforts to bring the varied constituencies of NAEA together around practices of research. Juan will serve as Associate Chair for two years then complete a two-year term as Chair of the Research Commission.

Following a productive July retreat, Research Commission members are planning for our 2016-2017 academic year of events. Included in this line-up of research-based activities, designed for all NAEA members, are events and interest group meetings that will take place in our Interactive Café,<sup>1</sup> a series of NAEA webinars, a slate of presentation sessions at the March 2017 NAEA Convention in New York City, and our first ever pre-conference on research methodologies, which will feature diverse approaches to and forms of research, including mixed methods research.

As we've divided our attention among reviewing NAEA Convention research proposals, planning the Commission's Convention presentations and hosted sessions, and shaping the content of our pre-conference (to take place February 28-March 1 at Teachers College Columbia University), I am reminded that next year will mark 70 years since the founding of the National Art Education Association. In 1947, NAEA's first year as a professional organization, Jackson Pollock produced his first "drip" or "poured" paintings *Alchemy* and *Full Fathom Five*, Jacob

Lawrence painted *Builders* (acquired by the White House in 2007), and Ruth Asawa studied design with Joseph Albers at Black Mountain College. That same year Victor D'Amico was in his eighth year as Director of Education at the Museum of Modern Art and New York City's High School of Performing Arts (now LaGuardia High School, the *Fame* school) was established to "provide a facility where the most gifted and talented public school students of New York City could pursue their talents in art or music, while also completing a full academic program of instruction."<sup>2</sup> This move toward special secondary schools for the arts and established museum education programs reflected a general richness of arts education at all levels in schools and cultural institutions throughout many cities, suburbs, and towns across the United States. And the prevalence of visual arts programs in schools and museums spawned research into how students of all ages make and respond to works of visual art and culture, what they learn and how they develop through these activities, and how visual arts learning could best be supported through particular kinds of teaching.

During the year of NAEA's startup, the Coolidge Foundation published Margaret Naumberg's (1947) *Studies of the "Free" Expression of Behavior Problem Children as a Means of Diagnosis and Therapy* and Macmillan published the first edition of Viktor Lowenfeld's (1947) seminal book *Creative and Mental Growth*. Lowenfeld wrote in his preface:

In this book an attempt has been made to show how the child's general growth is tied up with his creative development... Creative expression is as differentiated as are individuals. This is as clearly evident in the minds of artists as it is in the minds of educators and psychologists. However, the child's creative expression during specific stages in his mental and emotional growth can only be understood and appreciated if the general causal interdependence between creation and growth is understood (p. v).

Naumberg's groundbreaking studies in art therapy and education and Lowenfeld's influential research on learning and teaching in the visual arts, along with widespread institutional support for art education at the time, inspired generations of researchers to examine relationships between students' creative art production and their learning and overall growth and development.

**As milestone anniversaries tend to do, NAEA's 70-year mark prompts us to take a close look at what has transpired since our beginnings as a professional association, and in particular for the Research Commission, at how our work as researchers across NAEA has grown and evolved.** In the next issue of *NAEA News*, I will take up not only the kinds of research questions we have addressed during this time but also, and perhaps more importantly given the current educational climate in the US, the ways in which we have examined visual arts teaching and learning—the research approaches and methodologies we have used in our studies. What have been our purposes as art education researchers? To what ends has our research served the enterprise of teaching and learning in art? What research methods have illuminated what sorts of questions and findings? What more needs to be done? ■

<sup>1</sup> <http://naearesearchcommission.hoop.la>

<sup>2</sup> <http://laguardiahs.org/mission-history>

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# National Art Education Foundation Convenes for Events in Chicago

## Highlights Include 5th NAEF Benefit Fundraising Event Featuring Peter Trippi; Support for NAEA Initiatives

The National Art Education Foundation held its Annual Meeting of the Board of Trustees on March 16, 2016 in conjunction with the NAEA National Convention in Chicago, Illinois. The NAEF Annual Meeting provided an opportunity for the Trustees to take action on several important matters, including the 2016 grant review which awarded twelve grants from among the 47 proposals submitted this year.

Trustees in attendance at the Annual Meeting were Dean G. Johns (Chair), Larry S. Barnfield (Vice Chair), Deborah Reeve (Secretary/Treasurer), Doug Blandy, Thomas M. Brewer, Ralph J. Caouette, Karen Lee Carroll, Robert W. Curtis, Kim Huyler Defibaugh, Samantha Melvin, Margaret Peeno, Bob G. Reeker, F. Robert Sabol, and Diane Scully. Outgoing Trustee Thomas Brewer was thanked and acknowledged for his years of service and contributions to NAEF. (A full list of Trustees is available on the website.)

As part of strategic planning efforts this year, the Board of Trustees adopted an updated Mission Statement and continued work on developing a new strategic plan. The new mission is: *The National Art Education Foundation (NAEF) invests in innovative initiatives to support instructional practice, research, and leadership in visual arts education. NAEF also approved the 2016-2017 budget including funding for two NAEA Initiatives: (1) NAEA School for Art Leaders, to support program refinement and*

*longitudinal study, and (2) 2017 Pre-conference on Research to be developed and implemented by the NAEA Research Commission.*

On Friday, March 18, the National Art Education Foundation held the 5th Annual NAEF Benefit Fundraising Event, a ticketed event open to all NAEA National Convention Attendees. The event featured *Fine Art Connoisseur* Editor and art historian Peter Trippi, on the topic of Present/Respond/Connect. His remarks explored and reinforced the connections between the work he does to encourage collectors to talk about art and the artistic processes of presenting, responding, and connecting in the 2014 National Visual Arts Standards. Guests were welcomed to the event by Dean Johns, NAEF Chair, and Margaret Peeno, NAEF Development Committee Chair. Thanks to Margaret Peeno, Development Committee Chair, and the development committee for their efforts in planning and implementing this event.

Several additional NAEF activities took place in Chicago. Larry Barnfield moderated a panel featuring the work of NAEF grantees Joni Boyd Acuff and Tim Garth. Mary McMullan Grant—Joni Boyd Acuff presented her project *Reimagining the Curriculum: The Redevelopment of the Course "Art Education for Children with Special Needs."* Research grantee Tim Garth presented his research entitled *Art Education Policy: Interpretation and the Negotiation of Praxis*. Profiles of featured grantees can be found on the NAEA website at [www.arteducators.org/naef](http://www.arteducators.org/naef).

Dean Johns, Larry Barnfield, and Kathi R. Levin, NAEF Program/Development Officer, co-presented a well-attended session on the NAEF grants program. The deadline for the next review cycle is October 1, 2016 (postmarked) and updated guidelines will be posted on the website in mid-August. NAEF supports visual art educators and promotes the teaching of art through professional development, research, and program sponsorship.

The National Art Education Foundation has approximately 1,000 donors. One of the significant developments in fundraising has been active participation among new and ongoing donors in utilizing the donor commemoration form (found on the website), which enables donors to give contributions of any size to NAEF in honor or memory of individuals or special events including donations in honor of NAEA award winners. ■



Left to Right First Row: NAEF Trustees Ralph J. Caouette, Bob Reeker, Featured Speaker Peter Trippi, Robert W. Curtis, Dean G. Johns, Chair, Mary Ann Stankiewicz, former NAEF Trustee. Second Row: NAEF Trustees Samantha Melvin, Diane Scully, F. Robert Sabol, Margaret Peeno, Larry S. Barnfield, Vice-Chair. Former Trustee and current Development Committee Member Rick Lasher, Trustees Kim Huyler Defibaugh, Program/Development Officer Kathi R. Levin, Karen Carroll, Former Trustees Stanley S. Madeja, Bonnie Rushlow, D. Jack Davis.



## New Year greetings to our Southeastern Art Stars! Yes, I did say New Year!

Many of you are in the throes of new school years, new curriculum plans, new students, new buildings, new supplies, new staff, new supervisors, new schedules, new priorities, new concerns—some even facing the newness of not having all those things running across their minds for the first time as well. How we deal with the attack of the “new” can truly define us as an artist, educator, and leader. How do you approach the onslaught of the new?

I encourage all of you to find a way to grow as you start your first year—or your 41st year. How have you plugged into your state association? Have you, or are you planning on attending the Convention this year? Maybe you are presenting? Maybe you are considering stepping forward into leadership and becoming a more active participant in the art education community and advocacy of your state. Is that your new year’s resolution? I know that there are ten state presidents in the Southeast who would be eager to hear about your interest and ideas, and even more across the country who are also excited to help new people interested in taking their first steps in leadership.

What changes are you facing and what will help you grow and be able to lead? It is the way that we face those changes, the way we prepare ourselves and the methods we use to meet the new challenges that shape the kinds of educators we are.

### LEADER=LEARNER

As we begin another school year we are reminded that we are learners, and recognizing this fact sets us on our path of leadership. I would imagine that many of us have, or will be spending time in staff development sessions designed to inform and reform our teaching. Hopefully, you also will have the opportunity to participate in arts-based professional development too. Regardless of the content, the understanding that you are a lifelong

learner and need to refresh and renew your own learning—whether it is through collegiate studies, museum education, or exploring and honing art skills—is important. We demonstrate to our students that even as adults, we are constantly learning.

### STATE HIGHLIGHT: NORTH CAROLINA, THE NORTH CAROLINA ART EDUCATION ASSOCIATION, PRESIDENT PENNY FREELAND

As one of the largest arts education organizations in the nation, NCAEA had three goals in 2015 for a STRONGER VOICE.

1. Increase Membership.
2. Launch New Website.
3. Provide Leadership Training at State Conference.

### Results:

1. 146 New Members (50 new attendees at conference).
2. [www.ncaea.org](http://www.ncaea.org)
3. Five NEW Board Members from the Leadership Presentation!

How did we do it? **Together**, using every avenue to communicate. Going totally digital two years ago did not keep us connected to all members. So, we sent out two mailings. We want everyone to know that we value them, their questions, concerns, and ideas! Communication was the key element for all of our accomplishments last year.

NCAEA: Together... We ART Stronger! Thanks for your help and encouragement, NAEA!

Congratulations Penny and the NCAEA! Isn’t it great when you see your goals become successes?

I am always in awe when I hear about all of the amazing work going on in the state associations, and this summer was no different. What a reenergizing and ed-



(Top) NCAEA Board. (Bottom) New NCAEA website.

ucational time at the National Leadership Conference. I know all involved left with a renewed spirit and new crayons in their crayon box to help color the world they live in. From the inspiring message from Jane Chu of the National Endowment for the Arts, to the insights in navigating and understand the new ESEA or Elementary and Secondary Education Act, those in attendance were able to come away with information to help refine the nature of art education in their state and help inform and advocate for the art education offered in the classrooms across the country. Be certain to check out any resources available from this summer’s event, and be sure to be ready for the NAEA Back to School Virtual Conference in September!

As you approach the new year, whatever it may be for you, know that the impact you make as an art educator—in whatever capacity you claim that title—plays a vital part in helping someone reach their full potential. So ask yourself, “What will I learn today, and what will I teach?” The answers may surprise you. ■



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**Summer: the time that people with year-round jobs are most resentful of educators, the time that most of us re-charge ourselves to be ready for fall, and the time that many of us make art—or learn new things so that we can be even better when we return to work with our students.**

Perhaps this summer is the one that some of you are attending the Artistry of Leadership Conference, or are participating in Summer Vision, or one of the Summer Studios. NAEA has been expanding our opportunities for personal and professional growth (Have you participated in some of the fabulous webinars yet?), so we can even learn without leaving home! The webinars are archived, so if you missed one, you can still access it. Whatever you are doing this summer, I hope that it leaves you fulfilled and enriched—and relaxed.

Summer is also a good time for reflection. As I reflect on the recent past, particularly the fastest two years of my life, I want very much to express my gratitude to my predecessor, Peter Geisser, who, in addition to being a great mentor,

has always been a wonderful friend. His wife, Maura, has been a bonus friend! Thankfully, they live close by, so I can continue to enjoy their company—and Peter's wonderful stories! Now that I am Vice President, I look forward to working with Diane Wilkin, our Eastern Region Elect, from Pennsylvania, whom I had the pleasure of spending some time with in Chicago at our inspirational, energizing National Convention. Thank you, Chicago Convention Committee! Chicago is such a stimulating city—one that demonstrates a respect for its history in its architecture, but looks to the future as well. It was such fun to discover public art almost everywhere I looked, and I found an equal amount of inspiration in the various sessions I was able to attend.

On that note, I hope that most of you are planning to attend our NAEA Convention in New York City, March 2-4, 2017. The theme, *The Challenge of Change*, is fitting not just for our profession, but also for our country as we will elect a new president in the fall. As art educators, we know that challenges always present us with opportunities, and one such opportunity will be to witness a conversation between Laura Chapman and Diane Ravitch, both of whom will have a lot to say about challenges, changes, and the impacts of and on art educators. My very

first National Convention was in New York—where I was born and raised—and my attendance led me to become more involved in the Massachusetts Art Education Association (MA is my current home), and eventually in national leadership. If you have never attended an NAEA National Convention before, I urge you to attend in New York. If you have attended, you know that meeting colleagues from around the country, and the world, is a profound experience, and it will change you in positive ways. Register early, and book your hotel rooms and travel arrangements—you won't want to miss it!

**If you haven't already done so, please nominate a worthy art educator for a regional or national award (deadline is October 1, 2016).** It is always a joy to hear the inspirational stories about our regional and national award winners, who are recognized at the Conventions. Nomination forms and award rubrics are available on the NAEA website, [www.arteducators.org](http://www.arteducators.org).

During the Convention, we will have time for a regional business meeting, at which we'll continue to work on issues and ideas that are generated over the summer. Some topics which came to light in Chicago—and may require our attention this summer and in New York—are the adoption by some states of the new Core Arts Standards, whether Media Arts belongs to Art Education or Technology Education (and how that determination may impact the teaching of media arts in different districts), as well as how to move forward with a new and improved position statement regarding "race-based mascots." What more do you think is important to discuss? Let me/Diane know, so we can make sure we address it.

