

NATIONAL
ART EDUCATION
ASSOCIATION

News

A Publication of the National Art Education Association

Vol. 58, No. 5 | October/November 2016

“I advocate for us all—myself included—to take just a little extra time to cultivate caring relationships with one another, hoping in some small way to contribute to positive societal change.”

—Higher Education
Division Column

“Imagine a classroom continuum that moves from simply recognizing diversity to fully *living* inclusion as the everyday philosophy put into practice. You and I are responsible for this imagery becoming reality.”

—NASDAE Column

“I now see how critical it is to study with enthusiastic, curious, and passionate art-loving art educators!”

—2016 SummerVision
Attendee



Hands-on weaving project with Wisconsin public school students (see Western Region Column).



I can't thank the Handweavers Guild of America enough for their grant, courtesy of the Flora Family Foundation, that provided my students the opportunity to work on these large-scale weavings! We drew inspiration from installation artist Janet Echelman, who suspends large forms over cities. When groups of students finished their weavings, we twisted, turned, and hung them from the ceiling, reminiscent of Echelman's work. The kids love to lie on the ground and stare up at them!

—Devon Calvert, Harmony and Consolidated Elementary Schools, WI,
and WAEA Membership Chair

NAEA News

NATIONAL ART EDUCATION ASSOCIATION

President

Patricia Franklin

President-Elect

vacant

Past President

F. Robert Sabol

Executive Director

Deborah B. Reeve

Board of Directors

Regional Vice Presidents

June Krinsky-Rudder, *Eastern*

Cris Guenter, *Pacific*

W. Scott Russell,
Southeastern

Cindy Todd, *Western*

Division Directors

Thomas Knab, *Elementary*

September Buys, *Middle Level*

Andrea Haas, *Secondary*

Sara Wilson McKay, *Higher Education*

Cheryl Maney, *Supervision/
Administration*

Emily Holtrop, *Museum Education*

Amanda Barbee, *Preservice*

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

Fax: 703-860-2960

www.arteducators.org

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

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

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

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

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

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

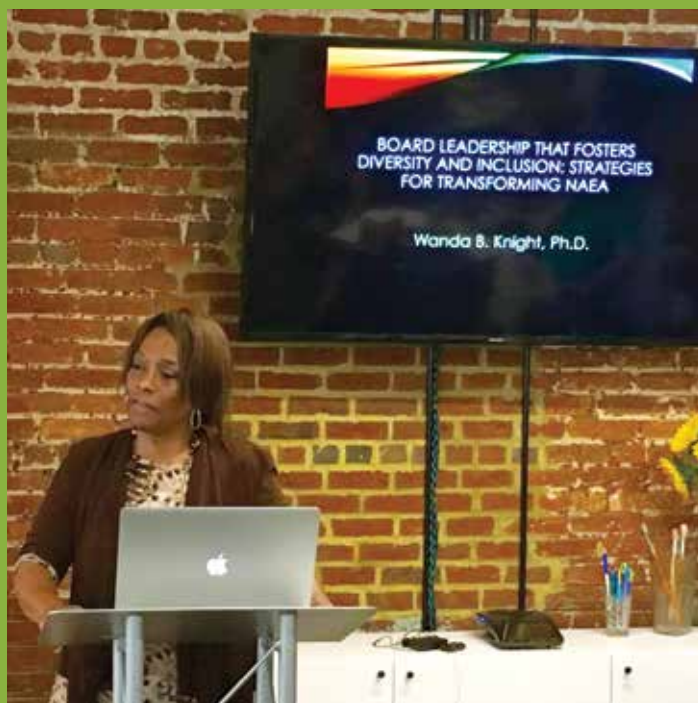


February/March *NAEA News* will publish in early February.

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

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

NAEA Board's 2016 Super Summer Summit



The NAEA Board of Directors, joined by the Division and Vice President-Elects, held part of their summer meeting at the NAEA Office & Gallery in Alexandria, Virginia. Wanda B. Knight, Associate Professor of Art Education and Women's, Gender, and Sexuality Studies at Penn State, led a session focused on leadership that fosters diversity and inclusion.

pARTners Membership Growth Rewards Program



DID YOU KNOW... There are 92,000+ visual arts educators in the United States? That's a lot of potential to expand our NAEA Community! Think of how our professional community and visual arts education worldwide

could thrive with the addition of these new members! A special thanks to everyone who participated in the 2015-2016 year of the pARTners Membership Growth Rewards Program. Which members and state associations will win in 2017? It could be you!

The fourth program year is underway. This membership growth program focuses on increasing membership at the individual level as well as the state level. For each new member recruited, recruiters are entered in a chance to win a \$500 Blick Art Materials coupon or a complimentary 2017 NAEA National Convention registration.

State association leaders are provided with toolkits to assist in connecting with potential members in their respective state. The states with the largest percentage of growth in each region—from July 1, 2016 through January 31, 2017—will be recognized at Delegates Assembly during the 2017 NAEA National Convention and in NAEA publications. Get started now! www.arteducators.org/community/partners-membership-growth-rewards-program

Building a Case: STEM to STEAM

No one can deny that the focus on STEM education has had significant impact on education systems and funding. STEM programs integrate science, technology, engineering, and mathematics in the K-12 classroom curriculum, utilizing an engineering approach toward real-world problems.

STEM problems often incorporate design into their solutions, but not from an arts perspective. Unless directly involved in art education, one may be less familiar with STEAM, the acronym for combining categories of science, technology, engineering, ARTS, and math. STEAM programs add the arts to STEM curriculum by drawing directly on artistic design principles and encouraging solutions based on **creative arts** approaches. This approach includes an aesthetics component as well as a functional design component.

The STEAM movement had its academic origins at the Rhode Island School of Design (RISD). John Maeda (2012), President of RISD at that time, championed an initiative to “integrate art and design in K-12 and higher education”. In 2012, he began heading the STEM to STEAM campaign to gain federal support for incorporating the “A” for “Art” into the national agenda of STEM education and research in America. The goal of this initiative is to foster innovation by combining the problem-solving approach practiced by a scientist or technologist with that of an artist or designer. Hence, STEAM.

In 2013, the STEAM movement received recognition on a national level. In an effort to garner political support to recognize and appreciate the important role of the arts in education, House Representatives Suzanne Bonamici (Dem. OR) and Representative Aaron Schock (Rep. IL) spearheaded the formation of a bipartisan Congressional STEAM Caucus. This caucus seeks to underscore the importance of arts and diversity in STEM fields by incorporating STEAM language into future legislation. The Congressional STEAM Caucus was officially approved on January 28, 2013, setting the stage for political STEM to STEAM support.

Federal funding and accountability guidelines through the Every Student Succeeds Act (ESSA) have created funding opportunities for STEAM education. There are many good resources for building *your* case for STEAM and the value of incorporating art and design into STEM education. “The Art and Craft of Science” by researchers Robert Root-Bernstein and Michele Root-Bernstein (2013) is a good example. The authors detail their case for incorporating the arts into STEM education, stating that “Arts and crafts develop such skills as observation, visual thinking, the ability to recognize and form patterns, and manipulative ability. They develop habits of thought and action that include practicing, persevering, and trial-and-error problem solving.” These are all highly valued characteristics in a creative economy, and in STEM education. While not new information, it highlights those skills developed through arts education that would support and advance traditional STEM education:

Observation: It is generally acknowledged that one of the skills valued by science is that of observing. Not too long ago,

scientists required students to take drawing or painting lessons as part of their scientific training in the belief that whatever you haven’t drawn, you haven’t seen. Although this requirement has lapsed, it’s still true that drawing enhances seeing. (Root-Bernstein & Root-Bernstein, 1999).

Visual Thinking: Learning to observe through drawing and painting has another benefit for students studying the sciences and mathematics. In 1992, Ellen Winner and Beth Casey documented that one of the best predictors of success in scientific subjects in grades K-16 is visual imaging ability.

Recognizing and Forming Patterns: Every hypothesis and theory is the discovery of a pattern within some set of observations. For this reason, artists, choreographers, and musicians, whose works invariably invent and play with patterns, have a great deal to teach scientists (Root-Bernstein & Root-Bernstein, 1999).

Manipulative Ability: In 1969, C. H. Waddington presented the argument that craftsmanship, often evidenced by the development of fine motor control, is also highly relevant to scientific success, especially among those who wish to succeed at experimentation.

The arts are a natural complement to STEM education. Albert Einstein probably said it best when he wrote, “After a certain high level of technical skill is achieved, science and art tend to coalesce in esthetics, plasticity, and form. **The greatest scientists are always artists as well**” (Calaprice, 2000, p. 245). ■

Resources

www.americansforthearts.org
stemtosteam.org
<http://stemedcaucus2.org>

References

- Calaprice, A. (Ed.). (2000). *The expanded quotable Einstein*. Princeton, NJ: Princeton University Press.
- Maeda, J. (2012, October 2). STEM to STEAM: Art in K-12 is key to building a strong economy. *Edutopia*. Retrieved from www.edutopia.org/blog/STEM-to-STEAM-strengthens-economy-john-maeda
- Planck, M. (1949). *Scientific autobiography and other papers*. (F. Gaynor, Trans.). New York, NY: Philosophical Library.
- Root-Bernstein, R., & Root-Bernstein, M. (1999). *Sparks of genius: The thirteen thinking tools of the world's most creative people*. New York, NY: Houghton Mifflin.
- Root-Bernstein, R., & Root-Bernstein, M. (2013). The art and craft of science. *Educational Leadership*, 70(5), 16-21.
- Winner, E., & Casey, M. B. (1992). Cognitive profiles of artists. In G. C. Cupchik & J. László (Eds.), *Emerging visions of the aesthetic process: Psychology, semiology, and philosophy* (pp. 154-170). UK: Cambridge University Press.
- Waddington, C. H. (1969). *Behind appearance: A study of the relations between painting and the natural sciences in this century*. Edinburgh: Edinburgh University Press; and Cambridge, MA: MIT Press.



Patricia Franklin, President

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

Elect: vacant



CLICK

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

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

EVENTS!

www.arteducators.org/events

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

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

ADVOCACY!

www.arteducators.org/advocacy

Learning in a Visual Age. The *Learning in a Visual Age* White Paper has been revised and updated in 2016. View it online now. bit.ly/naea-lva

See NAEA Adopted Position Statements as of April 2016. bit.ly/naeasstatements

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

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

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

NEWS!

www.arteducators.org/news

View the latest news and developments in the field of art education.

LEARN + TOOLS!

www.arteducators.org/learn-tools

Download NAEA Resources Catalog!
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 for your classroom and colleagues. 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/1SFBVMt>

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

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

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

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

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

COMMUNITY!

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

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

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

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

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

RESEARCH!

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

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 and click "JOIN."

Studies in Art Education

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

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

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

CONNECT!

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





Cleansing the Palette

Maya Angelou (1986) wrote that “The ache for home lives in all of us. The safe place where we can go as we are and not be questioned.”

I hear from NAEA members again and again that NAEA is their home—it’s where they find kindred spirits who share their passion and commitment to teaching and learning through visual arts education; it’s where they can turn to others who fully know and understand the challenges and the opportunities and who can inspire in a heartbeat—all characteristic of the very special community we know as NAEA.

And yet, as with all relationships, intentional time and effort must go into nurturing every member of our family—supporting one another and stepping into the shoes of others to gain a new perspective. When my sister and I settle into a long conversation about our work (she’s a kindergarten teacher), it sometimes takes extra effort to find the points of connection—to be fully present and listening with intention to one another. It’s not easy; we all become comfortable in our own rhythms and patterns.

NAEA is bringing intent to growing our professional community by embracing the idea of change as a continuous process. While we can be proud of our strong and rich heritage, the NAEA Board is actively working with members to develop strategies toward ensuring greater diversity and inclusion throughout our community.

While the 2015-2020 Strategic Vision is couched largely in terms of the vision—acknowledging the visual arts as an expression of cultural and aesthetic diversity, and our profession as the vanguard for bringing that diversity to life in every aspect of art education—it also maps out goals and priority objectives. Community and Organizational Vibrancy are two of the goals in our 2015-2020 Strategic Vision Framework (www.arteducators.org/advocacy/articles/208-naea-strategic-vision):

“NAEA is a dynamic, inclusive, and diverse professional community.”

“NAEA’s culture, systems, structures, and resources facilitate its mission of advancing visual arts education.”

This year, we’re stepping up the conversation and mapping out actions for addressing the truism that the teaching population should reflect the demographics and culture of the local community and our increasingly diverse society—preparing to act more forcefully on the vision for ensuring a dynamic, inclusive, and diverse professional community!

And in that effort, we want to recruit your help because diversity among art education professionals promotes diversity in the way our students see and understand the world. The NAEA Position Statement on *Attracting Diversity into the Profession* explicitly addresses the need for art educators to play a more active role in bringing about the social transformation that will help overcome institutionalized inequities.

And I am soliciting your help, to say preemptively that, yes, you can have an impact in this critical effort. You must never underestimate the power of the individual. You are natural catalysts—for what happens in the fertile minds of your students, for what happens in your art room, for what happens in your educational community and your state and national associations. You don’t have to understand chaos theory to know that even the smallest action can ultimately have an outsized effect.

You just have to choose to take that action—to pursue that change.

You are natural catalysts—for what happens in the fertile minds of your students, for what happens in your art room, for what happens in your educational community and your state and national associations.

It’s time to passionately convey our beliefs—to start the conversations that can lead to a culture shift.

Revisit your curriculum and notice the artists and styles you convey to students. Stretch your own boundaries to explore rich cultural histories that you’ve had little or no experience with. By bringing diversity into your art room, you push back at the blinders and preconceptions that afflict so much of our society when it comes to tolerance and inclusiveness. And that is change that we can all embrace and celebrate.

Whatever you need to push for change—whether it’s strategies, action plans, or a little cup of courage—know that your NAEA family is always here to support and champion you!

And I challenge all members of our community to make a personal commitment to exploring both the differences as well as commonalities in gender, age, culture, race, ethnicity, and sexuality. As our student populations become ever more diverse, we must develop strategies for bringing about greater growth in diversity and inclusive opportunities for all visual arts educators. That, my friends, will make our NAEA family ever stronger and vibrant!

Best wishes for a new school year filled with joy and inspiration! ■

Reference

Angelou, M. (1986). *All God’s children need traveling shoes*. New York, NY: Random House.



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



Research Commission

www.arteducators.org/research/commission



Art Education research as “Formalized curiosity”

“Research is formalized curiosity. It is poking and prying with a purpose.”

—Zora Neale Hurston (1942)

When the Research Commission reconstituted in 2012 one of our first projects was to develop an agenda for research in art education, to promote studies of critical issues, problems, and growth areas in the field. Following consultation with NAEA Divisions and Issues Groups, we identified four dimensions of inquiry (student/learning, art educator/teaching, content/disciplines of art and art education, and educational context/setting), and four focus topic areas (assessment/evaluation, social justice, emerging technology, and demographic data). This framework is a central feature of the current *NAEA Research Agenda* www.arteducators.org/research/commission/Research_Agenda_Digital.pdf

How, and for what purposes, do we conduct research in art education?

But beyond offering research topics and examples of related questions, the *NAEA Research Agenda* also encourages multiple ways of *doing* research. It suggests that the field benefits from different forms of knowledge created through diverse research methods, including mixed methods designs. In considering methodological approaches from the perspective of our existing research, some questions emerge:

- How, and for what purposes, do we conduct research in art education?
- What approaches and methods do we choose for our inquiry, and how do these methods impact the topics and questions we are equipped to address?
- What particular approaches are favored in the arenas where we present our work (for example, school/museum/

community arts contexts, funders, policy makers, accreditors, other researchers and disciplines)?

- What forms persuasively communicate our findings in the languages (narratives, numbers, images) our audiences understand and value?

These questions about the prevalence and utility of different research methods and forms point to what counts as rigorous, and convincing, investigations and findings. These questions are also recurring ones. In a study I conducted several years ago (Hafeli, 2009), I cited several researchers who traced both topics and methods of research over time (for a sampling, see Barkan, 1957; Beittel, 1961; Burton, 1998; Chapman, 1978; Davis, 1967; Ecker, 1965; Hoffa, 1987; McFee, 1960). My own methods-focused analysis of research articles published in *Studies in Art Education* during the years 2002–2007 found a low percentage of quantitative methodologies compared to qualitative, historical, philosophical, and theoretical approaches, and compared to quantitative studies in other disciplines. Another analysis of *Studies* articles over a recent two-year period (Milbrandt, Miraglia, & Zimmerman, 2016) also found a low percentage of quantitative methods. While art education’s early research relied to a far greater extent on quantitative approaches (Grodoski, Willcox, & Goss, in press), Grodoski’s (2009) analysis of the first 50 years of *Studies* shows a steady decline in quantitative approaches in art education research to date.

Why pay attention to our research forms and methods? Today, art educators in schools, community art institutions, and colleges face unprecedented demands to produce *data*, often quantitative, that evidence effective teaching and programs. Art educators, then, must become researchers on their own practices, and need models and tools to do so. Ongoing demands for mixed methods research from government agencies, funders, and accreditors further suggest that research is no longer a practice of primarily higher education faculty and other

scholars working within art education’s multidisciplinary research traditions. Our collective research forms and the methods they encompass *matter*—what is considered meaningful, and accepted as rigor and evidence, in one research context may not be seen that way in another.

The Research Commission invites all members of NAEA to join this cross-Divisional conversation on forms and approaches to research by attending our preconference on research methodologies and methods, February 28–March 1, 2017 at Columbia University Teachers College. For information, visit the Research Commission’s microsite at www.arteducators.org/research/naea-research-commission. ■

References

- Barkan, M. (1957). The research committee and the nature of research in art education. *Art Education*, 10(5), 10–12, 20.
- Beittel, K. (1961). Editorial. *Studies in Art Education*, 2(2), 3–6.
- Burton, D. (1998). Survey of current research in art education. *Studies in Art Education*, 39(2), 183–186.
- Chapman, L. (1978). Value orientations in art education theory and research. *Studies in Art Education*, 19(2), 4–5.
- Davis, D. (1967). Research trends in art and art education. *Studies in Art Education*, 20(7), 12–16.
- Ecker, D. (1965). Editorial. *Studies in Art Education*, 7(1), 1.
- Grodoski, C. (2009, March). *The emergent themes and research paradigms in Studies in Art Education (1959–2008)*. Paper presented at the NAEA National Convention, Minneapolis, MN.
- Grodoski, C., Willcox, L., & Goss, S. (in press). Visualizing historic networks in *Studies in Art Education*.
- Hafeli, M. (2009). Forget this article: On scholarly oblivion, institutional amnesia, and erasure of research history. *Studies in Art Education*, 50(4), 369–81.
- Hoffa, H. (1987). Research as caring skepticism. *Design for Arts in Education*, 88(5), 5–9.
- Hurston, Z. N. (1942). *Dust Tracks on a Road*. Philadelphia, PA: J. B. Lippincott & Co.
- McFee, J. (1960). Research in art education. *Studies in Art Education*, 2(1), 16–21.
- Milbrandt, M., Miraglia, K., & Zimmerman, E. (2016, March). *Research agenda in action*. Paper presented at the NAEA National Convention, Chicago, IL.

Mary Hafeli

Research Commission Chair, Teachers College, Columbia University, New York, NY 10027. E-mail: mary.hafeli@tc.columbia.edu

Juan Carlos Castro

Associate Chair, Associate Professor of Art Education, Concordia University, Montreal. E-mail: JuanCarlos.Castro@concordia.ca

NAEA Celebrates 70 Years—In New York City!

See yourself in NYC this spring along with some 7,000 art educators from throughout the US and abroad who will gather to explore the Challenge of Change. The 2017 NAEA National Convention marks the 70th anniversary of the National Art Education Association. With this milestone, we thought it was an ideal opportunity to examine where we have been, how far we have come, and where we are going as a field. The Convention theme, The Challenge of Change, sought to encourage vibrant dialogues around varying, diverse issues, such as technology, pedagogy, or social justice in art and art education. The proposals that we received exemplified the success of this theme, as the submissions were critical, thoughtful, energetic, and pushed boundaries.

In addition, the general speaker line-up is dynamically diverse and should not be missed! For example, we will hear from internationally recognized artist Jeff Koons, famous for his massive balloon animal inspired sculptures. We will also hear from the highly respected artist and



Jeff Koons



David Driskell



scholar David Driskell, the premier voice on African American art. Of course, we will hear from NAEA President Patricia Franklin, who will remind us about the richness of community and present awards to the 2017 National Award honorees. There are also featured speakers such as Laura Chapman with Diane Ravitch, who will be in conversation with one another regarding the state of education, specifically art education, in the US; Wanda Knight, who will highlight historical Black art educators who heavily influenced the field of art education; and Max Hearn, who will speak about the inclusion of Asian art at the Metropolitan Museum of Art. These highlights are only a snippet of what is to come. There are many more artists, thought leaders, scholars, and educators who are sure to challenge your thoughts and inspire new ideas.

In addition to this brilliant group of presenters—we will be in New York! The city of lights! There is always something new to experience in the city that never sleeps. Whether it is a bus tour of the city, a visit to one of the blockbuster museums or local galleries, or dining at a bodega in an adjacent borough, there is both inspiration and fun to be had!

And if you are wondering how you might get there, start making plans now. For tips, log in to Virtual Art Educators (<https://virtual.arteducators.org>) and link to the webinar about NYC Convention, and the Make Your Case link.