One more thing to think about: If you are able to do so, consider attending a convention in another state in our region. I had the pleasure of attending a conference in New Hampshire last year, and hope to visit other state conventions as well. Each has a unique "flavor," and presents more options for learning from each other. I will share dates electronically.

Have a wonderful summer! I hope to cross paths at conferences and the Convention! ■



June's rock garden.



**June Krinsky-Rudder**

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## BEING A LEADER IN THE PACIFIC REGION

**During my tenure as Vice President-Elect for the Pacific Region, I came to discover the strength and vitality of the art educators in our region.**

Being a leader requires humility, problem solving skills, and humor. It requires patience, perseverance, and passion. And, it requires a willingness to learn, delegate, and compromise. I have witnessed these state leaders advocate for your state, take positions on national issues, and spend hours working through issues to make things for your state organizations smoother and more efficient. And now as the Pacific Region Vice President, I truly believe I am leading leaders. I am honored. The Pacific Region is huge. In land, it covers over one-half of the United States and it crosses through three time zones. We are from fourteen states and one Canadian province. Big states. Big distances. Creating and maintaining a sense of connection and community are very important to Pacific Region members.

Art education leaders from each of our Pacific Region states gathered online last April for the second Leader-to-Leader webinar with Deborah Reeve, NAEA Executive Director; Pat Franklin, NAEA President; and Dennis Inhulsen, NAEA Chief Learning Officer. James Rees, NAEA Vice President-Elect, Pacific Region, and I hosted the webinar. Key points in this session targeted expectations and preparations for the 2016 National Leadership Conference that was held in Washington, DC in late July. Your state leaders discussed membership growth and retention, using NAEA position statements to support state work, and success stories from individual states. Amanda Toler (Utah Art Education Association President) shared, "I think it's important that we communicate our conference information so we can visit each other's conferences in the states next to us."

Michele Chmielewski (Idaho Art Education Association President) responded

with how she took full advantage of the reciprocity of state conference registration offered by neighboring states Washington and Oregon. She hopes to attend conferences in all the Pacific Region states. Cynthia Gaub (Washington Art Education Association, Co-President-Elect) followed by saying that Michele not only attended from Idaho, but also presented at the Washington Art Education Association Conference and "they loved having her." This is a wonderful example of how our very big region can support and maintain a sense of community in the work that we do. Ben Quinn from the Executive Board for the Colorado Art Education Association noted, "In Colorado we are doing smaller summer conferences in rural areas as an outreach for new members." This

is an example of matching the needs of members to particular service areas. The NAEA Leader-to-Leader webinars allow us to stay connected and informed about our regional and national efforts. This, in turn, helps us to support each individual state organization in an ongoing manner.

The National Leadership Conference in Washington, DC provided time for your state leaders to compare notes and ideas with art education colleagues throughout the United States and Canadian provinces. Pacific Region leaders participated in sessions on reflecting as a leader, how to effectively lead others, advocating for art education at the state level, and discussing the Elementary and Secondary Edu-



(Top) Tubbs Hill, Coeur d'Alene, ID. Location of 2015 Pacific Region Leadership Conference. (Bottom) Pacific Region leaders discuss NAEA Position Statements with President Pat Franklin.

cation Act (ESSA). And, of course, we had time to share state reports, work through regional issues, and make initial plans for the Pacific Region Leadership Conference to be held in Southern California in the summer of 2017.

As we move into the 2016-2017 academic year, rest assured that your Pacific Region art education leaders are working on your behalf to keep the amazing energy, creativity, and value of art education vibrant in each of your states. If you are interested in becoming involved in a leadership position in your state, do not hesitate to contact your state art education association president. ■



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# Western Region

This article was written in the early spring, just as I began my journey as the Western Region VP.

I was looking forward to facilitating my first Summer Leadership Forum, knowing that there were many opportunities for me to let everyone down. However, pretty quickly I learned that NAEA is an organization that supports and guides its leadership. There were the expected conference calls to orient the new VPs, but there was much more. The staff was quick to answer questions, the team of VPs shared their ideas and strategies, and my elect offered any help he could provide. So many people hold back when considering leadership, afraid that they would fall short of expectations. But in NAEA you are not going at it alone. There is a village making it happen!

One of the first initiatives that my elect, Bob Reeker (Techman extraordinaire!), has begun is a complete reboot of the WR Facebook page. Join us at "NAEA Western Region" to catch the latest WR news and to get feedback on topics you post. Bob diligently keeps the site very active.

Reach out to us using our new e-mail

addresses, [naeawesternvp@gmail.com](mailto:naeawesternvp@gmail.com) for me and [naeawesternvpelect@gmail.com](mailto:naeawesternvpelect@gmail.com) for Bob. These office-oriented e-mails have been modeled by a handful of WR states and we have followed suit to help with the cyclical transition of leadership. Please consider creating a similar e-mail for your state officers. They allow for communications to transfer easily from leader to leader.

Also check out our new GoogleDrive account. This is another tool to share ideas and information as an on-going and organic form of communication. To most effectively utilize the Drive, we will share only specific office e-mail addresses. By doing this, sharing will not need to be updated with each new set of leaders. To be added to the GoogleDrive, send addresses to Bob ([naeawesternvpelect@gmail.com](mailto:naeawesternvpelect@gmail.com)).

## MISSOURI NEWS

Missouri art educators attended their annual conference April 7-9 in St. Louis. They saw record numbers in attendance with 450 registered! Along with many great sessions they hosted two keynote speakers, Olivia Gude and Alison Saar. MAEA thanks the Des Lee Fine Arts Collaborative, Dr. Louis Lankford of the University of Missouri-St. Louis, and the Missouri Arts Council for funding the 2016 keynote speakers. The St. Louis Art Museum generously donated images by Bingham and Crite to create posters to present to members.

## NEBRASKA NEWS

Nebraska's enthusiasm continues to grow, with their largest membership numbers ever. They believe that having membership chairs invite individuals to return to the association when their membership has lapsed for one to two months has had a huge impact. Their next focus is on preservice membership. This year they had a fantastic reboot of their annual preservice conference and have plans to embed this into their fall conference. They have a fabulous conference planned in McCook, bringing Kenneth Shelton from CA to discuss how to infuse technology into the curriculum. The new board leaders are finding their feet and pursuing plans for a new NATA Strategic Plan. They have revamped their state

member awards criteria and hope this year's pilot will provide the high caliber results they need to nominate members for national awards. They are so proud of Bob Reeker and his role as 2016 NAEA National Convention Coordinator in Chicago. To follow what they are doing check into their active website: [www.nebraskaarteducators.org](http://www.nebraskaarteducators.org).

## KANSAS NEWS

Kansas had a busy summer. It began with a board retreat at Rock Springs Camp with a two-day board meeting/bonding time. Then KAEA again offered professional development for teachers through a two-day intense summer "art camp" in June that offered college credit. Participants chose from three different workshops—ceramics, jewelry or altered art—allowing hard working art teachers to get recharged and inspired.

## OHIO NEWS

Ohio has had a very busy spring and summer. This is the first year that they have had an art exhibit with the House of Representatives. This is an exciting partnership with the Ohio Arts Council and the house. The regional directors collected one piece of art from all 99 districts, and had it professionally framed. Hundreds of politicians and visitors pass the show every day where it will hang for the next year.

Another new event was their Summer Symposium sponsored by the Ohio Art Education Fellows. This was a one-day symposium with eight different workshops to attend. Each workshop was taught by Distinguished Fellows in their specialties. The event was held at the Columbus College of Art & Design, but will travel around the state each summer, taking advantage of college campuses that have extra space. ■

**Correction: The correct caption for the center image that appeared in the June/July**

**column is:**

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



(Top) Ohio House of Representatives' Student Exhibit. (Bottom) Left to right: Dr. Karen Cummings, Conference Coordinator and MAEA Higher Education Representative; Stephanie Menemeyer, MAEA President-Elect; Professor Olivia Gude, Keynote Speaker; and Connie Shoemaker, MAEA Past-President.



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## I find efforts that art teachers must go through to participate in meaningful professional development both frustrating and invigorating.

It is frustrating that our districts don't often offer PD that is directly suited to our practice, and it is quite invigorating to discover just how much exists out there that we can truly apply to our practice if we just look for it. I recently spoke to Emily Holtrop, NAEA Museum Division Director, about how I search for professional development to involve myself in every summer and nine times out of ten it winds up that I find it at an art museum. I encourage my elementary colleagues to check out the Museum Division column in this issue of *NAEA News* to discover more wonderful opportunities to look toward in the future, and insight on museum professional development.

First, you often have to begin your search and application process in January or February. Some museums have an application process while others offer straightforward "buy a registration and you're in" opportunities. Due dates are typically early spring so that participants can be notified and plan their summers accordingly. I can guess that you are thinking that the cost would be too great to allow you to participate—I thought this also. And, although I have spent my own money to attend things on occasion, I more often than not secure funding (or at least partial funding), through various sources. For one, my school district has something called an ELF Grant—Educational Leave Fund built right into our contract. It is by application to a committee and has certain limitations, but I have used it a number of times to support my PD. Check to see if your district has anything to support your endeavors. I have also applied, and was granted, a fellowship from the Fund for Teachers (FFT). FFT is specifically de-

signed to fund teachers' summer professional development. You can attend an existing program or design an experience of your own—it is by application, but they do award a large number of grants each year. FFT has awarded more than \$23.5 million in grants to more than 6,300 educators over the past 13 years. Some museums even offer fellowships/grants for participants so it is important to research that as well. I have also been fortunate enough to receive the Annetta J. and Robert M. Coffelt, Sr. and Robert M. Coffelt, Jr. Endowed Fellowship at the National Gallery of Art to attend their Teacher Institute. Don't look past your state's professional organizations either, they may offer at least partial funding for attending special professional development—usually if you also offer to present about it at the next state conference/convention. I would bet that additional opportunities exist as well, and I know I will keep exploring to find them.

**My participation in these intensive, weeklong professional development offerings helps to recharge me as a teacher. They help to continue the passion I have for teaching art.** After more than 25 years of teaching, it becomes even more of an imperative to ignite, excite, and motivate myself—and my students can sense this. **NAEA's Summer Vision** is a special experience because it involves the participation of not just one, but several DC area art and cultural museums. The purposes, content, set-up, and meaning within each museum is so different, but all work toward similar goals of educating, stimulating, and preserving. I have also attended the National Gallery of Arts Teacher Institute five times. Each program has been extraordinary and combines art history, technique, art conservation, social context, teaching strategies, and so much more. At times, museums will offer a summer program after the completion of an important study. I travelled to the Guggenheim in NYC to participate in Exploring How Inquiry Supports Art

Making & Promotes Critical Thinking & Creativity, which examined their Learning Through Art teaching artist in residency program. The Thinking Through Art Symposium at the Isabella Stewart Gardner Museum dealt with learning to recognize and promote critical thinking through art discussion. I found this to be of particular interest because it occurred at a time when I was examining how I assisted my students in their own critical thinking.

This summer I am travelling to the Philadelphia Museum of Art to attend VAST (Visual Arts as Sources for Teaching): Unlocking Creativity. I am excited to see how they weave together creativity, interpretation, and risk taking. It is particularly interesting as it invites K-12 teachers from all subjects to participate. I look forward to listening to and learning from their perspectives.

I share all this with you to encourage and support you as a continual learner. It is not only good for your students, but it is essential for your own personal growth. And dare I say it allows you control over your learning, control to choose a topic of interest to you, and control to grow when you are eager and energized to do so. ■

Access ALL of your  
 NAEA member benefits  
 at [www.arteducators.org](http://www.arteducators.org)



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## REACTIVATING THE SUBJECT: DIALOGIC LOOKING AND PEER-TO-PEER PARTICIPATION

**I am preparing for the fall when I will be fortunate to participate in a community-engaged research project with a partner middle school.**

When I say “with the school,” I mean with the **whole** school. Every single staff member, every single student, every single parent, or caregiver—the whole school. Addressing the expressed needs of the citywide arts integration magnet school in terms of relationship building and climate development across students from different geographic homes within the city is the principal’s number one priority, and she, a former art teacher, has chosen to invest time and energy in a process of dialogic looking in order to achieve her goals for relationships in herschool.

**Our research team is employing a model of dialogic looking based on four years of success with VCU Art of Nursing. This program is an interprofessional collaboration in which Art Education graduate student facilitators and Nursing Clinical Faculty work together to research and design high quality, innovative museum-based experiences for VCU Nursing Students.** Through a series of guided activities engaging dialogic looking, beginning nursing

students enhance their clinical reasoning skills and demonstrate growth in their metacognitive awareness, especially in the realm of collaboration, communication, and navigation of diverse points of view. And with intentional iterative reflection by all participants, the program has grown and evolved to improve its efficacy.

Now, this model is moving to the K-12 environment, but the premise of dialogic looking remains at its core. What does this entail? Dialogic looking “fosters participation in the ongoing questions and ongoing dialogues involved in conscious looking” (Wilson McKay & Monteverde, 2003, p. 42). In valuing the many voicedness that results from a dialogic encounter, participants trade in a passive stance for active subjectivity and questions that “intensify our understanding of the interrelatedness and mutually defining aspect of subjects and objects” (p. 44). Participants in the gallery exercises comment afterward that they “look at life from a different angle” and acknowledge that they “don’t communicate well in some situations.” Also, they realized that “other people’s views on things may be different” from their own, and they learned to “listen to others and see how they think.” The hypothesis is that realizations and understandings such as these can positively impact relationships and climates.

For visual reference, I direct you to the photography of Kelli Connell and specifically her characteristic work *Giggle* (2002).<sup>1</sup> In this piece, there are two figures dressed alike who resemble each other sharing a laugh on a couch. Upon closer inspection, it becomes apparent they are the same woman. Connell’s work is composed of multiple negatives of the same model in the same setting, and in her artist statement she suggests, “the self is exposed as not a solidified being in reality, but as a representation of social and interior investigations that happen within the mind” (Connell, n.d.). I continue to be a fan of Connell’s work because of the way in which the photographs raise awareness of multiple perspectives co-existing even within the self. I relate this work to the questions and dialogues possible both in dialogic looking experiences as well as within the life of any person.