We look forward to seeing you in NYC in March! ■

—Joni Acuff and Debbie Greh, National Convention Program Coordinators

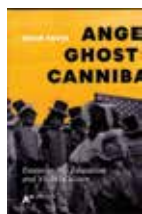
Member News



Anne Bedrick, Co-President of NAEA's new Interest Group, Choice-Art Educators, is the author of *Choice Without Chaos*, an e-book that uses text, photos, and movies of the classroom in action to help lay the foundation for successfully teaching with choice—and without chaos. Students learn to think creatively when they come up with their own inspirations for their art and notice the world around them in a new way. They engage more deeply with their learning, developing creativity, perseverance, flexibility, self-expression, and diligence. Available through Amazon.



What's So Great About Art, Anyway? A Teacher's Odyssey was originally penned as **Rachel Branham's** graduate thesis while studying at the Rhode Island School of Design. The updated and redesigned graphic novel combines Branham's love of comics and drawing with social justice, arts advocacy, and humor. Published by Teachers College Press, the story of a young high school art teacher invites readers to look critically at schools and teaching, while advocating for arts education and demonstrating why art education should be a core subject.



Kevin Tavin's new book *Angel's, Ghosts, & Cannibals* is a collection of his articles that represents a journey through art education at the beginning of the 21st century. Tavin is Professor of International Art Education, and Head of the Department of Art, at Aalto University, Helsinki, Finland. The collection is published by Aalto ARTS Books. The printed book can be ordered at books.aalto.fi and ePub version available in iBooks.

In Memoriam



Longtime NAEA member and former board member **Verle Mickish**, of Stone Mountain, Georgia, passed away on July 14, 2016, at age 87. Mickish received his BA in art education, and MA, from Colorado State College of Education (CSCE); attended Art Center School in Los Angeles and taught art in Cheyenne, WY, and Boulder Valley Schools, where he became art coordinator in 1959; and received his doctorate in art education from Arizona State University, joining the art faculty at Georgia State University in 1971. Through NAEA, he was the recipient of the following awards: 1983 Art Educator of the Year, 1981 and 1998 Georgia Art Educator of the Year, 1987 Southeastern Art Educator of the Year, 2002 NAEA Distinguished Service within the Profession, and 2006 National Emeritus Art Educator. He was also honored by President Jimmy Carter in a White House Ceremony for Cultural Arts work in Brazil. He retired in 1996 as a professor emeritus. Contributions in his name may be made to Eastminster Presbyterian Church, Stone Mountain, Georgia.



Seven Years of Museum Explorations as a Professional Learning Community

For more information on SummerVision DC, visit <http://naea.digication.com/SummerVisionDC/Home> and www.arteducators.org/events/summervision-dc

"I believe the way that I present history and artwork will change dramatically. I also think the many, many perspectives that were shared opened up a broader acceptance of viewpoints that may be so different than mine. That will really help in understanding where the kids are coming from when they share what they see."

—2016 SummerVision attendee

In July 2016, 27 SummerVision DC educators traveled to Washington, DC, from as far away as Korea and Switzerland for a museum boot-camp experience that explored the breadth of eight DC art museums. Since 2010, twelve sessions of SummerVision DC have been experienced by over 265 visual arts and other educators, representing teaching levels ranging from K-12 to higher education, arts organizations, and museums—and several attendees return for additional sessions. This summer, our first graduate student attendee was sponsored by Boston University. Taking advantage of summer break to gain a new creative and reflective perspective and to develop *new eyes* within an evolving professional learning community (PLC), participants engaged in multidisciplinary arts connections as they experienced the rich offerings of DC museums.

Designed to help participants gain first-hand knowledge about using the museum as an educational resource, SummerVision DC 2016—directed by Renee Sandell with Carole Henry as lead interpreter—provided educators with an intensive expeditionary learning experience through on-site, object-specific explorations of artwork and behind-the-scenes examination of the museum itself as a work of art. The program is guided by Henry's text *The Museum Experience: The Discovery of Meaning* (NAEA, 2010) and Sandell's Form+Theme+-Context (FTC)TM Palette for Decoding Art and Museums as Works of Art. Using *Marking & Mapping*TM to link studio experience with critical response, participants visually documented the learning process with materials from SVDC sponsors Blick Art Materials, Canson, Derwent, and Sax School Specialty.

Museum educators led interactive tours and conducted activities that inspired SVDC participant experiences, expanding possibilities for the classroom and future museum visits. Exhibition highlights included *Cosmic Buddha*, *The Iceberg*, *She Who Tells a Story*, and more. In 2016, museum learning sites and museum educators included the National Gallery of Art (Elisa Patterson, Marjorie Johnson), Freer/Sackler Gallery (Elizabeth Eder, Paul Ruther), National Museum of African Art (Deborah Stokes), National Museum of Women in the Arts (Deborah Gaston, Adrienne Gayoso, Ashley Harris), The Phillips Collection (Donna Jonte), National Building Museum (Timothy Wright, Mary Hendrickse, Caitlin Miller), Smithsonian American Art Museum (**Elizabeth Dale-Deines**, **Peg Koetsch**), and National Portrait Gallery (Briana Zavadil White, **Beth Evans**). Each museum provided educator packets and materials.

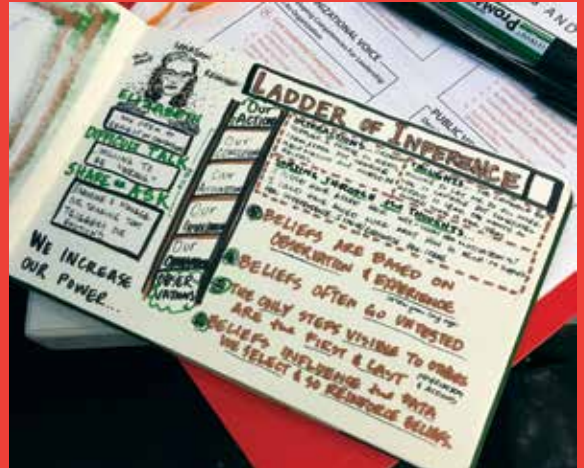
Blended learning and social media continues to support our evolving professional learning community. Using the SummerVision DC Facebook group page¹ to connect SummerVision DC 2016 participants before, during, and after the 4-day intensive experience, participants shared photographs, visual journals, and insights, with plans to meet at state and national conferences, including the SVDC reunion at the 2017 NAEA Convention in New York. Plan to join us next July 18-21 for SVDC 2017 and become a part of this professional learning community as you immerse yourself in unique museum experiences. ■

¹ www.facebook.com/groups/160602843997493



(Top) 2016 SummerVision participants. (Middle) Participants visit the National Building Museum ICEBERGS exhibit. (Bottom) SummerVision participants show their Marking and Mapping work.

Twenty-five NAEA members began their leadership journey at the School for Art Leaders (SAL), now in its second year, at Crystal Bridges Museum of American Art in Bentonville, Arkansas, July 11-15, 2016. Utilizing experiential, action-learning modules and in-depth conversations with expert leaders, the program provides participants with learning experiences and skills to successfully lead in any environment. Participants continue to meet virtually within their cohorts while designing and sharing leadership experiments and capstone projects. SAL members will be at the 2017 NAEA National Convention to share their leadership skills development and the SAL experience. See www.arteducators.org/events/school-for-art-leaders for more information. ■



(Top left) SAL Class of 2016. (Top right) Visual Journaling is an integral component of SAL. (Center) Class work consisted of research-based leadership models through content delivery and active discussions. (Bottom left) Crystal Bridges Museum of American Art is home to world renowned art both inside the museum and on the grounds, allowing for quiet reflection and study. (Bottom right) Crystal Bridges is located in a ravine surrounded by Ozark forests. Designed by visionary architect Moshe Safdie, the structures play up the interaction between architecture, art, and nature.



SummerStudio— Craft In America:

Themes and Practices of Contemporary Craft

This summer, Kutztown University, in partnership with the National Art Education Association and Craft In America, offered a four and a half day series of workshops that provided unique opportunities for participants to deepen their involvement with crafts. While working with artists featured in the award-winning PBS series, *Craft In America*, participants listened to presentations and demonstrations, worked in studios, and planned instruction for their art classrooms. Guest artists included Chloe Darke (metalsmithing), Jeff Oestreich (ceramics), Dave and Roberta Williamson (jewelry), and Randall Darwall and Brian Murphy (fibers). The program was held under the direction of Marilyn Stewart of Kutztown University and Carol Sauvion of Craft in America. ■



(Top left) Hammered spoons in the works. (Top right) Assembled and biographic jewelry. (Bottom left) Designing for altered fabrics and weavings. (Center right) Beautiful Kutztown University, Pennsylvania. (Bottom right) Master potter Jeff Oestreich.

Greetings!

It is the in-between—the time after the rush of many state conferences, after the beginning of the school year, after the first or maybe second rounds of assessments and before a winter break for many of you. The time when many students (and teachers!) begin their countdowns—maybe for the first snow day, maybe for a winter break, maybe for other deadlines or what the new year may bring.

What do you do during the in-between?

LEADER=RESEARCHER

One of the aspects of leadership is understanding and acknowledging that you do not know everything. You have not done it all, you have not tried it all, and there are other ways to fulfill a need. That need could be with curriculum, with classroom (or tour group) management, for membership within a state association, finding the best people for a job, making advocacy tools, making legislative connections or impact—so many things stretch us as leaders. How we are able to come to solutions is through innovation and through research. The idea of research causes many people anxiety, but in recent years more art educators are realizing and embracing the types of research they perform in their classroom and in their everyday planning. Research helps you define and refine your idea and purpose—it helps you see a problem from multiple angles, and helps you seek out solutions that you may have not considered.

How do leaders perform research?

Identifying the issue is the first step—what goal are you trying to achieve?

What methods have you tried to meet the goal? How effective were they? What are other ideas? Who can you ask or involve in the process? The benefits of research allow the leader to help bring forward others who have a similar focus or vision. It allows for leadership development, by encouraging creative solutions for problem solving.

Have you checked out the NAEA Research Commission Interactive Café lately? This tool, or more specifically the

dialogue between members, will open your eyes to the research that occurs around you and help you as an art educator and leader to realize the research you are conducting—possibly without even knowing it!

So as a leader, whether that is in your state association or your classroom, museum, or school division: What are the areas that you see for possible growth, learning, or improvement? What have you already done and have you evaluated the effectiveness of those actions? Have you sought out how others may have approached similar challenges? Who have you involved in the discussion to help meet your goals? What are your next steps? How will you evaluate the outcomes? I hope that you are finding the ways that you can grow as a leader and meet your needs.

State Highlight: *Tennessee Art Education Association (TAEA) President Janis Nunnally*

TAEA has three annual Regional Student Exhibitions, held in Knoxville, Nashville, and Humboldt. Exhibit winners are in the Best of the Best exhibition at Belmont in summer and highlighted during the Tennessee Arts Academy (\$9,000,000 in scholarships in total). TAEA art educators are able to exhibit their artwork in the Connections exhibition annually at Belmont.

TAEA has three annual regional PD opportunities, along with our fall PD conference rotating between the three regions of our state. We are developing more PD opportunities in conjunction with our museums and universities, this year with UT-Martin.

TAEA members are helping to develop Tennessee's new State Standards, along with the Portfolio Model Teacher Evaluation in the state. New partnerships are forming with other professional arts



(Top) TAEA educators participate in printmaking workshop at West TAEA conference. (Bottom) TAEA promotes the arts with billboards of their Best in Show winners.

organizations in our state to strengthen our arts in the schools.

Congratulations to Janis and the TAEA! I love that this highlight was sent to me titled TAEA Proud. The leaders of your state associations are so proud when they share what their members are doing to promote art education in their state. Some great opportunities and ideas are happening in Tennessee.

I hope from these state highlights you discover ideas that you might be able to incorporate—within your state association, school, or community. The states of the southeast are a great collection of leaders, members, and ideas. Have you checked out the discussion on our Southeastern Art Stars Facebook page? If not, stop by—maybe you'll get an answer for one of your research questions—or maybe you'll be the answer for someone else's! ■



W. Scott Russell

101 B Prosperity Ave. SE, Leesburg, VA 20175-4145. Tel: 571-213-0034. E-mail: w.scott.russell@lcps.org

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

Change is hardest at the beginning, messiest in the middle and best at the end.

—Robin S. Sharma (2010)



(Top) The messiest part—taking everything out. (Middle) Another view of the mess. (Bottom) Part of our newly functional space.

I hope that all of you have had a restful and refreshing summer—and have been able to carve out a little time for yourselves, and perhaps your personal artmaking. I have made time to enjoy

being out in my yard, and have devoted some time to making art—two small adjustments that I intended to make for some time—and am glad that I did. I also finished reading two books, and am about to start a third. This is what I've always thought summer should be, but I haven't always made it so.

This has been a summer of some changes for me. Though school ended the third week of June, I went in for an additional week to reorganize my classroom, and some shared art department space. I clean my room every year, but this year I also transformed a former art department storage space that had been used for other purposes, which were no longer needed in that location. This was my way to ensure a more organized start to next school year, and to make the space more functional to facilitate teaching and learning. Of course, the space will evolve over the course of the year to meet the needs of the students—as it does every year—but I am already looking forward to seeing how changing the space will change my teaching. I took some *in progress* photos, but regret that I didn't take the *before* shots, as I think that would have made the *after* seem much more dramatic in comparison. Robin S. Sharma's quote very accurately captures the state of my classroom and closets over the course of a few weeks; at the beginning, I wasn't sure where to start. As I worked, I took everything out of a number of closets and piled it on tables

and counters. When everything was out, and the shelves had been cleaned, I made decisions about where things should go, and I put them away. Chaos gave way to organization—best at the end.

What changes do you make at the end of one year, or at the start of another, to facilitate your teaching?

If you are not in a traditional school setting, or are on a different calendar, what types of transitions help you make improvements for the future? Did any of you attend The Artistry of Leadership or any of the Summer Workshops offered by NAEA? If so, what kinds of changes do you anticipate making based on those experiences?

One experience that might ignite change is the NAEA National Convention. This year, it is back in New York City, where I was born, and the city in which I attended my first National Convention. I look forward to returning “home” for this Convention and hope that you will join me there, as it is in our Eastern Region. Register early to save money, and plan your visit! Some anticipated highlights include: a discussion on the state of art education with Laura Chapman and Diane Ravitch, a keynote address by artist Jeff Koons, and the wonderful Artisans Gallery. Other highlights include regional and division awards ceremonies. Did you nominate an inspiring colleague for an award?

If you are a state leader (President or Elect), please identify your official delegates for Delegates Assembly, and make sure that Consent to Serve forms are sent to the NAEA office by November 30. (If you need the form, I will send it to you via e-mail).

If you are not actively involved in the art leadership in your state, perhaps this is the year to take on a new role. Service to your state organization can benefit you, as well as others in your state.

I look forward to hearing from you, and how you meet The Challenge of Change in your classrooms, museums, universities, community art sites, and in yourselves. ■

Reference

Sharma, R. (2010). *The leader who had no title: A modern fable on real success in business and in life*. New York, NY: Simon & Schuster, Inc.



June Krinsky-Rudder

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

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

E-mail: diwilkin@gmail.com

LEADERSHIP AWARENESS

Pacific Region state art education leaders gathered in Washington, DC, this past summer for NAEA's 2nd National Leadership Conference.

The intent of this conference is to support the effectiveness of experienced, new, and aspiring education leaders. State association leaders heard an inspiring keynote from Jane Chu, Chairperson of the National Endowment of the Arts, participated in some personal assessment activities of their leadership styles, and shared ideas and issues with fellow state leaders. These activities and the knowledge gained from them should help improve work productivity, teamwork, and communication not only within our region but also at the state association level.

The Arizona Art Education Association (AAEA) and the Washington Art Education Association (WAEA) provide highlights of this type of leadership in action in the Pacific Region. AAEA leaders have been putting their leadership skills to work since last March with support from their outgoing state leaders Michelle Lindsay, Devin Smith, and Pat Burdette. Tracy Perry, AAEA President, Jessica Soifer, AAEA President-Elect, and their board held a leadership retreat in the Hualapai Mountains in Eastern Arizona. As a board, they evaluated and



WAEA state leadership with plenty to smile about!

edited their job descriptions, reviewed and documented member responses to the AAEA Interest Survey given in May, recorded team goals in their planners, and built stronger relationships throughout the two days. The interest survey helped them understand the priorities and needs of their members and revealed that learning was one of the top priorities of members surveyed. To support continuing education and as well as members across the state, regional workshops were held in Southern, Eastern, and Central Arizona.

Washington Art Education Association (WAEA) has also been very busy since last spring. They have had four key happenings in their state thanks to their energetic association leadership:

- Their publication *Splatter* continues to enhance the membership experience by providing news, lessons, and articles.
- Regular monthly open-membership *Destination Meetings* are hosted throughout the state at various art venues. All meetings include a business component, professional development opportunity, and time to socialize and network with other educators.
- Their fall conference is organized around the idea of celebrating educators, museums reps, and teaching artists—in all capacities.
- Keynotes for their fall conference include **Teaching for Artistic Behavior** art educator, blogger, and writer, Ian Sands. And, on the opposite side of the philosophical spectrum, Juliette Aristides, a Seattle-based painter who is the founder and instructor of the **Classical Atelier** at the Gage Academy of Fine Art.

With fall in full swing, most of our Pacific Region leaders are hosting wonderful state art education conferences—below are some occurring in the Pacific Region. Also, consider attending your own state conference and/or one in a nearby state.

Arizona: Media Mosaics, November 10-12, 2016—Tucson

British Columbia: Intersections 2016, October 20-22, 2016—Victoria, BC, Canada

California: Art Inspired: Place, People, Professionalism

Northern Region: October 21-22, 2016—Santa Cruz

Southern Region: November 4-5, 2016—Palm Desert

Central Region: November 11-12, 2016—Fresno

Colorado: Restructuring the World through Art, November 3-6, 2016—Breckenridge

Idaho: Connect, Innovate, Rejuvenate, October 7-8, 2016—Coeur d'Alene

Nevada: Beyond the Classroom: Art Education for Social Awareness. October 10-14, 2016—Reno

Oregon: Community, October 14-15, 2016—Wilsonville

Washington: Artastic: Creativity is Core, October 14-16, 2016—Western Washington University, Bellingham

The NAEA National Leadership Conferences are held in even-numbered years, alternating with Regional Leadership Conferences, held in odd numbered years. Here are the upcoming summer leadership conferences for Pacific Region members:

2017 Pacific Region Leadership Conference—Southern California in late July

2018 NAEA National Leadership Conference—TBD

2019 Pacific Region Leadership Conference—Oregon ■



AAEA members at their 2016 Eastern Regional Workshop, "The Five Senses."



Cris Guenter

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

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

Ever wish that you weren't alone when you are advocating for your programs and/or supporting ethical treatment in educational settings?

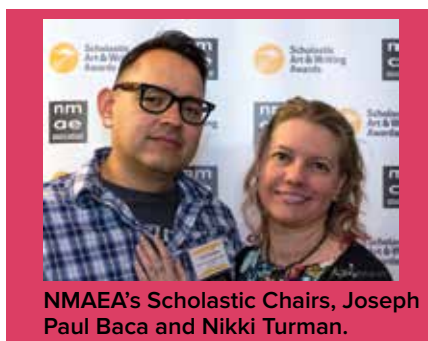
Well, you have the power of the entire NAEA organization just a couple clicks away. Work is well under way on this year's new Position Statements. Many ideas were generated during the Summer Leadership Summit, writing teams were formed, and conference calls are burning up the lines. This is one of the most important tasks performed by NAEA—providing its members with the power of a unified voice. Go to the NAEA website to find all the Position Statements to date. Use these to support your stance in a wide variety of settings and rest assured that you are never alone when you are a member of NAEA!

ARKANSAS NEWS

The Arkansas Art Educators met at Arkansas Arts Center for outgoing board members to pass the baton to incoming board members. One of the major goals is to plan a retreat for the purpose of restructuring the board and council. The Arkansas Department of Education, Arkansas Arts Council, and Arkansans for the Arts partnered together to provide 27 fine arts workshops around our state, 10 in visual arts. The workshops, hosted by 17 art organizations around the state, focused on bringing the schools and community arts organizations together to explore new ways to collaborate. Crystal Bridges Museum of American Art held an art educators retreat for AAE members. The 12-hour PD focused on merging the maker movement with choice-based learning in the art classroom. AAE members received 30 hours of PD at the Henderson State University Summer Intensive Studio Classes thanks to a generous grant from the Windgate Foundation.

NEW MEXICO NEWS

The New Mexico Art Education Association (NMAEA), in conjunction with the national Scholastic Art & Writing



NMAEA's Scholastic Chairs, Joseph Paul Baca and Nikki Turman.

Awards, was proud to present the third annual statewide New Mexico Scholastic Art Competition. NMAEA has locally partnered with the Public Education Department, the National Hispanic Cultural Center, the Indian Pueblo Cultural Center, and Warehouse 508 to exhibit and recognize the talents of NM top art students for the 2015-2016 school year. This awards program was established by NMAEA to bring recognition to the many talented middle school and high school students in New Mexico. NMAEA's Scholastic Chairs, Nikki Turman and Joseph Paul Baca, have worked hard to make this a viable program in our state. This year, we had 65 Gold Key winners named—proof that art education is alive and well in our state.