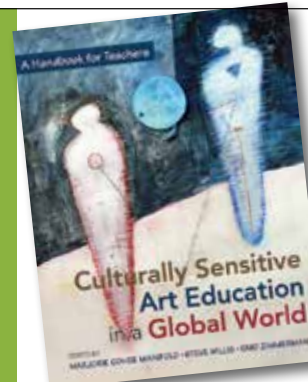
As higher educators, just as with any person, our engagement with the world can become passive, routinized, anesthetized. What are your strategies for staying open to other points of view and looking “at life from a different angle?” When and where do you put yourself in situations to “listen to others and see how they think?” Do your strategies involve others or internal dialogues with yourself or both?

I encourage you to consider participating in the Higher Education Peer to Peer Hangouts as a great way to engage in actual dialogue around a variety of themes relevant to Higher Education. Suggest a future topic for us to come together around, sharing perspectives and broadening existing ones. ■

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<sup>1</sup> <http://kelliconnell.com/giggle>



**Culturally Sensitive Art Education in a Global World: A Handbook for Teachers**  
Looking for useful models for teaching art to students from diverse populations in a culturally sensitive way? Find out more, or order, at: [www.arteducators.org/store](http://www.arteducators.org/store)

**SEE NAEA RESOURCES IN THIS MAILING!**




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# Middle Level Division

**Guest Columnist:** Holly Bess Kincaid. E-mail: hollybess@gmail.com

## Leonardo da Vinci said we should “realize that everything connects to everything else.”

I believe this basic statement speaks to the power of the arts and the potential for Arts Integration. But, what is Arts Integration? As the Kennedy Center states, “Arts Integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both.” In an effort to provide innovative learning opportunities through a creative process, a group of educators worked together during a Middle Level Medley at the NAEA Convention to find cross-curricular connections. The session was led by September Buys, Roger Tomhave, Kristi Harvey, and myself. The attendees were asked to brainstorm ways to connect the arts to different subject areas and create lists. The results have been collected into a mind map available online for you to view and contribute. The Middle Level Arts Integration Mind Map: [www.mindmeister.com/686219085/arts-integration](http://www.mindmeister.com/686219085/arts-integration)

The mind map collects innovative ideas that will engage students. The Arts Integrated lessons will help students build content understanding through problem solving and memorable learning experiences. The following are a few of the ideas that may serve as inspiration to leap into a year of integration, inspiration, and transforming the learning environment in your school.

**History:** The arts can help students to visualize events while creating narrative images. My 6th-grade students explored the art of Kara Walker and created collaborative images that communicated their understanding of life in the Virginia colony. Students worked in groups to create works and recorded the stories with two iPad apps (Aurasma and Chatterpix). The students also learned about facial

proportion when they applied the style of Gilbert Stuart to their historical portraits of the prominent people they were learning about in their Social Studies class. With the app Chatterpix, students added 30-second introductions in the voice of their chosen historical figure.

**Science:** In collaboration with a 5th-grade science teacher, we helped our students visualize and understand how to recognize the difference between a plant or animal cell. The lesson was inspired by a printmaking lesson created using digital and relief printmaking. Students learned how to diagram the cell structures while creating a Styrofoam relief print. The cell diagrams were visible through a transparency-printed image of an animal or plant of the student's choice. The process supported the understanding of cell identification while exposing students to printmaking.

**Language Arts:** My school population is diverse. Our students speak over fifty different languages, so it has become imperative that all educators work together to encourage students to read, write, and speak in every class daily. A powerful way to have students write is by creating artist statements. That artistic reflection helps in assessment, gives a voice to the creative process, and gives students the confidence to express their thoughts. We also use Artsonia's Classroom Mode to let students upload their finished work into digital portfolios. The Artsonia Classroom Mode gives teachers the ability to include questions or sentence frames that guide students in writing their Art Statements.

At the start of a new school year, I hope you will explore ways to include Arts Integration. I would love to hear about your lessons through social media, or via your additions to our Mind Map. Together, we can inspire students to achieve higher levels of understanding and creativity!

For more information: Kennedy Center ArtsEdge <https://artsedge.kennedy-center.org/educators/how-to/series/arts-integration/arts-integration> ■

At the 2016 Chicago Convention, a packed room full of NAEA middle level teachers appreciated a fantastic middle level medley session on Arts Integration led by Roger Tomhave, Kristi Harvey, and Holly Bess Kincaid. This column is by Southeastern Region Middle Level Division-Elect, and 2016 NAEA Southeastern Middle Level Art Educator of the Year, Holly Bess Kincaid. Happy curriculum planning!



(Top to bottom) Holly's historic portraits collage and science option collage; Middle Level medley.



### September Buys

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## As I was thinking about this column, I took some time to reflect on what the summer means for my fellow museum educators and our teacher colleagues.

For many, the summer is a time to take a break and reflect on the year past and to plan ahead. For museum educators it is often a season full of summer camps and teacher professional development sessions—what I like to think of as Museum Summer Camp for Teachers.

Elementary Division Director, Thomas Knab, writes in his column in this issue of *NAEA News* about the frustrations that teachers often face when looking for quality PD. He offered a great solution—attend a program offered by a museum. He mentions that he has participated in several summer museum programs over the last few years and that it has always proved to be a rewarding experience. He also speaks of the opportunity he has this summer, attending VAST: Unlocking Creativity at the Philadelphia Museum of Art. I thank him for bringing the idea of participating in PD at a museum to his fellow teachers.

As many of you know, the opportunity to work with teachers during the summer is very beneficial. It is a time when teachers can really focus their energy on learning and exploring the collections of our museums. It offers museum educators a chance to get to know the teachers in our communities and to build relationships that serve us for the future. Nine times out of ten, those teachers who attend our summer teacher programs are the ones who integrate works from your collection into their curriculum and book tours and in-school programs.

For this article, I spoke to a few colleagues who run summer teacher programs at their museums. I know that

there are many museums who do these types of programs and I encourage museum educators and teachers to do some research to see what is currently taking place in your community. This information is great for teachers looking to attend a program in the summer of 2017 as well as for those museum educators looking to build a similar program at their museum.

Examples of Summer Programs for Teachers include:

- Philadelphia Museum of Art: VAST - Visual Arts as Sources for Teaching**

Each summer the Philadelphia Museum of Art's Education department offers K-12 teachers of all subject areas the chance to immerse themselves in the museum's collections and explore the special nature of art and its use as a classroom resource. Each year we explore the Museum's collections and their connection to classroom teaching through a new theme.

- Milwaukee Art Museum: National Writing Project at Carroll University: Summer Institute**

Using the Museum as inspiration, teachers will focus on aspects of writing (including editing and assessment), discover writing-to-learn strategies to support student understanding, and examine ways to motivate students to become better readers and writers.

- Asian Art Museum, de Young, Legion of Honor, and the San Francisco Museum of Modern Art: Discovering Connection Teacher Institute**

This five-day program invites teachers to explore works from the diverse collections of four major San Francisco museums through observation, inquiry, analysis, and reflection. Participants develop techniques for engaging with artworks and discover how the museum setting fosters critical thinking and creativity.

And of course, I would not be a good representative of my home museum, the

Cincinnati Art Museum, if I did not mention our own summer teacher institute. Our program has a special place in my heart as it was one of the first programs I created when I started at the museum 14 years ago as the Assistant Curator of School and Teacher Programs.

- Cincinnati Art Museum: 14th Annual Summer Teacher Institute 2016—A Global Look at Art**

Through our extensive permanent collection, this Summer Teacher Institute will explore multicultural identities and traditions that make up our global community. The program will also investigate diverse teaching strategies for using objects and creativity in the Pre-K through 12th-grade classroom.

As you can see, there are some great summer programs being offered by museums during the summer as well as through the rest of the year. Teachers, check out your local art museum to see what type of PD programs they offer. Don't see a program listed on their website? Give the museum a call and speak to an educator; they may be able to provide a PD for your next in-service day. Museum Educators, looking for teachers to attend the PD you provide? Get in touch with your NAEA state or regional association to promote the good work you are doing. Also, use social media, it is a great way to get the word out about your teacher programs. ■

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](http://www.arteducators.org/news/listservs). We will continue to send out major announcements and updates via this platform.



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In the first day of Quantitative Research Design class at Virginia Commonwealth University, the professor invited students to share the typical information in an effort to get to know one another.

Name, concentration, and a fun fact were all required from each before another was forced to speak to a crowd of strangers. Following a string of Leadership, Special Education, Supervision, and Evaluation concentration classmates, it was finally my turn. As soon as I'd said "Art Education" the professor perked up with a thought he had to share immediately with the class, saving me the task of a fun fact.

"Art Education? You know folks, Arts Education really has cornered the market on teaching through failure." As this was the very first day of class, I was naturally nervous about where he was going with this commentary. "Many of us have spent, or will spend, a lot of our time focusing on results that indicate success, but the arts are looking into failure as a learning tool. We could all take a page from their book." I internally thanked my lucky stars that the professor was such an obvious advocate for art education, and settled in for the remaining 20-odd introductions to come.

In VCU's Art Education department that same semester, Dr. Wolfgang's Three-Dimensional Art Experiences class read *Failure* (Le Feuvre, 2010) and held a poster dialogue regarding their largest take-aways from the readings. Comments such as "Collective cultural precautions," "Better than the original," "courage," and "Failure is subjective" filled the space in strong and colorful declarations of students' celebration of failure.

The freedom of failure bonds easily to the *artmaking* world in which we align, but how well are we encouraged to, or experimentally open to, failure when

concerning the *education* portion of our preparation? How do our adventures with teaching practicums allow us to identify as the pupil who will discover their own way to personal success? How long can we run down a new idea that might fail before we retreat to the known?

**Do you ever promise yourself that you'll try your most intoxicatingly wild lessons or activities once you have your "own" classroom?** Maybe you'll go for it once you've taught long enough to enjoy a step down in regular classroom observations? The only hindrance in that type of thinking is that the great and novel ideas you have tremendous time and space to consider now, while you are constantly learning and growing professionally, might get lost in the day-to-day once you're in that classroom of your own.

Another factor to consider in the constant look forward to your future self-as-teacher is that studies repeatedly report that educators teach more similarly to how they were taught when they were K-12 students, and less as they were prepared to teach in their colleges and universities. While this notion is finally receiving some pushback, it's easy to see where one might regress to the safe and the known. We all know those art educators who had great impact on us, and in a way led us to pursue our future careers in the same field. Surely, their way was a trusted and true method of instruction—it created you!

But, where will your spark drift to if you simply do as you've seen it done before? Where will you inspire the little souls in your room, and how will you remain motivated, changing, and learning—without a little risk? If the concept of seeking *failure* is a little too intimidating, perhaps consider simply upping the risk-level. Plan out a lesson that is inspired by an artist that you find provocative. Explore the idea of more delicate materials or precise technique with an age group younger than you'd be sure is foolproof. Risk the excitement and openness of your love for Art in front of those mega-cool high schoolers.



Poster activity in VCU's art education department. Photos by Courtne Wolfgang.

The lessons may get shot down by your supervising teacher, the materials may create less than optimal products, and the teens may realize you're a bona fide art nerd, but why not try? Make this your semester to take a few risks, maybe even openly embrace the idea that you might fail. And by all means, report back to the rest of us on our various social media! ■

## Reference

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It is hard to believe that we are starting another school year.

I hope that you had a great summer, are now rested, perhaps professionally developed, and ready to plunge in. The beginning of the school year is a great time to renew our commitment to teaching and to student learning. It is a time to embrace change and opportunity. For me, this year will definitely be filled with change. Not only has my school adopted an entirely new block schedule, but I have moved to a new art room in a different part of the building. Change, although sometimes challenging always brings incredible opportunity.

As art educators we offer opportunity to our students, helping them to take risks and stretch for extension in their skill, concept, vision, and technique. We teach our students to value curiosity, pay attention to detail, and develop habits that prepare them to embrace new opportunities. Encouraging participation in exhibits beyond your district is a fantastic

opportunity for students to challenge themselves, build skill, inspire deeper art, develop confidence, and to engage in authentic learning experiences. Last year over 31,000 student art entries were submitted to the state wide Visual Arts Scholastic Event in Texas. Of the entries, 2,048 advanced to state in San Antonio. State VASE is an academic and art based event in which student's interview with their work on a regional level, and may eventually advance to the statewide competition. Students attending have the opportunity to participate in workshops, earn scholarships, and receive the coveted State VASE Gold Medal and Gold Seal.

In April, I had the great opportunity to observe the New York State Art Teacher's Association's (NYSATA) Olympics of the Visual Arts in Saratoga Springs. What an incredible experience. Groups of students throughout New York State solve problems and then bring their finished projects to Saratoga for exhibit. Along with the solutions, students bring notebooks filled with research and sketches, showing off their creative process. The work

was amazing. Hundreds of students participated in a variety of categories from drawing to fashion, and graphic design to sculpture. When their work was being adjudicated, the students participated in solving a spontaneous problem. Throughout the day, the high level of enthusiasm, energy, and excitement was unmistakable. During the awards ceremony, prizes were given in each category for elementary, middle, and high school student groups including awards for the most creative solutions.

In the second weekend in June, Art All-State Massachusetts, an intense 2-day program brought together 145 high school juniors of exceptional creative potential, to work with practicing artists to explore contemporary art and create a collaborative installation at the University of Massachusetts Dartmouth.

As important as it is to help our students find opportunity, it is just as vital for educators to embrace opportunity for themselves. Participating in professional development is

fundamental to our professional learning journey and provides a chance to expand skills and invigorate our practice; an inspired and informed teacher is an important factor in influencing student achievement. This fall, make sure to sign up for the the fantastic workshops and networking opportunities at your state association conference. Through the NAEA website, you can connect to your state association by clicking on the link under Community. Take advantage of the professional development opportunities that NAEA provides through webinars, Monthly Mentor, and the Convention. The new Instructional Resource Gallery, or IRG, will provide the opportunity for art teachers to submit lessons and to learn from others.