TEXAS NEWS

TAEA held our second leadership retreat at a dude ranch in Bandera. They had four presenters who spoke to, "Why lead?" and how one can get started as a leader. Four artmaking sessions were included along with hayrides, a Cowboy Breakfast, horseback riding, health workshops, swimming, and most importantly, fellowship. Visit TAEA.org

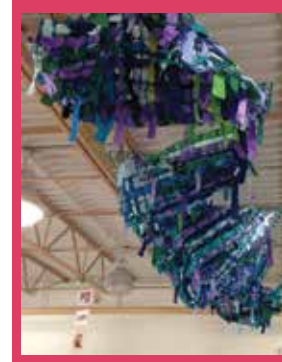
ILLINOIS NEWS

Fantastic news for the arts. In July 2016, the updated Illinois Arts Learning Standards was affirmed by the Joint Committee on Administrative Rules. This bipartisan committee voted unanimously to support the updated standards. These arts standards, not updated since 1997, reflect the needs of the students of Illinois. The updated standards focus on strengthening arts education through access, equity, and quality across the state. Three IAEA board members, (Anne

Becker, Josh Shearer, and Evan Plummer), served on the Illinois Arts Advisory Committee. This committee worked on and presented the comprehensive draft of the recommended standards to the State Board of Education, which approved their adoption in June 2016. To learn more, go to <http://illinoisartslearning.org>. The standards will go into effect starting with the 2018-2019 school year.

WISCONSIN NEWS

A grant from the Flora Family Foundation to the Handweavers Guild of America allowed them to provide funds to 13 art educators around Wisconsin for fabric arts projects at the start of the 2015-2016 school year. During the Wisconsin Art Educators Association (WAEA) conference, many of the art teachers shared their experiences and skills with their peers, who in turn led projects with their students. By the end, some 20,000 Wisconsin public school students had put their hands to such crafts as weaving on snow fence, felting, braiding, adding stitching to their drawings, and creating hand-carved stamps and using them to do African Adinkra printing on cloth. "We were very fortunate," former HGA Board President Suanne Pasquarella said of the grant, noting that the Flora Family Foundation does not accept unsolicited grant proposals. Instead, the foundation contacts and supports organizations worldwide with the goal of benefitting people through education, health, arts and culture, the environment, global security, civic engagement, and the advancement of women. In this case, both HGA and the foundation were interested in providing hands-on fiber art instruction in under-served communities. ■



Wisconsin weaving project hung from the classroom ceiling (see cover).



Cindy Todd

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

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

Many of you must be settled back into the school routine, some might be in a new position, and a few more of you may be starting new careers in an elementary art program.

I wish everyone a fulfilling and productive school year with your students. Challenge them, encourage them, and make the art room (or wherever you teach) a safe place to explore and take risks.

Early this past summer, a committee of elementary art educators reviewed and scored Convention proposals for our division. Many of the proposals look terrific and I am excited about the 2017 NAEA Convention in NYC. If you submitted a proposal, but it was not accepted, I encourage you to submit again next year. Many sessions are proposed and we cannot offer them all—so please keep trying! The Elementary Division will be offering several sessions again this year. We will have our Conversation with Colleagues where Division Director-Elect Jen Dahl and I will share news and opportunities from the national level, but more importantly, it will allow you to converse with colleagues on issues that are most pertinent to your teaching, school, or region.

The division will sponsor the 2016 National Elementary Art Educator of the Year Showcase. Join 2016's Elementary Art Educator Michelle Lemons as she shares her best practices, her classroom organization, and/or teaching philosophy. I am certain you will walk away from this session with wonderful ideas. We will again host three Carousels of Learning. A carousel is designed so that four or more presenters all share a single topic for about ten minutes and the audience rotates around the room to each presenter. It is sort of like speed dating, but for art learning. Attendance was so great

last year that we will probably ask just the presenters to rotate around the room or present at the front of the room. The topics were chosen from the last Convention's surveys, and the first carousel will focus on classroom management. Presenters will share strategies they have used to manage student behavior and deal with challenging situations. I hope to have representation from urban, suburban, and rural settings. The second carousel focuses on learning through technology. There are many great ways in which technology is being used successfully to support art learning and state and national standards. Some of the best will be shared in this session. Experienced educators, in the third carousel, will share how they use contemporary art in their instruction to promote learning in the art room. Contemporary art can be challenging to incorporate at the elementary level and presenters will show a variety of ways they have done just that. If you are interested in presenting at one of the three carousels, please e-mail me at tkvolley15@aol.com with the following information: 1) Full name, 2) School, 3) Location, 4) NAEA membership #, 5) Best e-mail at which to contact you, 6) Which carousel you would like to present at and what you would like to present, and 7) Number of years teaching.

The National Convention is also a time to honor outstanding elementary art educators from the four regions as well as a national art educator. I hope you nominated an outstanding art educator you know or may have met at a regional or national gathering. You can learn more at www.arteducators.org/awards. I always look forward to reading the nomination letters and resumes of such great art educator leaders. There are so many inspiring elementary art teachers out there—all we need is for you to recognize and nominate them.

Prior to writing this article, Jen Dahl and I were making plans to attend the Summer NAEA Board meeting and to attend the National Leadership Conference—The Artistry of Leadership—both in Washington, DC. We are excited to not only represent you, but to network with some of you and with many other art education leaders. We will get to see the finished NAEA headquarters, recharge our leadership batteries, and hopefully have a bit of fun as well. I will share more in the next NAEA News.

Change is a difficult, unpredictable, and unwieldy process, yet it is inevitable, especially in this dynamic, ever-changing world.

On a side note, I have also been chairing the NAEA 2017 NYC Convention Host State Committee. It has been exciting to help plan offsite workshops and tours along with overseeing hospitality duties. The Convention theme is The Challenge of Change. Change is a difficult, unpredictable, and unwieldy process, yet it is inevitable, especially in this dynamic, ever-changing world. 2017 marks the 70th anniversary of the National Art Education Association. With this milestone anniversary in sight, the 2017 NAEA National Convention seeks to reflect upon our rich history and look to the future to identify the many challenges ahead for the field of art education. I hope to see you there! ■

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



Thomas Knab

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

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

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

Guest Columnist: Jeffrey L. Broome, Assistant Professor of Art Education, Florida State University. E-mail: jbroome@fsu.edu

A TIME TO CARE

The change of seasons has often served as inspiration to artists of all kinds, and the transition to fall is no different.

A diverse array of poets, musicians, and painters—from Carl Sandburg, Robert Frost, Edvard Munch, and Sylvia Plath to Green Day, the Cure, and Kendrick Lamar—have all used autumn as a metaphorical opportunity for reflection, often with a sense of melancholy related to visible changes in nature and the coming chill to the air. Although higher educators' attention inevitably turns to new students and courses in the fall, we may also be similarly inclined to reflect on the passing of summer events, schedules, and news. This summer was particularly tumultuous. At every turn we were hit with news of one disturbing event after another from Baton Rouge, Orlando, Minneapolis, Dallas, France, and elsewhere. Like so many others, I was deeply distressed by these events and once again left wondering what role art educators could play in establishing foundations for a more caring and safer society.

The events of the summer continually spurred me to ponder how higher educators and art education can help contribute, even in minor ways, to socially reconstructive efforts.

Less than two years ago, I was asked to write a guest column for *NAEA News* in response to a school shooting that occurred at the University where I work. At that time, I shared my personal reaction to this tragic event and lamented the growing frequency of reports related to school violence, vitriolic outbursts, and bullying that seemingly inundate our schools and society. In reaction to these occurrences, I called for a renewed focus on models of instruction that allow for greater oppor-

tunities to foster social and emotional learning for students. I noted that we—higher educators—have the opportunity to positively influence the decisions of future art teachers, and urged those who share my concerns to consider the use of collaborative group experiences, and thematic instruction related to such humanizing themes as compassion, empathy, and respect for diversity. While I was not naïve enough to think that such approaches (or merely writing a column about such approaches) would provide a cure for all that troubles society, I felt personally disheartened by the events of this summer that were already disturbing for us all.

In this column, I share only my own simple musings on the importance of taking the time—during both tragic events and our daily lives—to foster caring relationships with one another. Obviously this is not a new observation and one that many may describe as overly idealistic; nonetheless, the events of the summer continually spurred me to ponder how higher educators and art education can help contribute, even in minor ways, to socially reconstructive efforts.

While there are no simple answers, I continue to draw personal inspiration from the work of Nel Noddings (1988, 2005) and her criticism of the academic turn in pedagogy that began during the latter half of the 20th century. This turn was characterized by a notable shift in education

away from moral aims and toward the instruction of basic skills that were often assessed through the use of high stakes standardized testing measures. Noddings has consistently responded by calling for a renewed emphasis on moral education through the use of new alternative teaching strategies that center on cultivating an ethic of caring. Among her suggested approaches for supporting social and emotional learning include (a) the provision of opportunities for true dialogue in

which participants authentically listen to one another's views without steadfast predetermined responses, (b) the consistent modeling of caring behaviors in our daily interactions, and (c) the promotion of collaborative work that allows students to share responsibility, opinions, and caring for one another. These strategies can be easily incorporated into the practices of higher educators, and selected artworks can serve as natural vehicles for exploring themes related to social and emotional learning.

Whether it be on a personal, psychological, or emotional level, the disturbing events of the summer impact us all. Higher educators are not immune to the effects of such tragedies, and it may lead some to conclude that these events are beyond the scope of our influence. However, it is just as logical to conclude that making efforts toward some sort of change—whether it be in our curricular approaches or our interactions with others—is necessary, or we are sure to accomplish nothing. I make dispositional errors in judgment as we all do; I regret those instances and use them as reminders to act in a caring manner at work, when considering and expressing opposing viewpoints in academic contexts, online, and in daily life. In short, I advocate for us all—myself included—to take just a little extra time to cultivate caring relationships with one another, hoping in some small way to contribute to positive societal change. And just as the change in seasons has provided many artists with allegorical opportunities for melancholic reflection, nature's seasonal cycle can similarly serve as a catalyst to look forward to renewal, rebirth, and possibly hope. ■

References

- Noddings, N. (1988). An ethic of caring and its implications for instructional arrangements. *American Journal of Education*, 96(2), 215-230.
Noddings, N. (2005). *The challenge to care in schools: An alternative approach to education* (2nd ed.). New York, NY: Teachers College Press.



Sara Wilson McKay

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

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

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

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

Middle Level Division



PROCRASTINATION...

It doesn't matter how accomplished or organized you are, we all put things off and it can wreak havoc in our lives. Putting off classroom work that's no fun, like refilling the glue bottles or tackling that file cabinet you've neglected for a couple years lingers in the back of your brain and drains your energy. Perhaps you've been procrastinating bigger projects at home or worse yet, procrastinating taking care of yourself or renewing your own practice.

Maybe you've even procrastinated attending the world's largest art education Convention? Maybe you've been waiting for the right time in your life to take the plunge? Well, there's no better place or time to engage in your own meaningful professional growth than the 2017 NAEA

National Convention coming to New York City, March 2-4, 2017.