**"Leadership and learning are indispensable to each other."**

—John F. Kennedy

Professional development can lead to opportunity for leadership. As art educators, we are challenged by a growing need to advance our individual work and advocate for our profession as a whole. Take advantage of opportunities where you can utilize your higher-level abilities to transform your vision into action. In your school or district, take the opportunity to serve on PD, or school improvement committees. Share your expertise by presenting a workshop at your state association. Many state associations, including Connecticut, may offer a free conference registration to presenters. Seize the opportunity to become involved at your state level, volunteering to help with an event, join a committee, or run for office. At the National level, become involved with your NAEA Region or Division. Attending the Secondary Division Conversation with Colleagues and Division Awards Celebration, at the Convention are incredible opportunities to make connections with other secondary level educators. Don't forget to take the opportunity to recognize the excellence of other art educators you know and nominate an Outstanding Secondary Art Educator. **The 2017 Awards Nominations are due October 1, 2016.** ■



(Top) Students in the Fashion category modeling their creation. (Bottom) Students working on the OVA spontaneous problem.



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

## SYSTEMS, POLICIES, AND PROCEDURES... MY GIFT TO YOU!

### So another summer has ended and a new school year has begun.

As supervisors, we have spent countless hours in the past few months planning professional development, working through budgets, welcoming new teachers, and trying to think through the next nine months to make the school year the best ever for the arts. For those of us that have been in our positions for several years, we have systems in place that we have developed over time. For others, those just starting, they may have a very tentative grasp on plans and are grateful to have made it through the opening of schools.

Our Learning and Teaching department was recently relocated to a new building. I went from a double-wide measuring approximately 16' x 8' with 5 bookcases to a 6' x 4' cubicle with a built-in desk and just enough room to slide my chair into place. Purging and organizing my files gave me cause to stroll down memory lane, through all the PD and resources that I have made available to teachers over the past 12 years. I could see my professional growth evidenced by the agendas and writings. This caused me to wonder, "When and how did I learn what in the world I was supposed to do as a supervisor?" There is not a student teaching experience to be a district leader, no one to job shadow for a year, and usually, no policies or procedures in writing. I had a mentor, Dean Johns, who gave me small projects as a teacher to accomplish, and in the process, to learn what to do and how to handle it all. There are many others that are not as lucky, but have bravely taken the role as supervisor on for their district.

So my question is "What systems, policies, and procedures do we have that make our roles easier?" "What have we done to create a stable and supportive environment for our teachers in the midst of the constant change that is part of our educational systems?" "What do we do to plan for our successor?" "What systems do we have in place to ensure a smooth transition for the new person?" "I asked several retired supervision and administration division members what they put into place.

When Susan Gabbard, former NAEA president and Director of Visual and Performing Arts for Oklahoma City Public Schools, took over as President for NAEA, our Executive Director suddenly passed away. Working through the process of hiring a new Executive Director caused her to take a look at her own position. What could support her teachers if something happened to her? The result was a written handbook for the elementary art program that included expectations for teachers, scheduling issues, and budget procedures. As her district grew, she knew she needed help. So, she borrowed an idea from her colleague, Barbara Gable, Director of Arts for Putnam City Schools in Oklahoma. She set up Teacher Team Leaders, one for each arts discipline for each grade, which helped to communicate with their teams, planned PD, and facilitated district events. Eventually, she wrote job descriptions and they were paid stipends for their work. When she retired, anyone of these team leaders were prepared to take over in her position.

Barbara Laws, Senior Coordinator of Arts for Norfolk Public Schools in Virginia, retired in June. All year, she kept a calendar of due dates, such as when to schedule exhibits, request spaces, and set PD. Barbara set the structure for this year,

while leaving room for the new person to make it their own—designing the how—not the what.

Over the past month, there have been several incidents that have made it evident that the behind-the-scenes processes I have been executing, are not evident to others. The products, be it a student exhibit, textbook adoption, or afternoon meeting, seem to happen seamlessly, and with little effort. It occurred to me that I need the documentation of these processes as a tool that I can use to make my job easier; as a communication tool; as a map to identify steps for delegation; and, for use in the future for my successor. I have begun creating flowcharts for the different processes I go through each year beginning with budget dispersal, equipment inventory and maintenance, and contract writing. It is much like writing a set of lesson plans with my objectives, resource list, and procedures. The one thing I am making sure to include is an assessment-like reflection. This will give the reader clues as to what has been tried and failed—as well as why there were successes.

Take an analyzing look at your position. What systems, processes, and procedures can you document to help you do your job better, or more easily? What can you establish now that will create a stable environment should change occur? Let's work smarter, not harder, and find a way to share these resources with others across the nation in our roles. ■



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# Issues Group Art Education Technology (AET)

www.artedtech.org

Twitter: @aetnaea

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

## As the school year begins again we ask art teachers to reflect on how they use technology to teach, make art, or research/participate in online art education conversations.

Please get involved in the AET conversation by using #artedtech with your favorite social media (Facebook, Twitter, Instagram, Pinterest, etc.), or by joining one of our social media pages listed above. In this month's column, Tingting (Windy) Wang shares how to use web-based video tools for a flipped classroom.

### ENHANCING ART TEACHING THROUGH FLIPPED CLASSROOM

Guest Columnist: Tingting Windy Wang.  
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When having conversations with art teachers at elementary and middle schools, I often hear complaints that they meet students once a week and do not have enough time with students to give a lecture, deliver content knowledge, or teach contextual information such as art history and aesthetics. The new pedagogical model, Flipped Classroom, may be a great strategy for alleviating this issue. Flipped classroom is receiving considerable attention (Bull, Ferster, & Kjellstrom, 2012). It employs asynchronous video lectures and practice problems as homework, and active, group-based problem-solving activities in the class-

room (Bishop & Verleger, 2013). Bonk (2009) stated that thanks to technology throughout past decades—the emergence, popularity, and development of the Web—the forms of content delivery and opportunities to learn have exploded. The variety of open learning resources has helped create a plethora of new opportunities for teaching and learning. This has sped up the rise of the flipped classroom. In this technological arena, studies show that video lectures outperform in-person lectures, especially with interactive online videos (e.g., Zhang, Zhou, Briggs, & Nunamaker, 2006). Since video lectures are as effective as in-person lectures at conveying basic information, pre-recorded lectures can be assigned to students as homework, leaving class time open for art discipline and art production activities. Using flipped classroom model, students learn art related knowledge or even demonstrations through lecture videos after class, and concentrate on artmaking activities in class.

If the model of flipped classroom can be effective and help art teachers to achieve their knowledge-based teaching objectives, the question remains of how to create flipped classroom, and specifically, what tools can help to create video lectures? There are free online Web 2.0 technological tools that can be used to appropriate, trim, edit, capture, produce, and share video lectures. I would like to introduce three of them.

**Jing**<sup>1</sup> created by TechSmith Company is a free tool that enables the user to capture video, animation, and still images, and share them on the web. After downloading Jing, the user can capture an image or a video of what s/he sees on the computer screen by selecting any window or region to capture or record, marking up the screenshot with a text box, arrow, highlight, or picture caption, and deciding ways for sharing it (through instant messaging, e-mail,

social media, and more). Jing can capture and record everything that happens in the area from simple mouse movements to a fully narrated tutorial. The weakness for Jing is that the videos are limited to 5 minutes each.

**Zaption**<sup>2</sup> provides free interactive video tools and ready-to-use video lessons to engage learners. There is a growing Zaption's curriculum library for video lessons. To create individualized video lectures to meet the learners' needs, the teacher can find high-quality videos from websites such as YouTube and Vimeo, and customize the video lecture by adding images, text, questions, quizzes, and discussions. The finished video lessons can be shared with a simple link, or embedded directly into the website. After students' responses, the teacher can track students' learning progress by reviewing data on personal responses from learners with analytics.

**Edpuzzle**<sup>3</sup> is a similar tool to Zaption. Teachers can upload their own videos or utilize existing ones from YouTube, Khan Academy, Crash Course, etc. The user can then crop the video, record the voice, add quizzes including multiple choice and open-ended questions along with the video, assign the video to the class, and have students watch and then answer the quizzes. After this, the teacher can collect the data and gain insights regarding students' performances. ■

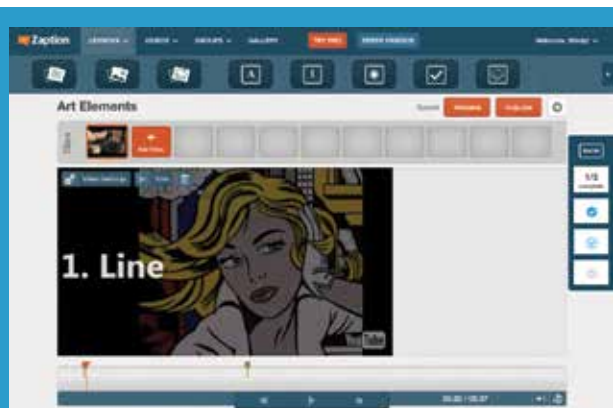
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<sup>1</sup> [www.techsmith.com/jing.html](http://www.techsmith.com/jing.html)

<sup>2</sup> [www.zaption.com](http://www.zaption.com)

<sup>3</sup> <https://edpuzzle.com>



Screenshot from Zaption

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### MISSION OF NAEA'S COMMUNITY ARTS CAUCUS

The mission of the Community Arts Caucus is to foster a diverse and inclusive national network of Community Arts practitioners, artists, educators, students, and researchers that work to represent and advance the concerns of members and the field.



We encourage the development of relationships among those who teach art during school and outside of school within their communities. We are advocates for the professionalization and recognition of community arts, and assist in providing leadership in the professional development of community arts practitioners and researchers. We are working for greater support of the work of community arts practitioners and researchers within the field of art education, and to encourage the advancement of art education outside of schools, in community settings and for school-community partnerships.<sup>1</sup>

The current Executive Committee for the Community Arts Caucus is made up of the following members:

#### ANDRES HERNANDEZ, PRESIDENT

Andres L. Hernandez is an artist and educator who re-imagines the environments we inhabit. Through collaborative, community-based work with youth and adults, and independent, studio-based practice, he explores the potential of spaces for public dialogue, community building, and social action. Hernandez is Associate Professor and Chair of the Department of Art Education at the School of the Art Institute of Chicago, and workshop faculty in the Graduate Studies in Art & Design Education program at Vermont College of Fine Arts.

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#### JODY BOYER, VICE PRESIDENT



Jody Boyer is an artist and teacher originally from Portland, Oregon. She teaches art at Norris Middle School in Omaha, Nebraska, and art education at

the University of Nebraska Omaha. Jody has worked on broad range of community-based arts initiatives in both educational and philanthropic settings. Her artwork has been exhibited nationally, including at the Des Moines Art Center and the Bemis Center for Contemporary Arts, and seen in such publications as *Review* and *Art in America*.

Jody received her BA in Studio Arts from Reed College, an MA in Intermedia from the University of Iowa, and her K-12 teaching certification through the Teacher Academy Project at the University of Nebraska Omaha.

#### MARIT DEWHURST, COMMUNICATIONS LIAISON



Marit Dewhurst is the Director of Art Education and Assistant Professor of Art and Museum Education at The City College of New York. She has

worked as an arts educator and program coordinator in multiple arts contexts including community centers, museums, juvenile detention centers, and international development projects. Her research and teaching interests include social justice education, community-based art, youth empowerment, and the role of the arts in community development. Her book, *Social Justice Art: A Framework for Activist Art Pedagogy*, was recently published by Harvard Education Press.

#### DIANNE SÁNCHEZ SHUMWAY, COMMUNICATIONS LIAISON



While studying Art Teaching and Photography at the University of Utah on the Gates Millennium Scholarship, Dianne Sánchez Shumway worked

as a researcher and artist in community-based arts education developing photography programs and collaborating in mural projects for refugee communities in the city of South Salt Lake, Utah. In 2011, she earned a MS in Arts in Education from the Harvard Graduate School of Education. She is currently pursuing a doctorate at Teachers College, Columbia University in Art and Art Education, continuing her research in community arts, socially engaged art, and service learning.

#### JENNIFER COMBE, PAST PRESIDENT



Jennifer Combe is an Assistant Professor of Art at The University of Montana where she teaches art education and foundations. She spent

16 years teaching in K-12 traditional and alternative public schools in Washington State as a para-educator, K-3 classroom teacher, and art educator. She is the curator of a digital pK-16 curriculum portfolio with the National Art Education Association's Caucus on Social Theory in Art Education. Her visual work investigates the interplay between cultural contexts and semiotic forms, specifically with the role categorizing plays as people construct schema. A recent series, *Test Anxiety*, will be featured in the *Journal of Social Theory and Art Education*'s 2016 Edition. ■

<sup>1</sup> Visit: [www.communityartscaucus.org](http://www.communityartscaucus.org)

## HOWARD UNIVERSITY ART EDUCATION PROGRAM AS THE EPI-CENTER FOR SOCIAL CHANGE AND THE NURTURING OF A CULTURAL AESTHETIC

Guest Columnist: Debra Jean Ambush, Art Education Lecturer, Towson University, Maryland. E-mail: saabsty1@aol.com

**What may first appear to be a cursory group photo is actually a gathering of a Washington arts organization for women in the early 1980s.**

This photo gives us entrée to organizations for African American professional artists/art educators who held ties to **Howard University** in Washington, DC in the early 1980s and who benefited from its cultural leadership. Their presence in this moment represents a continuum of art education teacher training spanning the advent of the segregated normal teacher training schools designated for blacks into higher education HBCUs and beyond.



(Standing, L to R) Gloria Freeman, Debbie Donelson, Martha Gentry, June Hayes, Corrine Mitchell, Peggy Valentine, Juliette Day, Marie Williams, Lois Mailou Jones, Mary Jackson, Elnora Williams, Rachel Davis, Rashida Mims, Tricia Brooks, Debra Ambush, Teixeira Nash, Gloria Green. (Seated, L to R) E.J. Montgomery, Elaine Jackson, Justine McClarrine, Delilah Pierce, Evelyn Ware, Zora Felton, Malkia Roberts, and Loretta Roberts.



AfriCOBRA artists: Ron Anderson, Kevin Cole, Napoleon Jones Henderson, Adger Cowwen, Nelson Stevens, James Phillips, and Moyo Okediji.

In the context of art education, this photo is emblematic of a historical plumb line regarding the importance of Howard University and its role in not only the production of art education curriculum that enabled black educators to teach art in Washington, but the significance of their strategies evoking social change through art education. The photo represents African American women who were either trained as public school teachers or served as faculty in the Fine Arts Program at Howard, as well as African American women artists/educators who taught in the Washington metropolitan area.

This photo of the organization **Eta Phi Sigma Sorority**, founded by **Corrine Mitchell**, included members **Lois Mailou Jones**, **E.J. Montgomery**, and recent (2015) **University of Maryland Art Program** honoree **Delilah Pierce** (1904-1992), honored for both her international acclaim as an artist and her 30-year tenure as a District of Columbia Public School teacher. Howard University Chair Emeritus **Floyd Coleman** highlights Pierce's capacity to operate in the duality of both serious artist and teacher in asserting, "Pierce was at all times a teacher and intellectual—ever searching to expand her awareness and understanding of art and artistic processes and of herself as an artist, a woman, and an American of African descent living, working, and facing the challenges of the 20th century."

This year's **27th Annual Howard University Porter Colloquium** held April 7-10, serves as a powerful reminder of this institutional wellspring and the challenge of transformative arts curriculum design both historically and contemporarily.

The Colloquium focus, **Roots and Branches: The Black Arts Movement Into the 21st Century** is the latest in the longstanding tradition of a free scholarly two-day conference that bridges aesthetic tradition, academic scholarship, and community artistic practice. In recent years they have offered a rich series of themed colloquiums, including **Sheroos and Womanists: Examination of Femi-**

**nists Subjectivity in Modern and Contemporary African American Art** (2015) and **The Transitioning Role of Studio Practice in Modern and Contemporary African American Art** (2013).

The conference is named in honor of Howard University's Department of Fine Arts Chair, **James Porter**. Porter designed art department courses anchored in his seminal work *Modern Negro Art* (1945) and under his administration, graduate programs in Art Education began to be offered. Art education degrees had been offered at Howard as early as 1931 when the first chair of the Art Department, **James Herring**, petitioned the College of Education. Herring offered a course entitled Public School Art and Art Appreciation.

So it was a particularly poignant moment during this year's Porter Colloquium to witness COMC member **Kevin Coles** take part in panel discussions as a member of **AfriCOBRA** and be acknowledged during a panel discussion entitled **Black Artist Collectives: BAM and its Influence**, moderated by PhD student **Kimberly D. Jacobs**. Kevin also was a panelist for **Artist Conversation: Generational Dialogue on A Legacy**, moderated by **Tuliza Flemming**, Curator at the Smithsonian National Museum of African American History and Culture. Other Washington area groups—including **Kai-moinege Workshop**, "Where We at" **Black Women Artists**, **Weusi**, and **Delusions of Granduer**—were also honored. Other COMC members in attendance included current COMC chair, **Joni Acuff**, **Pamela Harris-Lawton**, **Terry Thomas**, **Joele Michaud**, and **Sandra Epps**. As we move toward a narrative that includes all communities and their Inner Vision for what the arts mean, take time to visit the website and keep abreast of developments for next year's colloquium: [www.art.howard.edu/portercolloquium](http://www.art.howard.edu/portercolloquium). ■

### Reference

Porter, J.A. (1943). *Modern negro art*. New York, NY: Arno Press.

### Joni Boyd Acuff

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# Issues Group

## Design Issues Group (DIG)

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



### It has been a busy summer for DIG members, highlighted by professional learning.

As the Design Issues Group continues to grow, so does the involvement of art educators in Design Thinking in creating relevant and engaging new curriculum approaches for teaching art and design.

**NAEA Summer Studio Design Thinking: Game Design** was held in 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), Young Audiences Arts for Learning, Unity Technologies, Cooper Hewitt, National Design Museum, and Crayola.

With a vision of the future, the purpose of this innovative professional learning is to create creative approaches to art education that are engaging and relevant to students and prepare them to be college and career-ready and able to succeed in today's highly competitive global marketplace.

**Summer Studio Design Thinking: Game Design** was designed to provide a scalable professional learning model to prepare art educators, teaching artists, and other leaders in education to guide learners in the creative problem solving process of Design Thinking, an inventive process, through which problems are identified, solutions proposed and produced, and the results evaluated.

### WHY IS DESIGN THINKING NEEDED IN ARTS EDUCATION?

Design is learning by doing, an innovative process foundational to artmaking, creativity, and invention for all ages.

The design process promotes creativity, critical thinking, collaboration and communication, essential 21st-century skills that support the National Core Arts Standards for school to college, and career readiness in a highly competitive global marketplace.

### WHY GAME DESIGN IN ART EDUCATION?

- The Name of the Game is Learning (ASCD, 2014)!
- Game designers are the creative thinkers with BIG ideas!
- Using Design Thinking in game design connects real-life challenges with art, technology, and creative problem solving through the fun and motivation of games.
- Game designers understand how to make learning exciting, memorable, and "sticky."
- Games arouse students' curiosity and stimulate their "mental appetite" (Jensen, 2005).
- Learning through games offers invisible assessments, fueled by three Cs: Curiosity, Competition, and Controversy.
- Games succeed because "engineered" mild controversy and competition stimulate engagement.
- Games engage multiple learning styles.
- Games create a student-centered, constructivist environment in which all students can access the learning at their own level, at their own pace, and through their own means.

### SUMMER STUDIO'S NATIONALLY PROMINENT TEAM OF DESIGNERS AND EDUCATORS

**Jack Lew**, internationally acclaimed designer and educator, whose prestigious career included Senior Management roles with Disney and Electronic Arts (EA), and Dean Emeritus, Laguna College of Art and Design.

**Jacob Simons**, award-winning Experience Design Director with NBBJ in Seattle, providing strategy and design innovation for industry-leading clients ranging from technology to apparel, gaming to healthcare, and education to philanthropy.

**André Thomas**, founder and CEO of Tri-seum, who led Graphics Development, EA Sports football games, and is the director of the LIVE lab in the Department of Visualization and Texas A&M University.

**Unity Technologies teaching and certification team.** [www.unity3d.com/education](http://www.unity3d.com/education)

**Kristen Walter**, Teaching and Learning Specialist, Crayola.

**Michelle Cheng**, Professional Development Manager at Cooper Hewitt, Smithsonian Design Museum.

**Marsha Dobrzynski**, founder of the Cleveland High School for Digital Arts and Executive Director, Center for Arts-Inspired Learning.

**Dennis Inhulsen**, Chief Learning Officer and Past President of NAEA.

### ANOTHER DESIGN LEARNING OPPORTUNITY

**DESIGN-ED summer conference**, Wilmington, DE, June 23-24, was hosted by DESIGN-LAB School.

For more information, please visit: [www.design-ed.org](http://www.design-ed.org)

To promote communication, share exemplary design practices, and share inspiring examples of design thinking with the DIG membership visit: [naea-dig.org](http://naea-dig.org)

Plans for the website will 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! ■



Design Thinking in Action.

### Jan Norman

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Join & Visit CSAE Online

Facebook: [www.facebook.com/CaucusfortheSpiritualinArtEducation](http://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.

## April was filled with post-Convention reflections and thoughts—and plans and proposals for our New York Convention.

I was honored to represent CSAE and be part of a special event at Southern Illinois University, April 15-16, as the papers of Peter London were presented to the Special Collections Library housed in Morris Library at Southern Illinois University. Peter's papers will be archived alongside the papers of John Dewey and

discuss the impact of art and art education on the human spirit, and Peter London was the center of the dialog. My own paper honoring Peter will be part of a special issue of *Artezein* on the teaching and artistic practice, and philosophy of Peter London, who has shined a light on the field of art education.

Buckminster Fuller, both of whom influenced Peter's work. London's papers will also be published on SIU's Open Access journal *Artezein: Arts and Teaching Journal*, available online starting in the fall.<sup>1</sup>

"The symposium was an opportunity to cross disciplinary boundaries on campus with Dr. London's work as the central pivot point," said Barbara Bickel, associate professor of art education. Ultimately, the symposium and the introduction of London's papers provide a unique and invaluable resource for the college's art education department.

"Our mission is to develop compassionate, innovative and engaged art educators." The SIU Art Education Symposium "**shines light**," Bickel said.

It was a unique and heartfelt experience; a group of scholars from several different disciplines came together to

CSAE is planning a retreat in the early summer of 2017. I am delighted to share some exciting plans for this summer retreat to the Abbey at San Martino, Italy, not far from Florence. Retired Chicago art educator Brother Jerome runs the Abbey. He returns to San Martino during the warm months of the year. Retired art educator Chicago artist Maureen Warren has been visiting San Martino for several years, and will be our guide in organizing our journey. The cost per day will be \$25.00, includes room, board, and wine. Transportation costs will be individual. We are very honored that our retreat facilitator will be Peter London. Peter will lead during our weeklong stay, leaving time for reflection and side visits to nearby sites. The retreat will culminate with a group dinner and final discussion. We will be a cooperative group, sharing in the cooking and other daily responsibilities—fifteen member maximum. About six spots are taken already.

There will be more information about the retreat at the 2017 NAEA CSAE business meeting in New York. If you are interested in joining us on this journey, please contact me. Patricia Rain Gianneschi at [pgiann1@saic.edu](mailto:pgiann1@saic.edu); subject line: CSAE Italy Retreat 2017. ■

<sup>1</sup> *Artezein* can be found at: <http://opensiuc.lib.siu.edu/at>



Left to Right: Morris Library Special Collections Research Center Director Pamela Hackbart-Dean; Barbara Bickel, Art Education; Aaron Darrisaw, Philosophy, London Project Grad Assistant; Peter London; Patricia Rain McNichols, President, NAEA Spiritual in Art Education Caucus; Thomas Alexander, Co-Director, Center for Dewey Studies; and Jon Davey, College of Architecture.



The Abbey at St. Martino, Italy.

Patricia Rain Gianneschi

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John Derby

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

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

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

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

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

## I received a phone call recently from some students from my previous school.

The call was charmingly inconvenient—they were in the middle of class and they were calling me in my new classroom as my current students were streaming in. The students were excited about a new idea and sought my advice. They were planning a response to House Bill 2, the discriminatory legislation that has made national news for our home state of North Carolina, and which has become a flashpoint in the political battle for transgender rights. They needed help planning a multi-faceted interventionist action, which included classroom presentations, wheat paste art, and strategically placed Easter eggs with messages inside. Calls and e-mails like this are not uncommon as students head out into new artistic adventures, but I marveled at their enthusiasm—even without their teacher's frequent nudging, or external motivators like grades and due dates. I wonder, now that I am in a new teaching situation and facing a new cohort of students, what did I do to produce this disposition for social engagement? What can I do to create it again?

Over the past nine years in my previous position, I witnessed a change in the way my students thought about art. There has been a gradual shift from individually minded artists focused on technique, to collective-minded artists focused on experimentation, action, and play. The classroom I left behind was substantially different from the one I first walked into, and now that a new year approaches with a new community of students, it is daunting to think that I will need to create this culture again from scratch. This is not only intimidating, but also maybe even wrongheaded. Dispositions can't be instilled, only nurtured. I didn't create anything that wasn't already there; it was just the naming of certain ideas as "art" that led to a new way of

thinking and making for my students. Perhaps the role of the educator in a new situation is not to create from scratch, but to collect, to curate, and to channel.

The work of contemporary artist Oliver Herring comes to mind. Art educators may know him best as the creator of TASK, an improvisational art activity that has become popular in classrooms. For his recent residencies in China and Houston, however, he went into the situation without a predetermined plan or objective, but first set out to meet the people who would become participants in his work. Their personalities and the possibilities that emerged in putting these (mostly) strangers together formed the basis for a series of dynamic works rooted in social interaction called Areas for Action.<sup>1</sup>

While approaching a situation without a plan may be impractical or even antithetical to the over-prepared classroom teacher, how can we as educators adopt a similar practice, in which we collaborate with our students to generate meaning and possibility? Approaching a new school year with its promises of new beginnings, it is tempting to determine in advance what that possibility contains, planning units or activities that arrive at expected outcomes. Strategies for building communities and nurturing dispositions of social engagement may not involve something as didactic as a classroom project, but of simply bringing people of various interests and communities together with "art" at the intersection.

Those students who put me on speakerphone ended up scaling back their project idea, but still planted 300 eggs around the school. Most importantly, they were making work of social relevance as a collective of artists, not merely a group of students working on a class project. They had come from disparate backgrounds, and none considered themselves an artist before entering the classroom, but they discovered their individual and collec-

tive artistic identity in a space that was not only a place to learn about form and composition, but also a site of discourse, experimentation, and risk—an area for action. ■

<sup>1</sup>[http://oliverherringstudio.com/section/362996\\_Areas\\_for\\_Action.html](http://oliverherringstudio.com/section/362996_Areas_for_Action.html)

## CALL FOR PAPERS

### *The Journal of Social Theory in Art Education*

Journal Theme: All the F words—Fictions, Factions, Frictions, and Fractions

Deadline: October 15, 2016

We are soliciting papers that address any or all of these concepts. We encourage authors to consider how our work as art educators in various settings, as artists, as cultural critics, as activists, and throughout education, is relevant to the F words. Thinking about the current milieu, we may consider:

- Ways to use social theory to address and ameliorate some of the fictions we tell ourselves and our students;
- The operation of various factions in our field and what might happen if the membranes between them dissolve or become permeable;
- The benefits or drawbacks that arise from friction between and among artists and educators; and
- The ways that small fractions of educators operate successfully in difficult situations.