THE CHALLENGE OF CHANGE

The Convention theme is The Challenge of Change, practically urging you to purge yourself from Convention attendance procrastination and get online now for early bird registration.

In addition to a whole host of amazing workshops, events, and keynote speakers like Jeff Koons, David Driskell, and a conversation with Diane Ravitch and Laura Chapman, the Middle Level Division will be sponsoring several sessions that are sure to reignite your passion.

NEW THIS YEAR FOR PROCRASTINATING WOULD-BE PRESENTERS!

If you have always thought about writing a proposal to become a presenter at

the Convention but missed the May deadline, this year, the Middle Level division has got your back! Middle Level Medley 3: Lesson Plan Extravaganza is still accepting middle level division members to join in on the fun.

In exchange for sharing your amazing lesson(s) with colleagues from all over the world, we will e-mail you a letter of support for your principal or supervisor, virtually sealing the deal on permission for release time from school to become a part of this historic Convention. All you need to do is e-mail me at Septemberbuys@yahoo.com or message me on our Facebook page, www.facebook.com/NAEAMiddleLevelDivision to get the details on how to become involved. Imagine, presenting at a National Convention in an easy, no stress format. Don't procrastinate on this one! It's going to be epic! ■

MIDDLE LEVEL DIVISION SPONSORED SESSIONS

MIDDLE LEVEL CONVERSATIONS WITH COLLEAGUES

Make the most of your NAEA Membership! Connect with Middle Level Division Colleagues to discuss best practices, awards, NAEA leadership opportunities, presentations, NJAHS, National Visual Arts Standards, Assessment, and more!

NAEA MIDDLE LEVEL AWARDEE SHOWCASE

Come see what nationally recognized middle level teachers from around the country are doing to make their art programs vibrant.

NAEA MIDDLE LEVEL MEDLEY I: BRINGING ABOUT CHANGE

Master teachers share how they set art in the core of the middle school curriculum and incorporate Common Core Standards from other content areas, have overcome hurdles in their system, and have advocated for their students and art program.

NAEA MIDDLE LEVEL MEDLEY II: BEST PRACTICES

Master teachers share how they engage students through choice based instruction, collaborative projects, learning management systems, and other teaching methodologies that help students find success.

NAEA MIDDLE LEVEL MEDLEY III: LESSON PLAN EXTRAVAGANZA

Master middle level teachers share and swap their very best engaging middle level lessons. Come prepared to share and savor some awesome ideas. Walk away with ideas you can use when you return to school!

NAEA MIDDLE LEVEL MEDLEY IV: CURRICULUM MATTERS

Master teachers share how to make the most of your NAEA membership to help shape your curriculum and align it with the National Visual Art Standards, build strong formative assessments, gain strategies to build a local professional learning community, and learn how to conduct research in your classroom to inform your practice. For anyone interested in refreshing his or her grades 5-9 curriculum.

PROMOTING STUDENT LEADERSHIP THROUGH NAHS AND NJAHS (CO-SPONSORED WITH THE SECONDARY DIVISION)

This workshop will showcase how NAHS and NJAHS chapters create an environment that fosters dynamic student leadership. See how having a chapter will help connect your art department to the school and community through a variety of activities including community service.

CELEBRATING LEADERSHIP (CO-SPONSORED WITH ALL DIVISIONS)

Join your colleagues to honor Art Education leaders from across the country and hear what motivated them to become involved in NAEA. National and Regional Art Educators honorees from across all NAEA Divisions will be recognized.

Register Online Now!
www.arteducators.org/convention



September Buys

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

NAEA/AAMD IMPACT OF ART MUSEUM PROGRAMS ON STUDENTS RESEARCH INITIATIVE—UPDATE

Over the last two years, NAEA and Association of Art Museum Directors (AAMD), along with professional research firm Randi Korn & Associates (RK&A), have been working diligently on the preparations for a nation-wide study on the impact of single-visit museum fieldtrips on grades K-12. This study is supported by a National Leadership Grant awarded by the Institute of Museum and Library Sciences with additional support from the Samuel H. Kress Foundation.

During both the planning year and the first implementation year, the Core Team have met on a regular basis to hire a project manager, complete a full literature review, survey the field, select study sites, create and hone research instruments, pilot those instruments, and meet with advisors.

The members of the Core Team are: **Deborah Reeve** (Executive Director, NAEA); **Emily Holtrop** (Research Initiative Project Director; NAEA Museum Division Director; Director of Learning and Interpretation, Cincinnati Art Museum); **Randi Korn** (Founding Director, RK&A); **Stephanie Downey** (Managing Director, RK&A); **Amanda Krantz** (Senior Research Associate, RK&A); **Missy Higgins-Linder** (Research Initiative Project Manager); **Andy Finch** (Director

of Policy, AAMD); **Barbara Bassett** (Curator of Education, School & Teacher Programs, Philadelphia Museum of Art); **Michelle Grohe** (NAEA Museum Division Director-Elect; Assistant Curator of Education & School Programs, Isabella Stewart Gardner Museum); **Wendy Wolf** (Deputy Director for Learning & Visitor Experience, Vizcaya Museum & Gardens); and **Jennifer Czajkowski** (Vice President for Learning & Interpretation, Detroit Institute of Arts).

As we work toward year 2, the formal study year, we are very happy to announce the six museums selected for the study:

Norman Rockwell Museum—Stockbridge, MA; **Walters Art Museum**—Baltimore, MD; **Orlando Museum of Art**—Orlando, FL; **Columbus Museum of Art**—Columbus, OH; **Museum of Fine Arts, Houston**—Houston, TX; **Hammer Museum**—Los Angeles, CA.

These museums were selected based on data from the field-wide survey that was conducted among art museums in 2015 by RK&A with assistance from AAMD and NAEA. Criteria were used to select the final sample.

As many of you know, the research will explore how single-visits affect students' skills and capacities across five inter-related areas: critical thinking, creative thinking, affective/sensorial response, human connections/empathy, and academic connections. These five areas were selected based on previous research, input from museum educators, advisors, and theoretical writings.

The study will include a control group and two treatment groups. One treatment group will have an in-museum experience and the other treatment group will have an in-classroom experience. The control group will not have experienced a single-visit to an art museum or an in-classroom art lesson. The students in three groups will be analyzed to determine whether there are experiential differences among them.

On June 18, 2016, the Core Team met with our team of advisors to review our progress to date and to analyze and refine



Emily Holtrop and Michelle Grohe enjoy a break in #NAEAMusEd17 at the Guggenheim. Photo by Michelle Grohe.

the study instruments for year 2 of the study. This was a very productive meeting at NAEA headquarters and we all came away from the meeting invigorated and ready for the study year. The members of our advisory group include: **Angela Fischer** (Omaha Public Schools Art Supervisor); **George Hein** (author and leading expert in museum education); **Jennifer Novak-Leonard** (Research Manager at the University of Chicago); **Danielle Rice** (Program Director, Museum Leadership, Drexel's Westphal College of Media Arts & Design); **Sree Sreenivasan** (Former Chief Digital Officer at the Metropolitan Museum of Art and tech journalist).

This fall, we are working with school districts in each of the site museums' communities to seek permission to conduct the study. Our goal is to conduct the study in the winter and spring of 2017.

Stay up to date on the study, follow #ArtMuseumImpact

#NAEAMUSED17 PRECONFERENCE

New to Preconference? It's an incredible day for art museum educators to gather and speak candidly about our work and issues impacting the field. Director-Elect Michelle Grohe is working hard with New York colleagues to organize a great day addressing issues of social justice in art museum education. Be sure to check our web page, www.arteducators.org/community/articles/79-museum-education-division and follow us on Twitter @NAEAMusEd for program details. Mark March 1, 2017, on your calendar now and remember to register early—the Preconference sold out **fast** last year! Questions? E-mail Michelle at mgrohe@isgm.org. We hope to see you there. ■



NAEA/AAMD Impact of Art Museum Programs on Students Research Initiative Advisor Meeting. Photo by Michelle Grohe.



Emily Holtrop

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

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

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

Now that the semester is well underway, and you are beginning to feel that classes are under control and manageable (hopefully), what are you planning to add to your plate this semester?

What informal classes and events outside of the art and education worlds have you been wanting to try? There really is no time like the present, meaning college years, to try something new. Take that beginner's level exercise class on campus that has always intrigued you, show up for a local astronomy club meeting while you still have late nights in your schedule. Maybe you have been feeling a strong urge to participate in more civic events, in order to show your support of specific causes, or actively work to help create change. Attending a city council meeting, assisting in a cleanup effort, and showing up to events at your campus or neighborhood center are all excellent ways to start those efforts. As active adult members of your communities, you have several advantages to the work you can do outside of your college life. There are countless opportunities to get to know the systems of your community, as well as learn new skills, develop interests, and align efforts with your personal causes. Another great reason to join in new activities—multiple studies have shown that civic engagement, learning new skills, and trying new things improves brain connectivity, and keeps you mentally limber (Benham, 2016; Trafton, 2013). It's a win-win!

The longer-range goal on stretching yourself mentally, civically, and socially is the experiential pay off that will come to you when you begin your career. When you think about a college student's life, relationships can naturally form within homogeneous groups. Your classmates are easy friends to make, with similar class schedules, assignments, and artistic interests and tendencies. College is a

rare time in which you will interact most with like-minded individuals with similar career trajectories. It's a wonderful time in which your affiliations will inspire, motivate, and generate growth—so naturally—for all involved. When you leave college, however, having the skills to create similar synergies with people from different educational backgrounds and with different agendas will be necessary. You'll want to work toward common goals with leaders in various fields, and you undoubtedly will benefit from cooperation with multiple organizations. To be a natural at collaboration in the future, why not try to expand your interactions and broaden your understandings of different partnership efforts now? At the very least, such work may fuel your creative pursuits in studio work!

A final argument for reaching beyond the art education world to glean knowledge and passion for our larger community is what you can bring back to our field. There are so many ways in which you can relate and apply from less-than-directly related fields to the benefit of the work we do. Have you seen a particularly well-organized student discussion on local issues? How could something similar work in a museum? Did you witness a positive change in a local community that needs to be emulated and shared? How can members of our field accomplish similar work? Have you felt personal inspiration to create work in response? Can you outline that process and share with colleagues and classmates? As advocates for cultural artforms and efforts in our local, national, and international communities, we can own and work with many of the conversations on what is happening in these times, and put those efforts toward positive change. There is a place and a use for this work, and art educators are among the most compassionate and enthusiastic agents of positive change. Share your experiences through your own creations, presentations, stories, papers, and dialogues. Generate what

is important to you within—and to the benefit of—our field. You have multiple opportunities and avenues to bring your passions to your fellow students.

To be a natural at collaboration in the future, why not try to expand your interactions and broaden your understandings of different partnership efforts now?

This month, please consider applying to present at the NAEA National Convention in March, as a part of the Student Roundtables. Proposals are due in November, and are an excellent way to present in a smaller format, with less pressure from an audience of "old pros" but rather your contemporaries from across the country. The Preservice Division would undoubtedly benefit from hearing what has been moving and stirring you lately, and you might even spark someone else's passion. ■

References

- Benham, B. (2016, April 15). *Study: Civic engagement may stave off brain atrophy, improve memory*. Retrieved from www.jhsph.edu/news/news-releases/2015/study-civic-engagement-may-stave-off-brain-atrophy-improve-memory.html. Baltimore, MD: Johns Hopkins Bloomberg School of Public Health.
- Trafton, A. (2013, December 9). *Brain balances learning new skills, retaining old skills*. Retrieved from <http://mcgovern.mit.edu/news/news/mcgovern-study-shows-how-the-brain-balances-learning-new-skills-retaining-old-skills>. Cambridge, MA: McGovern Institute for Brain Research at MIT.



Amanda Barbee

Graduate Assistant and Doctoral Student, Virginia Commonwealth University, Department of Art Education, 1517 W. Laburnum Ave., Richmond, VA 23227. E-mail: aebarbee.naea@gmail.com
Elect: Jessica Burton, 1635 N. Mohawk, Chicago, IL 60614. E-mail: jbarton.naea@gmail.com
Regional Directors: Eastern Region: Barry Morang, Jr. E-mail: bwmorang@gmail.com

The school year should be in full swing by now. The leaves are changing or have changed and the weather has most likely turned chilly.

However, as I write this article in July, the temperature has been about 90 degrees, hot and humid with not much relief in sight. This has been an exciting month. Currently, I am attending and presenting at the Connecticut Summer Arts Institute at Fairfield University. A cadre of visual art and music teachers are working individually and collaboratively with the National Core Arts Standards to design and align curriculum. During the four-day forum the participants, all from diverse districts, levels, and situations, are creating useful and useable tasks to bring back to their schools. The work has cultivated lively, rich dialogue focused on connections between curriculum, instruction, assessment, and the Standards. I am enjoying seeing the variety of approaches the participants are taking as they develop their curriculum tasks.

I want my students to change from asking themselves questions such as, "What if I fail?"... to making statements that express how excited they are about trying new things and learning from the challenges.

The week after the institute, I am headed to Washington, DC, for the NAEA Board of Directors Meeting. I am thrilled to be spending time with the other Board members and NAEA staff, and to be able to meet at the NAEA headquarters in Alexandria. Working with the Board is an incredibly positive, energizing, and inspiring learning experience. I am always in awe of the valuable conversations and important work that happens within just a couple of days. After that Board meeting ends, I am looking forward to staying in Washington for The Artistry of Leadership, the National Leadership Conference. I am excited to hear the opening keynote speaker, Jane Chu, Chairman of

the National Endowment for the Arts, and to work with arts leaders from throughout the country. In my next article, I will have pictures and more information about these events. I am hoping that some of you are attending the Leadership Conference and that I will have seen you there.

At the beginning of July, I had the opportunity to go to NYC and see the Degas exhibit, *A Strange New Beauty*, at the Modern Museum of Art, which featured Degas's monotypes. After learning the techniques and skills of this fairly new art form, Degas became captivated by the possibilities of the medium, and through risk taking and experimentation, expanded his approach, ultimately leading his work to become less about the product and more about process and innovation. This concept truly resonates with me as I think about the upcoming school year and how to adapt my instructional methods to our new block schedule and new space. I want my students to change from asking themselves questions such as, "What if I fail?" or "What if I make a fool of myself?" to making statements that express how excited they are about trying new things and learning from the challenges. "The creative process is not like a situation where you get struck by a single lightning bolt. You have ongoing discoveries, and there are ongoing creative revelations. Yes, it's really helpful to be marching toward a specific destination,

but, along the way, you must allow yourself room for your ideas to blossom, take root, and grow." —*Carlton Cuse*

Spending the day in the city made me think about the upcoming NAEA Convention next March. National Conventions are always fantastic, and last spring in Chicago was no different, but there is nothing like a New York City NAEA Convention. The energy and excitement of the surroundings combined with the resources and the

opportunities offered by workshops and speakers are unbelievable. There will be some terrific Secondary level workshops to look forward to. The 2017 National Convention will be NAEA's 70th anniversary and with the theme *The Challenge of Change* it promises to be incredible. Make sure to mark your calendar and submit your request for professional days for March 2-4, 2017. Better yet, add in March 1 and participate in all of the preconference workshops.

During the fall I hope you have been able to take advantage of the professional learning experiences that your state association conferences offer. In many areas they are the best and largest visual arts focused PD opportunities available. Conferences not only give you the chance to acquire new knowledge through attending workshops, but also through networking and connecting with colleagues. Strengthening your practice ultimately results in strengthening your students' learning.

From November 17-19, 2017, the NAHS Creative Industries Studio will take place in Washington, DC. This two and a half day hands-on creative arts learning experience is designed for high school students and their art teachers. If you don't already have a National Art Honor Society chapter at your school and would like to start one, you can find all the information you need on the NAEA website under the Community tab. I plan on establishing a chapter this fall. ■



Participants at the Connecticut Summer Arts Institute.



Andrea Haas

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

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

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

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

Supervision and Administration

Division

List Serve:
Supervision@artedlists.org

E-mail:
NAEASupers@gmail.com

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

Do you ever have those rapid fire sparks of thought go through your brain? You know, the ones that make these random connections that lead you down a path of thinking to a new idea?

That happened to me recently, leading me to a new thought that is applicable to what we do each day as supervisors and administrators. Please follow along...

Random Thought 1. As we elect a new national leader what do I appreciate most about President Obama's tenure? Every Student Succeeds Act (ESSA) comes to mind. It replaces No Child Left Behind Act, or what was jokingly referred to as No Teacher Left Standing Act. ESSA uses the term *well-rounded education* in place of *core academic subjects*:

Well-rounded education—The term well-rounded education means courses, activities, and programming in subjects such as English, arts, and any other subject, with the purpose of providing all students access to an enriched curriculum and educational experience.

String of Random Thoughts. Wonder what we will call ESSA, in regard to teachers? Every Teacher Succeeds Act? How can we support teacher's success? How can we support teachers being well rounded? When I was teaching, did I feel well rounded? Yes, but do I feel well rounded now? Hmm... actually yes, I think so—why?

Random Thought 2. School for Art Leaders: Wow! An intense week of learning and growth in being a leader in the arts. And, I gained a new practice for my own health called mindfulness.

Random Thought 3. Craft in America: Incredible! Four days spent in an idyllic location being immersed in learning about and making craft. I forged two copper spoons! Something I will probably never have a chance to do again. **Way** outside my comfort zone. And, I got back in touch with my inner self by living in a sparse, unplugged environment.

Random Thought 4. Retreat with colleagues: Three colleagues from other departments and myself spent a week away from work to focus on how to bring attention and authenticity to community service learning, a topic we are all passionate about. And, I took time to be present with my friends and to discuss life, not work.

Random Thought 5. Writing a complete lesson plan: I needed a complete, full blown lesson plan for an in-service. So I sat down and wrote it... three luxurious hours later I had a great plan. And, I realized the value, joy, and refreshment of **not** multi-tasking.

Random Thought 6. Designed my new cubicle: Downsizing my office, I purged (a lot) and really evaluated what I needed in my new space. I've set up a section of my desk as a mini studio in the hopes that I will take a few minutes each day to create in an office journal. And, I have found that I accomplish more after giving myself these few minutes.

Random Thought 7. Built a bookcase: Do you know how hard it is to find an affordable, solid, wood bookcase? My husband and I built and finished one for my grandson. And I appreciated the time spent on hard labor (sanding), the feeling of accomplishment we shared, and Luke's excitement as he filled it with books.

Brain explosion: We read a book at the School for Art Leaders that discussed the need to find value in all domains (work, community, home, and self). It is not about balancing competing parts, but rather merging them while doing what

How can we support teacher's success? How can we support teachers being well rounded? When I was teaching, did I feel well rounded?

you find valuable. I had just spent the last year and a half feeding myself as a leader, artist, team member, teacher, wife, and mamaw. But not separately. Most of these experiences crossed the lines and simply fed me as a person, because I am all of those things in one.

So... how do we enact our own Every Teacher Succeeds Act? We support them through teacher professional development; holding studio time and hosting teacher art exhibits; and by expressing kind words and understanding. We encourage them to have a personal life outside of school, take time to listen to themselves, take time to create, have professional conversations, and to better themselves as teachers of Art. We share resources, such as NAEA, so they can be lifelong learners. We support them by providing access to an enriched curriculum and educational experience so they can be well-rounded.

Here's to Every Teacher Succeeds Act, a forerunner for Every Student Succeeds Act! And here's to Random Thoughts that lead you down new thought paths.

Looking forward to seeing everyone at the Supervisors Summit preconference in NYC! Register online at NAEA! ■



Cheryl Maney

Pre-K Visual Arts and Dance Curriculum Specialist, Charlotte Mecklenburg Schools, Arts Education, Charlotte, NC.
Tel: 980-343-0620. E-mail: cheryl.maney@cms.k12.nc.us

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

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

Issues Group Art Education Technology (AET)

www.artedtech.org

Twitter: @aetnaea

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

Guest Columnist: Dr. Sherry Mayo, Westchester Community College, shares how the Center for the Digital Arts is teaching students STEAM skills through a variety of courses. E-mail: sherry.mayo@sunywcc.edu

ARTS TECHNOLOGY YOUTH PROGRAM

The Center for the Digital Arts at Westchester Community College in Peekskill, New York has offered a summer youth program for students 7-17 years old since 2004. The Center is located in an area of New York without the digital resources the Center provides. Because the study of media arts draws heavily on the existing interests of youth, new media education can potentially enhance the connection between school and out-of-school learning and act as a tool for active learning (Peppler, 2010). Since 2004, the Center has grown from a few software courses to twelve courses developed in accordance with a STEAM (Science, Technology, Engineering, Arts, Mathematics) curricula framework. In the past two years, enrollment has doubled, with 198 students enrolled this summer.

The program has transformed into a STEAM curriculum and focuses on engaging youth in problem-solving for a sustainable future. This program is where art and science hybridize and are supported by technology to provide students with 21st-century literacies and skills. Some students will hone their observational skills while painting and drawing with lenses in BioArt; others will learn how to code and control robots; while others will learn how to create games. These courses are designed to spark students' imagination and cultivate

critical thinking skills. Students have the opportunity to work collaboratively, express themselves, and innovate; combining manual and digital skills to actualize a take-away portfolio project.