Papers will be accepted from August 15–October 15 electronically at: <http://scholarscompass.vcu.edu/jstae>

Click the "Submit Paper" link to start the process. Contact the editor, Melanie L. Buffington, at [jstaeeditor@gmail.com](mailto:jstaeeditor@gmail.com) with any questions.

Jack Watson

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Aaron Knochel

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## BECOMING LEADERS OF ECAE

**I am sure that, for many of you, the academic year is about to begin.**

It seems like only yesterday that I finished up my second year as an Assistant Professor of Teaching and Learning at Old Dominion University, and said goodbye to the children and teachers of the Reggio-inspired preschool that was the site of research and professional development over the previous year. If you are anything like me, the last few months provided a little down time, a slower summer pace, and an opportunity to get [re]organized. Summer is also the time when I embrace the luxury of sustained and prolonged reflection that opens new directions and possibilities for the year to come.

As I write my first column as the new President of the ECAE Issues Group, one of the many things that I find myself reflecting on is the position statement: How my work (and thinking) echoes the goals we have established, and what I can do to continue to support our mission. While we find strength, community, and shared beliefs among our members, our

mission and goals for young children's artistic experiences extends beyond those who understand the significance and importance of the arts and art learning. How do we not only grow as scholars, teachers, and advocates—but also build awareness, diverse partnerships, and leadership with those outside our interest group? What does it mean for us to be collaborators and leaders in our field?

Whereas, my research focused on young children's thinking and learning in/through/with the arts—my work last year brought new opportunities for thinking about teachers, early childhood practice, and how the arts support professional development. My research extended opportunities to think about collaboration between early childhood educators and myself, as both a researcher and an art educator. Our work together emerged from a shared commitment to building rich and responsive experiences for the children attending the school. This is a shared goal for all teachers, and thus, can be a perfect starting point for building collaborative relationships. Just like our work with children, our collaborations with adults, both within and outside of art education, must be guided by respect. Our willingness

to listen, to consider new ideas, theories, and possibilities are crucial for ability to be seen and heard as valued leaders in our field and across disciplines.

I urge you to consider how you will carry our mission and goals beyond the reach of NAEA, at local, state, national, and international levels. Consider the following:

**Build a presence on social media.** Visit [www.bakersandastro-nauts.com/playlist](http://www.bakersandastro-nauts.com/playlist) to subscribe to ECAE member **Allie Pasquier's** weekly educational playlist that offers an innovative and exciting way to understand the rapidly changing educational landscape. She notes, "I want educators to understand the breadth of issues that are important in the world these children are growing up in, and to look at their classroom through a new lens

each Monday morning because something—maybe just one link—sparked curiosity. I aim to go beyond the "what" of classroom practice and look at the big picture: Where does culture intersect with early childhood education? Art? Justice? It is an evolving project, but at its core, it will always be about expanding horizons and increasing understanding in a field that is being actively reformed from the ground up.

### **Host an exhibition of children's art.**

ECAE member **Shana Cinquemani**, a doctoral candidate at the University of Arizona, offered the children and community of Tucson a chance to re-imagine what an exhibition of children's art might look like. After teaching a group of 4- to 5-year-old children (as part of the nonprofit Saturday morning UA Wildcat School of Art), Shana proceeded with a co-curated exhibition of the children's work. Children made decisions on where their artwork should be hung in the gallery, and even audio recorded statements about their pieces that were available through QR codes in the final exhibition.

### **Organize a symposium, present, or attend a conference.**

ECAE members **Angela Eckhoff** and myself are working together to plan the 2016 Early Childhood Symposium at Old Dominion University scheduled for Saturday, October 1, in Norfolk, Virginia. Featuring ECAE member **Sylvia Kind** as the key note speaker, the symposium will center around the theme of Pedagogy in Place: Resource Rich Experiences for Young Children and will include sessions for early childhood administrators and teachers of infants, toddlers, preschoolers, and primary grade children. This is a great symposium to take part in a regional conversation about young children and how the arts inform general ECE curriculum and pedagogy.

Do you know other ways that our members can be leaders? What is happening in your state? Join our Facebook page or e-mail me at [ksunday@odu.edu](mailto:ksunday@odu.edu) and let me know what you are up to! ■



**Making choices for Wild Cat Art Exhibition.**

### **Kristine Sunday**

ECAE President. Assistant Professor of Teaching and Learning, Old Dominion University. E-mail: [ksunday@odu.edu](mailto:ksunday@odu.edu)

### **Alison Coombs**

ECAE Past President. Master's Student in Art Education, The Pennsylvania State University. E-mail: [axc1046@psu.edu](mailto:axc1046@psu.edu)





**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.

**Guest Columnist:** Luke Meeken, high school teacher, Richmond, Virginia. E-mail: [Imeeken@gmail.com](mailto:Imeeken@gmail.com)

## “This art is *up here*... but the students at this school are *down here*.”

These were the words the principal uttered (with accompanying hand gestures) during a discussion we were having about some of my students' work which had been taken down by administration due to inappropriateness. The pieces, site-specific images advocating for LGBTQ+ students and discouraging casual student use of homophobic language, installed in the school locker rooms, were simultaneously **praised** by the administrator for their message of inclusiveness, and **censured** (and eventually **censored**) for promoting a kind of inclusiveness our student body, “down there” was not quite ready for.

The sentiment struck me as strange for two reasons. First, that it seemed to hold our student body in especially low esteem. Secondly, and more significantly, that it seemed to ignore that this artwork, which was conceptually and politically “up here” was **created by** the very students who were “down here.”

In conceiving and presenting the project, the students hadn't been specifically goaded to tackle thorny social justice issues. The breadth of options for approaching the project meant that those students who elected to address political or social messages in their pieces were doing so from a place of authentic personal concern or interest. Personal concerns which, in this specific case, were statistically corroborated by the reported experiences of LGBTQ+ high schoolers nationwide, 74.1% of which report hearing the pejorative use of the word “gay” often or frequently at school (Kosciw, Greytak, Palmer, & Boesen, 2014,

p. 16). The students weren't simply being “edgy” (to use a word my administrators used to describe the work) for the sake of being edgy. The students' work also was approved by me before installation in the school, and I had made certain that nothing would be on display that was offensive or that grossly violated school policy.

My next meeting with the graphic arts class whose work had led to the controversy became an opportunity to discuss issues of censorship and propriety in public art, and we examined our public pieces in the context of a myriad of other visual signifiers posted in the school by students and clubs (student elections, fundraisers, and anti-bullying posters, which didn't address gender/sexuality specifically, etc.). We discussed why we thought some messages were left untouched, while others were removed or tampered with by the admins, and whether the students felt those actions were justified. Some students felt that the pieces were addressing valid issues that were important to bring up, while other students did not feel as strongly about the content, but felt that removing the pieces infringed on either rights of free speech or ideals of artistic free expression.

Reflecting on this experience and my handling of it, I'm able to tease out both positive and negative outcomes. On the positive side, even the pieces which were taken down did remain up for at least a few days, and did have a clear impact on students. The discussion on censorship was also fruitful, and the mandate to write proposals for the admins gave students a chance to write in a new way about their artwork and the intent behind it. The situation also helped strengthen my relationships with my students during my first year. Specifically, my LGBTQ+ students (and LGBTQ+ students/allies

who weren't in my classes) saw that I was a supportive adult who wanted school to be a safe space for them—a factor which, beyond the obvious solidary benefits, has been shown to contribute positively to LGBTQ+ students' academic achievement and educational aspirations (Kosciw et al., 2014).

On the other hand, there were some definite cons. There was the reality that some work was taken down, which was dispiriting for those artists. And other students, who had responded positively to the work—and seen in it a rare acknowledgement of their identity and experience in a small town high school locker room south of the Mason-Dixon line—likewise were impacted by its removal.

My most lingering doubts are about how I handled the situation. Did I capitulate too much in the face of the administration? Should I have lobbied more to re-install the pieces that had been removed? These are all questions that I bring with me into my second year of teaching, and ones I'm still wrestling with as I consider revisiting this project with this year's students. In what ways, both within and beyond my classroom, can I continue to provide space for my students to create artwork that's “up here” with respect to the issue it addresses, while also making it clear to my administrators and the wider community that the student artists—and their student audience—are right “up here” with the work? ■

## Reference

Kosciw, J. G., Greytak, E. A., Palmer, N. A., & Boesen, M. J. (2014). *The 2013 National School Climate Survey: The experiences of lesbian, gay, bisexual and transgender youth in our nation's schools*. New York, NY: Gay, Lesbian & Straight Education Network.

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# Issues Group

## National Association of State Directors of Art Education (NASDAE)

<http://nasdae.ning.com>

**Another school year! Classes cranking up, activities beckoning students, opportunity abounds, and many anxious moments. That's right—anxiety!**

Will people like me at school? Will I do my best? Will I make new friends? Will I still see my best buddies? I can't sleep—will I be late for the first day of school? And, **that** is just from the teachers—imagine how the students feel!

That's right—anxiety. Imagine how the students feel. Use that wonderful tool called empathy—you know, the ability to understand and share the feelings of another. Seeing things from the vantage point of a student can influence so many of our decisions as educators. We can choose to spend more time welcoming students and making them feel comfortable. We can purposefully begin forming those relationships that mean so much to our students. We can give instructions slowly, and maybe restate in a different way to make sure we are being understood. We can concentrate on the power of a friendly smile, making sure that we call every student by name during every class.

We can model our own creative talents as we share examples of our work. We can share our own feelings of anticipation, frustration, excitement, indecision (the list goes on) as we travel through the creative process. All of this is reassuring to students. After all, they will most likely feel that way at some time or another.

We strive to have materials ready to aid the process as students create. We plan

carefully to provide opportunities for students to present. We squirrel away precious time so we have time for students to respond to artistic work. We watch eyes glow as students connect to their artwork, or the work of others.

This is exactly what happens in the ideal situation—where there is plenty of class time, budget guarantees plentiful supplies, plenty of time exists for presentation, response time is relaxed, and student-facilitated discussion maximizes opportunity to connect meaning. Pinch yourself awake from **that** dream, please. That ideal situation rarely exists.

One thing we **can** do is **s-l-o-w-d-o-w-n**. Maybe a more realistic plan of what can be accomplished in one class period is the answer. Perhaps allowing time for looking out the window as students formulate plans is necessary. The habit of giving instructions in smaller, shorter chunks will do the trick. And, remembering to give that “wait time” after talking is important so thoughts can be internalized.

This is so ironic that I am advocating slowing down to allow the various components of the artistic process to percolate to exactly the right temperature. One of my personal best bad habits is shoving ten hours of tasks into a 2-hour window of time. However, with students, I really do practice what I preach.

**Seriously, you wonderful educators, make this the year that we all allow the gift of time to be present in every class time.** Students are horribly rushed because families are horribly rushed. Make this the year that you have calming music playing in the background during work time—bonus points if the music has

direct relevance to your activity. Build in a time for guided breathing—a 2-minute spa break where the mind, heart, and soul have time to recharge. Make it a goal to have time for students to journal for three minutes before dismissal.

Too often, we feel we have only a tiny amount of time to get a huge amount of work done. We keep our noses to the grindstone and our backs to the plow. What do we get from that? Scabby noses and sore backs! And, we missed the scenery along the way!

Take a look at those lesson plans. See how you can pare them down a bit. I will certainly agree that it is a great feeling for students and teacher alike when things get finished. But, perhaps we need to model for our learners that we can truly enjoy the process and the product—that both are equally important **and** that we build time for both into life.

Your anxiety level now? As you race for a blood pressure check at the thought of not getting everything done, remember what the doc says before the BP is measured: Sit quietly for a few minutes. Yep, sit quietly for a minute or two or five, and imagine what you can do to make the process and the product a meaningful venture every time they work in your class. Om. Om.

You are now modeling for your students a wonderful way to reduce anxiety, enjoy the journey, actually see the forest for the trees, and enhance the opportunity to make meaningful memories. No matter what the project for the day is, the lessons of a lifetime are what your precious students will remember. **YOU** are what makes *that* magic happen.

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

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### ESSA IN THE ART ROOM

On December 10, 2015  
President Barack Obama  
signed the Every Student  
Succeeds Act (ESSA).

It reauthorizes the Elementary and Secondary Education Act (ESEA) and builds on progress made by the No Child Left Behind Act (NCLB). ESSA requires statewide standards for college and career readiness, annual testing, performance targets and ratings for schools, interventions for struggling schools, evaluations and rewards for teachers in high-needs schools, and more preschools. ESSA funds “wraparound” services to support students from cradle to career. The nearly 400-page document spells out the details, but the main focus of ESSA can be found in its Statement of Purpose: “to provide all children with significant opportunity to receive a fair, equitable, and high-quality education, and to close educational achievement gaps.” The big question for art teachers is “How does this affect the teaching of art?” The answers depend of where you teach.

**ESSA’s advocates promise that it will result in fewer tests that capture more relevant information about students, and that states will receive assistance in streamlining their testing.** This is welcome news to art teachers. Excessive testing is disruptive to student schedules, and can sometimes preempt art classes. Elementary and middle school students who receive art on a rotation schedule can end up missing out. Some nationwide testing will remain part of the picture, though. Art teachers will still have to consider how the art room can help students to be successful in both art and the tested areas. The new tested areas, as stipulated by ESSA, are mathematics, language arts, and science. ESSA does not specifically state that visual arts receives statewide assessment, rather “Each state plan shall demonstrate that the state educational agency, in consultation with local educational agencies, has

implemented a set of high-quality student academic assessments in mathematics, reading or language arts, and science. The state retains the right to implement such assessments in any other subject chosen by the state.” (ESSA, pg. 24) This leaves visual arts assessment expectations open to interpretation by individual states. It remains to be seen how ESSA testing will fit into the academic year for art teachers.

ESSA does not provide for universal preschool, but it does encourage the expansion of preschool programs throughout the nation. This exciting development seems to impact elementary art teachers the most. Existing curriculum will have to be expanded to include these young learners. The long-term outcome of preschool art benefits art programs overall, as it expands the sequence of art learning. President Obama hopes this will strengthen the entire nation, “By the end of this decade, let’s enroll 6 million children in high-quality preschool. That is an achievable goal,” he believes, and one “that we know will make our workforce stronger.”

ESSA intends to connect federal education funding with existing private programs in order to improve education and quality of life for impoverished students. According to Former U.S. Secretary of Education Arne Duncan “It [ESSA] also commits to wraparound services and place-based interventions like Promise Neighborhoods, so you’re more likely to teach in a school where students are safe, healthy, and ready to learn.” The Promise Neighborhoods program provides funding to nonprofit organizations, higher education, and Indian tribes that are focused on achieving results for children and youth throughout an entire neighborhood. By focusing on funding local programs, the Promise Neighborhoods program aims for solutions that are implemented efficiently across agencies. Another example of the wraparound approach is the Investing in Innovation Fund (IIF), which provides funding to support local educational agencies working in partnership with the private sector and the philanthropic community.

IIF provides grants to encourage implementation of innovative practices that have demonstrated impact on student achievement.

NCLB’s attempts at boosting low-performing schools sometimes felt like punishment to those involved. ESSA hopes to work with schools in a more cooperative approach by using state developed identification and intervention with support for the bottom 5% of schools, schools where subgroups are falling behind, and high schools with high dropout rates. Most importantly, ESSA promises dedicated funding to lowest-performing schools. Increased funding is usually good news, especially if art teachers can persuade principals that their programs support the goals of ESSA.

ESSA has many of the same goals and requirements of NCLB, but seems more focused on finding local solutions that work for persistent problems, such as achievement gaps. The data gathered by NCLB is encouraging in that it points to constantly increasing graduation rates, and it also shows areas where more effort must be directed. Art teachers are very likely to hear a lot more about ESSA in the coming year. Let’s keep thinking and sharing with each other as we learn ways to incorporate this important education initiative into the visual arts curriculum. ■

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# Issues Group Retired Art Educators Affiliate (RAEA)

Do you want to know more about RAEA?

[www.arteducators.org/community/committees-issues-groups/raea](http://www.arteducators.org/community/committees-issues-groups/raea)

## One of purposes of the Retired Art Educators Affiliate (RAEA) is to encourage continued personal involvement and development in art education.

Retired art educators continue to be active catalysts in their communities. Many discover innovative ways to promote and nurture the legacy of art education. Those who can and do stay active are to be applauded, admired, and most definitely acknowledged. Even though RAEA members are designated as retired, we still have much to contribute to art education organizations. While making plans for the autumn season, I encourage you to attend your state's art education conference. Conferences provide an excellent opportunity to connect with long-time professional friends and to meet new ones.

I plan to attend and be involved in the Illinois Art Education Association Conference, **Redefining Extraordinary**, to be held November 5-7, 2016 at the Marriott Hotel and Convention Center, in Normal, IL. Several retired members hold leadership roles and/or will give presentations at the conference. The Illinois Retired Art Educators (IREA) will meet as a group during the conference.

Consider what you can do to be involved in your state's art education association.

## NAEA NATIONAL CONVENTION IN NEW YORK

It's not too early to make plans to attend the 2017 National Convention in New York, March 2-4, 2017. The theme, The Challenge of Change, can motivate us to consider how we can continue to grow and change in our roles as artists and art educators. In addition to the myriad of NAEA sessions, there will be the opportunity to explore the museums, galleries, and theaters within walking distance of the convention hotels. The RAEA Awards Ceremony and the Annual Business Meeting will be held in the same location

in consecutive sessions. An early evening meal will be planned at a restaurant near the Convention hotel. RAEA members, award recipients, and guests will be able to socialize and enjoy a meal together.

## 2017 SILENT AUCTION

Michael Ramsey (Kentucky) will once again organize the silent auction, which will be held during the Artisan's Gallery. All RAEA members are invited to donate their own original artwork. If you are not able to submit a work of art, but want to participate, you may sponsor a table by paying a table fee. All tables were sponsored at the last Convention, which allowed for 100% profit from the sales of the artworks. All proceeds support the activities of RAEA. To donate artwork for purchase, or to sponsor a table please contact Michael Ramsey: [mgramsey01@comcast.net](mailto:mgramsey01@comcast.net)

## TEN REASONS

Past President, Dean Johns, shares his top ten (at least for now) reasons for why attending art education conferences and conventions are important.

1. To visit a different city
2. To see old friends
3. To make new friends
4. To share information
5. To share experiences
6. To associate with like-minded individuals
7. To learn something new
8. To be part of creating something new
9. To support art education
10. To share collective contributions

## RAEA TO-DO SUGGESTIONS

- Send Dean Johns ([deangjohns@gmail.com](mailto:deangjohns@gmail.com)), or Bob Curtis ([rwcurtis37@gmail.com](mailto:rwcurtis37@gmail.com)) the contact information of your state representative.
- Contribute artwork and/or sponsor an auction table for the RAEA Auction at the NAEA National Convention (the only revenue-producing event to fund RAEA programming).
- Exhibit in the RAEA Members E-Gallery. When submitting work, include: Your Name and State, Title

of the Work, Medium and Size, and a short Descriptive Comment. Your contribution makes the E-Gallery a success.

- Submit an article for publication in the RAEA E-Bulletin.
- Inform the editors, Dean Johns and Bob Curtis, about subjects you would like to see addressed.

## YOU ARE RAEA!! PARTICIPATE IN MAKING RAEA A VITAL ISSUES GROUP.

### RAEA Board and Committee Chairs

President: **Linda Willis Fisher**, Illinois

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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](http://www.arteducators.org/community/issues-groups/raea)

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**As I write this the school year is wrapping up. The end of another school year is always exciting and also a bit sad.**

One of the best parts of the year is the Spring Art Show. For Kent State University Art Education majors who are in our Foundations and Concepts/Secondary course this takes on special meaning. In this course, our preservice educators go out to area middle and high schools and teach art to students with multiple disabilities in their contained classrooms. In keeping with the tradition of celebrating the creativity of their students, the preservice educators set up art shows of the work that has been created under their guidance. It was hard to tell who was more thrilled with the result, the preservice teachers or their students and parents. Experiencing these shows reminded me of the importance of what we do. It is difficult to imagine anything better than sharing your love of art with a new generation of learners.

I do hope you are enjoying your break and have gotten energized to begin another year of teaching art to all the children who come into our classrooms. In between taking some time to relax, SNAE has still been working to assist our members and fulfill our mission statement. Here is what we have been up to:

### EXAMINATION OF A POLICY STATEMENT REGARDING EDUCATORS WITH DISABILITIES

The Council for Exceptional Children (CEC) has introduced a new policy statement focusing on Educators with Disabilities. I have formed a committee of SNAE members to look into the draft of the statement and determine if we should offer a similar statement for consideration for adoption at NAEA. **Megan Rudne Hoffecker** has generously offered to spearhead this investigation and **Sharon Malley** has agreed to assist

her. If you would like to review the CEC document, you can find it on our website. Feel free to send your comments to Megan at [rudnem1southernct.edu](mailto:rudnem1southernct.edu), or go on our Facebook page Special Needs in Art Education (SNAE) and join the dialogue.

### SPECIAL NEEDS IN ART EDUCATION (SNAE) FACEBOOK PAGE

Our Facebook page is a little over a year old and has become an active and vital forum to share successes, ask questions, and connect with fellow members. If you haven't joined yet, I encourage you to get on board and participate in the conversation.

### MEMBERSHIP

Our membership is now a little more than 300 paid members. We discussed our concern regarding the membership online sign up process with NAEA leaders during the Convention. As you are probably aware, our membership is handled by NAEA through the NAEA website. When you renew your NAEA membership you can also renew your SNAE membership. However, we have discovered a discrepancy that affects all interest group memberships. Often the renewal of your NAEA and SNAE memberships are not aligned. As a result, when you renew your NAEA membership and your SNAE membership has not expired, SNAE will not show up as an interest group you can join. When your SNAE membership does

expire you are not notified, but if you went to your profile page it would tell you that you had an open invoice—your SNAE membership dues! Confused yet? Our Membership Chair (and newly elected secretary at our second business meeting in Chicago) **Kelley DeCleene** has been sending out reminders to members whose membership is up for renewal and this has been a great help. NAEA is working to make renewal and membership easier on everyone.

So that is what we are up to. And there is one more thing you can do. Look around and take a minute to nominate the excellent educators around you. Nominations for **The Beverly Levett Gerber Lifetime Achievement Award** recognizing 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 and **The Peter J. Geisser Special Needs Art Educator of the Year Award** recognizing an NAEA/SNAE member for outstanding achievement, service, and leadership in providing exemplary art education to students with special needs are open now. All details are available on the NAEA website under **Awards**.

As always, let us know what you are doing, your successes, and your concerns. We learn best by sharing our stories. Let us hear from you. ■

MARK YOUR CALENDAR!

New York City!

March 2-4, 2017

2017 NAEA National Convention

Registration opens Fall 2016.  
[www.arteducators.org](http://www.arteducators.org)

The Challenge of Change

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Guest columnist Roberta Molyneux-Davis is an art educator in Chicago and a member of the Committee on Lifelong Learning.

## **“Art,” a Chicago college botany instructor noted, “is everything.”**

This sentiment was part of an exchange we had as we both found ourselves in front of a work of public art in Chicago’s Lincoln Park. It has stayed with me to this day. As art educators, we know art is everything. But how do we engage students within their own community to convince them of this truth?

Art educators are tasked with impacting students’ lives, teaching them in turn to impact their community through lifelong learning. Educators are further tasked with integrating course work into interdisciplinary common core projects while adhering to National Core Standards. In the December 2015 issue of *NAEA News*, Jenny Urbanek noted lifelong learning is an integral part of intergenerational interaction. How do art educators achieve this interaction while juggling these demands and other challenges they encounter?

Chicago’s 2012 Cultural Plan envisioned intergenerational interaction, suggesting educators look toward local art in public spaces as a means of education. The authors of the plan proposed educators take students into their own communities, relying upon “Neighborhood showcases of culture... that are located within walking distance of the school” (City of Chicago: Supplemental, 2012, p. 4). The plan extends beyond typical K-12 education, calling for a parent “outreach program for household-wide cultural appreciation and participation,” as well as “programs for adults participating in the arts” (City of Chicago: Supplemental, 2012, p. 3). Chicago planners value lifelong learning as an integral part of art education.

I thought ideas in the plan sounded great, but wondered how I might incorporate them into my own practice as an art educator. I taught at a community college from 2001-2010, encouraging students to interact with their own neighborhood through public art. They were excited to see textbook examples come to life and drew upon that inspiration for their own

work. During the fall of 2012 and spring of 2013, while earning my Master’s in Art Education from School of the Art Institute of Chicago, I wanted to bring that same excitement into Chicago art education. I took to the streets, asking, “How can the democratic space surrounding public art be used as a critical component of art education?” I observed how all ages engaged with public art, interviewing 36 high school and college educators, students, artists, museum curators, retired photographers, and local corporate members—people I encountered in spaces surrounding public art. I encouraged them to interact and interpret art, asking them how they believed public art might best be used as an effective, critical means of art education.

**Participants and I explored what role public art played in history, how community currently responded to public art, what attracts people to public art, how educated people were regarding art they viewed, and which works of public art were most memorable.** I found that participants engaged with public art on a critical basis rather than a superficial level if they interacted with art as well as with one another in dialectical exchange, bringing their own experiences and interpretations into the democratic educational space. “I have a two-year old daughter,” one young mother reported. “Exploring public art in our neighborhood will help her learn about her community.” I learned that participatory democratic educational space surrounding public art provides excellent opportunities for interdisciplinary, intergenerational interaction.

Following the research project, I faced the challenge of applying my findings into daily practice. I pictured art students engaged in meaningful, critical dialogue about art with community members, exploring local history and geography, then producing their own choice-based art derived from these intergenerational, interdisciplinary interactions. As a result I developed lesson plans for 2nd, 5th, 8th, and High School Proficient, Accomplished and Advanced Levels that include interdisciplinary prompts.<sup>2</sup> I partnered with Public Art Chicago,<sup>3</sup> a free cell phone

app whose mission in part is to increase awareness of public art located in students’ own neighborhoods. Additionally, I developed a web page<sup>4</sup> where educators may upload their students’ work in a blog. Although the aforementioned app is Chicago-specific,<sup>5</sup> the curriculum and web page aren’t.

The lessons plans target National Core Art Standards, including how students respond to public works of art by interacting with visitors who share that space. Students in turn create art in response to their investigation. Additional resources I’ve shared include strategies and procedures, vocabulary and skills, assessment descriptions and implementation, scoring devices, task specific rubrics, and assessment focus charts designed to engage students in intergenerational opportunities inherent within the space surrounding public art. The web page allows students and educators an opportunity to exhibit art, and educators who have uploaded classroom projects on the blog may be featured on the cell phone apps.

I invite members of the Committee on Lifelong Learning to view the websites and contribute to the developing blog! Engagement with neighborhood public art encourages students to explore democratic spaces where they can engage with community members of all ages in critical discussions about art. ■

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<sup>1</sup>For more excerpts, visit <https://vimeo.com/65674875>

<sup>2</sup><http://bit.ly/1T7fdos>

<sup>3</sup>[www.publicartchicago.org](http://publicartchicago.org)

<sup>4</sup><http://publicarted.com>

<sup>5</sup>[www.tagwhat.com](http://www.tagwhat.com) offers a similar international platform

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Change is, essentially, effective action which acknowledges multiple narratives of history and philosophy; effective action respects the needs of diverse learners, embraces new philosophies of teaching and addresses social justice. As learners and educators, we experiment with innovative elements of technology and design and explore social media with respect for the past and an eye to the future... Change is never complete and that is the real challenge: it is a continuous cycle that requires both vision and action.<sup>1</sup>

The quote above probably looks familiar. It is the theme of the 2017 NAEA Convention, **The Challenge of Change**, which means to me that the need for change—when the old way of teaching or researching is no longer valuable, productive, or effective to students or the population we research—is not a choice but an imperative. For example, I have seen shifts in teaching that level the playing field between teacher and student—and self and other—by confronting the social myths of disability, by finding positive aspects of difference, and by personalizing artmaking that foregrounds personalities rather than disabilities.

In recent weeks, I have been examining the researcher position as taken for granted in academia, that research is expected to be written by white, abled Western scholars. The voice of the “Other” is usually heard and seen as the passive subject through the voice and gaze of the researcher, rather than as the active inquirer. The problem is that this uneven relationship is so embedded in our discourse that we don’t see it. Roland Barthes, referring to the French colonization of Africa said, “The symbols and representations of ideology effectively turn history into ‘nature’—they make what has been constructed in the literature appear to be ‘the way things are and always have been’” (Nakata, 2003, pp. 133-134). What would it look like to speak outside of Western-centric discourses? Can one

speak at all without them, let alone inside or outside of them?

“Self and Other are knottily entangled. This relationship, as lived between researchers and informants, is typically obscured in social science texts, protecting privilege, securing distance, and laminating the contradictions” (Fine, 1994, p. 72).

According to Michelle Fine, the researcher/subject and self/other are unexamined polarities existing under conventional research frames that allow the researcher to conduct what appears to be neutral and objective data collection and analysis. A non-conventional research frame might instead afford a transformation of the researcher through collaborative constructions and mutual insights. “When we construct texts collaboratively, self-consciously examining our relationships with/for/despite those who have been contained as Others, we move against, we enable resistance to, Othering” (Fine, 1994, p. 74). Authors Leslie Broun and Lous Heshusius (2004) theorize that as researchers we are unaware that we construct the Other, even while believing that we are objectively finding findings. The authors suggest that we unconsciously choose to find certain outcomes and ignore others. They ask, “What are the unconscious assumptions of the self who is doing the researching?” “Do we consider ourselves as having privileged insight into the Other’s life whose social status is different from ours?” Fine (1994) suggests that we are always struggling with the blurred boundaries of our relationships. Yet, it is these relationships with our “subjects” that Broun and Heshusius identify as critical.

Probably no other population has been spoken for and about so consistently as disabled adults and children. Nor, is any other branch of education as deferential to the medical profession as special education. Researchers and educators at the intersection of the arts and disabilities often take for granted that we speak for and about an Other who is not like ourselves. As a visual arts educator who does not have a disability and whose focus is disability, I have spoken in university courses and written papers, articles, and

books about ways of being that I have never experienced. That did not seem unusual to me, because academics are used to their invisible positions as reporters, data collectors, and analyzers of Others. In order to change, I will need to examine this **invisibility**, a position that has assumed neutrality and objectivity.

Broun and Heshusius (2004) and Fine (1994) suggest that instead of whitening out the researcher self by maintaining a distance between self and knowledge, we engage in the social struggles with those who have been “Othered,” which would reveal the social and institutional structures that have fixed people in categories. What might this way of thinking look like in preservice teaching, since it is here that future educators can learn to examine their own assumptions that will inevitably affect the decisions they make as art teachers? ■

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<sup>1</sup> [www.arteducators.org/events/national-convention](http://www.arteducators.org/events/national-convention)



**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.

**Feminism is anything but straightforward. Its many forms encompass a plethora of ideologies: liberal feminism, radical feminism, cultural feminism, third-wave feminism, womanism, Black Feminism, to name a few.**

Linguistically, the multiple identities feminism takes have been and continue to be up for debate. Did you know that the Equal Rights Amendment, first drafted by Alice Paul and the National Woman's Party in 1923, finally passed in 1972, having been introduced year after year in Congress sessions? The largely White and middle-class second wave movement of the 1960s and 1970s was conceptualized as the women's liberation movement, a movement that arose out of so-called universal female experience. Key to diversifying efforts, the National Black Feminist Organization, created in 1973, aimed to include race and gender in formulating an approach to female liberation. Further, Chicana feminists and other women of color continued to broaden the intersections of ethnicity, race, class, and gender. For a more complete explanation of these nuances, and additional topics related

to feminism, see Rachel Fudge's article "Everything You Always Wanted to Know About Feminism But Were Afraid to Ask" (2006). The history of feminism is rich, and continues to evolve. All are welcome to our two-part Business meeting at the 2017 NAEA National Convention, to participate in an open dialogue on the working and future understandings of feminism(s) for purposes of better reflecting generationally and racially diverse experiences, agendas, and perspectives. The first meeting will address What is the Future of Feminism(s)? Embracing Difference, Diversity, and Change and the second will be Future Feminism(s): Professional Development through Difference, Diversity, and Change.

#### WOMEN'S CAUCUS AWARD DEADLINES

The NAEA Women's Caucus invites nominations for the 2017 annual awards. Please think about outstanding colleagues that you can nominate. The deadline for submitting 2017 awards application materials to Award Chairs is **November 15, 2016**. Review the criteria at the WC Awards page: <http://naeawc.net/awards.html>

Send the complete nomination packet in digital form, preferably as a single PDF, to the respective Award Chair on or

before the deadline. Please find contact information on the WC website page: <http://naeawc.net/awards.html>

**Mary J. Rouse Award**—  
 Olga Ivashkevich, Chair  
**June King McFee Award**—  
 Elizabeth Garber, Chair  
**Maryl Fletcher De Jong Award**—  
 Vesta Daniel, Chair  
**Carrie Nordlund Award**—  
 Laura Myers, Chair  
**Kathy Connors Award**—  
 Melanie Buffington, Chair

#### NAEA JURIED EXHIBITION

The NAEA Women's Caucus is continuing its rich tradition of exhibiting artwork at the 2017 NAEA National Convention. This year, Women's Caucus and its affiliate Caucus members are invited to submit works of art relevant to the Convention theme of *change*, specifically "The Challenge of Change." **Upload Deadline: November 1, 2016.** **Direct questions to WC Exhibition Coordinator:** Missy Higgins-Linder: [mHigginsLinder@gmail.com](mailto:mHigginsLinder@gmail.com). For details and to download the call and for specific directions: <http://naeawc.net> ■

#### Reference

Fudge, R. (2006). Everything you always wanted to know about feminism but were afraid to ask. *Bitchmedia*, (31). Retrieved from <https://bitchmedia.org/article/everything-about-feminism-you-wanted-to-know-but-were-afraid-to-ask>

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#### Online Presence

##### New Feature on WC Website—"Featured Members"

This page highlights a featured WC member on a regular basis. Check out this new page and learn about our members.

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

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

WC Facebook: [www.facebook.com/groups/177480239379](https://www.facebook.com/groups/177480239379)

WC Zotero: [www.zotero.org/groups/naea\\_womens\\_caucus](https://www.zotero.org/groups/naea_womens_caucus)

**Linda Hoepfner-Poling**

WC President. E-mail: [Lhoepfne@kent.edu](mailto:Lhoepfne@kent.edu)

**Sheri Klein**

WC Past-President. E-mail: [kleinsheri353@gmail.com](mailto:kleinsheri353@gmail.com)

## NAEA Members Explore Art and Archaeology in the Outer Hebrides



Rodrick B. MacLennan and June Julian, Isle of Vallay, Scotland, June 2015.

NAEA member June Julian and her husband, Rodrick B. MacLennan, have been awarded the prestigious Explorers Club Flag for their *Isle of Vallay Archaeology/Climate Change Project* in the Outer Hebrides. The Explorers Club is a multidisciplinary professional society dedicated to advancing field research and exploration, and, since 1918, the flag has been carried on hundreds of expeditions—to outer space, both Poles, the deepest ocean, and the highest peaks in the world.

Their research objectives for the Isle of Vallay project were to record the current status of archaeology sites first discovered by 19th-century archaeologist Erskine Beveridge on the Isle of Vallay, Scotland, as impacted by climate change. Multiple disciplines were integrated into the project that engaged a community of participants, including art students in Scotland and in Philadelphia.

For the full expedition report, and student blog, see [https://explorers.org/expeditions/into\\_the\\_field/flag\\_reports/category/year\\_2015](https://explorers.org/expeditions/into_the_field/flag_reports/category/year_2015)



### SummerStudio—Design Thinking Project

Leslie Gould, K-12 art teacher, Fort Ann School District, New York, participated in the 2015 NAEA SummerStudio: Design Thinking workshop, and this project grew out of that experience:

Before the school year began I wrote to local nonprofits, businesses, and museums explaining the Design Thinking Process and requesting they create real world opportunities for my students. Everyone that I contacted responded. The first response was from the Old Stone House Library. After meetings at school and at the library, the challenge started to take shape. Between the library staff, Town Historian, and students, it was decided that we would try to identify the types of architecture for all of the houses and buildings included on the Historical Walking Tour of Fort Ann and publish the work in a photo book.

On a beautiful fall day, the Old Stone House Library Staff, the Town Historian, and I took the students of Fort Ann Central School's Drawing, Painting & Digital Photography Class on a field trip of the entire town. Students were armed with thick packets of information on the history and architectural styles. Many work hours later the book is almost complete. Hundreds of photos were sorted by address, and students voted and critiqued photos to find the best representations of the architecture from the trip. They poured over historical information.

The meetings continue, as seven of the buildings remain a mystery. However, this project has afforded students many other opportunities. The photos of the architecture are so beautiful that they have won places in other publications such as the 2016 issue of *Talent Unlimited*. Members of the school and community have asked to purchase photos, and the sale of the book will benefit all of the participating stakeholders.



Leslie's students working on the book they designed for their Design Thinking project with the community.

## Developing Visual Arts Education in the United States Massachusetts Normal Art School and the Normalization of Creativity

Mary Ann Stankiewicz

Mary Ann Stankiewicz is Professor of Art Education at Penn State University. Former president of the National Art Education Association and current Senior Editor of *Studies in Art Education*, she received the NAEA's 2014 National Art Educator award.

This book examines how Massachusetts Normal Art School became the *alma mater par excellence* for generations of art educators, designers, and artists. The founding myth of American art education is the story of Walter Smith, the school's first principal. This historical case study argues that Smith's students formed the professional network to disperse art education across the US, establishing college art departments and supervising school art for industrial cities. As administrative progressives they created institutions and set norms for the growing field of art education. Nineteenth-century artists argued that anyone could learn to draw; by the 1920s, every child was an artist whose creativity waited to be awakened. Arguments for systematic art instruction under careful direction gave way to charismatic artist teachers who sought to release artistic spirits. The task for art education had been redefined in terms of living the good life within a consumer culture of work and leisure.

*Developing Visual Arts Education in the United States* is published by and available through Palgrave Macmillan.



## Journal of Social Theory in Art Education—JSTAE Call for Papers

**Journal Theme: All the F Words—Fictions, Factions, Frictions, Fractions**

**Deadline: October 15, 2016**

With this call, we are soliciting papers that address any or all of these F words—fictions, factions, frictions, and fractions. We encourage authors to consider how our work as art educators, artists, cultural critics, activists, and others is relevant to these terms. Thinking about the current milieu, we may consider:

- Ways to use social theory to address and ameliorate some of the fictions we tell ourselves and our students;
- The benefits or drawbacks that arise from friction between and among artists, educators, or other interrelated groups;
- The operation of various factions in our field, what might happen if the membranes between them dissolve or become permeable, or how these factions work together or contribute to art or art education as a whole;
- The ways that small fractions of educators operate successfully in difficult situations;
- Strategies to explore fictions with students;
- Ways that different factions in the arts and education retain and use their power;
- Friction as a site of power and possibility; and
- Is fraction, from Latin fractus (broken), an appropriate descriptor for the field of art education? Are we broken, whole, or somewhere in between? Where might fictions and frictions appear in the future?

Submission and review processes are online and can be accessed starting August 15, 2016 at <http://scholarscompass.vcu.edu/jstae>

Please direct any questions to JSTAE Editor 2016–2018 Melanie Buffington at: [jstaeeditor@gmail.com](mailto:jstaeeditor@gmail.com)

Associate Editor: John Derby: [johnderby@ku.edu](mailto:johnderby@ku.edu)

Senior Editor: Sharif Bey: [shbey@syr.edu](mailto:shbey@syr.edu)

## YoungArts Call for Applications

**15- 18-Year-Old Visual, Literary, Design and Performing Artists Encouraged to Apply to National YoungArts Foundation for Extraordinary Mentorship and World-Class Performance Opportunities**

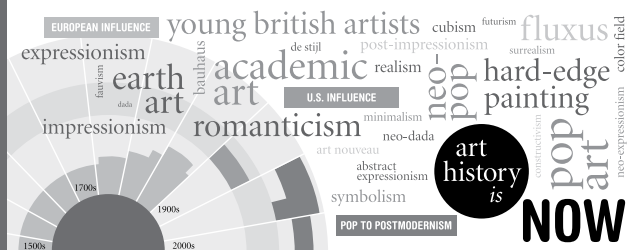
Applications to become a 2017 YoungArts Winner will be accepted from **June 1, 2016 through October 14, 2016**. YoungArts identifies and nurtures the nation's most accomplished emerging artists in the visual, literary, design, and performing arts between the ages of 15-18 or in high school grades 10-12, and encourages candidates to submit their applications online at <http://www.youngarts.org/apply>

Artists may apply to any of YoungArts' ten disciplines: **Cinematic Arts, Dance, Design Arts, Jazz, Classical Music, Photography, Theater, Visual Arts, Voice, and Writing**. YoungArts Winners are selected annually through a blind adjudication process, and recognized at the Finalist, Honorable Mention or Merit level.

All YoungArts Winners are exposed to professional and educational opportunities, and are eligible to participate in one of YoungArts' annual regional programs in Miami, Los Angeles, and New York, space permitting. YoungArts also offers a strong professional network of more than 20,000 alumni, ongoing professional guidance, and the opportunity to perform and exhibit their work at some of the nation's leading cultural institutions, including the John F. Kennedy Center for the Performing Arts (Washington, D.C.), Baryshnikov Arts Center (New York), Sotheby's (New York), and New World Center (Miami).

For more information: [facebook.com/YoungArtsFoundation](https://facebook.com/YoungArtsFoundation) or [twitter.com/YoungArts](https://twitter.com/YoungArts)

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