These courses prepare students for the college environment, exposing them to industry standard equipment found in the work place. One of our greatest accomplishments is students deciding to enter our college program from the youth program. Year after year, many students enroll at the Center to gain more experience in digital media. Parents want STEM skills in addition to art and design education and so STEAM is the perfect model for this arts technology integrated program. Below are brief descriptions of the courses we offer:

Coding for kids (ages 7-11) uses SCRATCH to teach programming skills by creating a character that students program. Students create stories about sustainability using the programmable characters. Students need to be able to write commands in the right sequence in order to communicate their instructions to others who use the interactive story.

In Stop-Animation Dioramas of Artificial Life, students imagine and research artificial life and futuristic worlds using Google Earth. They construct dioramas with traditional materials and animate it frame-by-frame to create a stop-action animation. Students produce their own stories within these otherworldly vistas combining digital and manual skills.

In digital painting and drawing, students work with stylus and tablets to create texture maps for 3-D objects and microscopes to observe bugs, slides, and other samples to digitize. Students composite their drawings, digital photographs, etc. to create new digital paintings of their cosmic vistas while working with a master painter.

In interactive 2-D animation in architectural design, students design abodes for human beings in 2050. Architects of the future examines the challenges in today's eco-systems and extrapolate those issues into future designs, while learning Flash scripting and design tools. Students will output a 2-D animated walk-through of their design to show how it will be inhabited and how those inhabitants will behave.

Game Design enables students to build interactive games in either Torque 2-D or Unity. Game design requires the technical ability of a computer programmer and the creativity of an artist and is the perfect STEAM project. Students work with a multimedia designer to develop characters, backgrounds, levels, P.O.V., goals, and interactivity.

3-D Animation introduces the fundamentals of 3-D character design and animation. Each student learns the mechanics of the 3-D software environment Maya and produces a moving character of their own investigation. In addition, the Center has a Maker Space, which allows students to do 3-D scanning and printing of their 3-D character in addition to an animated film.

These are some of the courses our program offers to children and teens taught by artists and designers. As Kylie Peppler (2010) talked about in her own research experiences, the multimodal skills acquired through digital artmaking are extremely valuable and not accessible enough in arts education. The Center has always offered arts technology integrated courses, but instead of focusing on just software training, the curriculum has evolved into broader topics of storytelling, personal expression, problem solving, sustainability, scientific topics, and more. ■

Reference

Peppler, K. (2010). Media arts: Arts education for a digital age. *Teachers College Record*, 112(8), 2118-2153.



Center for the Digital Arts youth program participant.

Ryan Patton

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

Christine Liao

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



Issues Group Community Arts Caucus (CAC)

JUST WHAT IS COMMUNITY ARTS?

As a K-12 teacher, I spent years swimming in community arts before I actually heard the term. It wasn't until well into my second decade of teaching that I realized I had already integrated community arts into my teaching. Community arts wasn't something *other*—which I saw as legitimate only when practiced in large urban areas or by artist and community groups, not in suburban classrooms. Like many of you, I teach in mid-sized cities. Fortunately, the cities in which I taught and teach, K-12 in Olympia, WA, and higher education in Missoula, MT, boast 20-year community arts traditions in which I could actively participate with my students. Lincoln Options Elementary School holds annual Harvest Festival and Earth Day celebrations, which brings members of the community to the school to lead arts, science, and community building activities. The city hosts an annual Procession of the Species, which is a community parade celebrating wild-life and habitat. I integrated this event into the curriculum with my high school students. Currently, my students and I participate in the annual Day of the Dead parade.

For these events I bring costume design, puppetry, and printmaking into the classroom. Students create pieces and take them into the streets for the parade. As a teacher committed to contextualized arts instruction, I developed corresponding units for these community-based events. For the Procession of the Species, we explored the history of parades, protests, and the link between environmental education and arts activism. For Missoula's Day of the Dead parade, we explored the problematic issue of celebrating a Mexican and Mexican-American holiday in a community that is predominantly white. I assign readings from *The Day of the Dead in the USA* by Regina Marchi and have students discuss whether participating is appropriate or simply cultural appropriation. We also look at ritual and rites of passage in secular culture, and theorize why appropriation takes place. The units are rich and culminate in more questions instead of answers, and take us out of the classroom and into the street.

As we enter autumn and a new academ-

ic year, I invite you to identify community arts activities in your classroom. Do you hold discussions and seminars about events in your community? Do you and your students create visual maps representing complex social problems in the community? Do you take your students to participate in community parades and events? Public educators are asked to do so much already—identifying what you already do is validating and to be celebrated.

How does the CAC help our members enrich their knowledge and skills with community arts? We are currently busy organizing our tour at the National Convention in New York coming right up in March. We are thankful for Community Arts Caucus Communication Liaisons Marit Dewhurst and Dianne Sanchez Shumway for taking the lead on the planning of this event. This year we will travel to Brooklyn to visit the Center for Urban Pedagogy (CUP) and The Laundromat Project. CUP is a nonprofit organization that uses the power of design and art to create meaningful civic engagement. They collaborate with designers, educators, advocates, students, and communities to make educational tools that demystify complex policy and planning issues. Find out more about CUP by visiting <http://welcometocup.org>. The Laundromat Project amplifies the creativity that already exists within communities by using arts and culture to build community networks, solve problems, and enhance the sense of ownership in the places they live, work, and grow. It is nonprofit arts organization that achieves their mission of using arts and culture to build community through socially relevant art in New York City's laundromats and other community spaces not traditionally utilized for arts programming. Learn more about The Laundromat Project by visiting <http://laundromatproject.org>. If these vibrant community resources are interesting to you, consider joining us on the tour. You can sign up for the tour when you register for the Convention. Be on the lookout for registration materials this autumn.

Are you interested in incorporating community arts into your teaching? Visit our website for more information



Center for Urban Pedagogy (CUP) workshop on affordable housing. Photo by David Powell.



The Laundromat Project's Field Day, 2015.

on what we are and what we do: www.communityartscaucus.org. Also, please consider joining our caucus interest group; login to your account on the National Art Education Association webpage. Then click "Join an NAEA Issues Group," on the right side of the table. Pay the \$15.00 membership fee, which grants membership for one year. Fees support our annual Community Arts Travel Award, which supports educators and activists to attend the National Convention by granting \$300.00 (you can apply for this award—see our website for details!). Membership fees also provide donations to our Convention field trip tour organizations, and allow us to build capacity within our caucus by developing vital resources for outreach such as our new website, future newsletters, and forthcoming CAC publications. Lastly, consider joining our Facebook page. Numerous members post incredible events such as teaching institutes, exhibitions, fellowships, and more. ■

Andres Hernandez

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

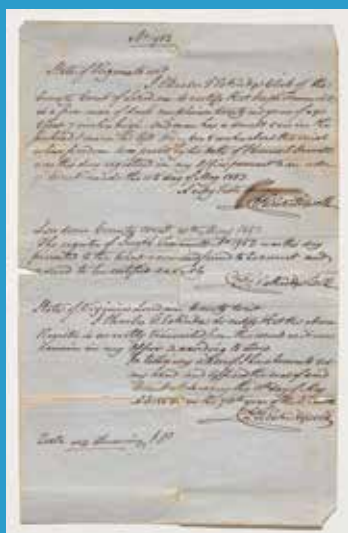
Jennifer Combe

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

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

SACRED GROUNDS: THE IMPORTANCE OF THE OPENING OF THE SMITHSONIAN NATIONAL AFRICAN AMERICAN MUSEUM IN WASHINGTON, DC, AND ITS IMPLICATIONS FOR ART EDUCATION

These two seemingly unrelated images are all at once haunting and intriguing while revealing a question for the ages regarding the way in which we organize for social change centered on the cause for human rights and human dignity. These two images, along with countless other artifacts of slavery and inequality, are inscribed into the American consciousness within a well-entrenched material culture of which we possess little understanding and seldom encounter.



Loudoun County Court Certificate of Freedom for Joseph Trummell.



Tin box handmade by Joseph Trummell to hold freedom papers.

Ira Berlin (2006), in writing about slavery and public history, contends that we are in need of a new education that enables understanding of chattel and bondage and its many legacies.¹ Consider, for example this first image, Loudoun County Virginia Courthouse registration papers of a freedman in 1852, which bears a seal of power and authority.² If given the opportunity to engage with primary resource material, Socratic approaches enabling visual art students to formulate inquiry questions while confronting the stagnant framework of societal inequality may truly be possible within the framework of art education curriculum design.

I offer an example here. Prior to this fall's opening of the Smithsonian's National Museum of African American History and Culture (NMAAHC),³ I had been reliant upon the collections of research institutions like the Virginia State Public Library to find primary source material capable of providing such unique opportunities to learn. Virginia State Public Library's extensive primary document holdings include written letters between the enslaved and free, household inventories that list Blacks as dehumanized objects, and court sanctioned Freedman papers. As I waited for 2 hours—with archival gloves—for access to these archival materials, I realized I would finally have the names of my ancestors' owners. Engagement with these artifacts made me want to make the narratives regarding their resilience and triumph available to my preservice teachers. It is only in facing the truths of the slave trade that we can create the necessary space that nurtures notions of freedom unencumbered by aesthetic negation systems. The notion of *Sankofa* comes to mind, as this Ghanaian concept teaches that we cannot go forward without understanding the past.

Consider, for example, the particular Freedman papers for Joseph Trummell. His existence is predicated upon his legal free status through description of his physical body. He is 21 years old, his skin color description is notated in exacting tonal quality and punctuated by the delineation of the presence or non-presence

of an owner's property mark on his body. The perimeters of his contrived social mobility in his time appear to be determined by his re-designation from property to emancipated status. Our national amnesia regarding the earliest form of visual education, one that determined the life and death of people of color, obscures what might have been the earliest nationalistic teaching of material culture, the earliest form of an educational process centered on the visual in America.

The second image is a tin box hand-made and carried by Trummell. It was created in America circa 1852. The container's principle material reflects the centrality of the paper as a marker of his emancipatory status. The box has been fashioned with a sliding cover that enables quick access. The overlapping metal hinging guiding the lid ensures that weather cannot affect the temporality of the ink and paper. It consigns the paradox in both its classical blacksmithing form and its violence as part of a visual symbol system imposed on the black body.

The significance and importance of the function of the new NMAAHC is its synergistic potential for healing, researching, and honoring our American heritage. The challenge for art education will manifest itself in the ways in which we continue to prepare our teachers for teaching about visual culture. We have in this moment an opportunity to examine in-depth the complicated nature of popular culture as a manifestation of our American psyche. We can begin next summer with collaborative initiatives with NMAAHC supported by our Association. ■

¹ Berlin, I. (2006). *Coming to Terms with Slavery in Twenty-First-Century America*. J. O. Horton & L. E. Horton (Eds), *Slavery and Public History: The Tough Stuff of American Memory*. University of North Carolina Press.

² Our thanks to the curatorial staff at the National Museum of African American Art for granting permission to include the Trummell Freedman papers and tin box for this publication. Art Educators may find the museum education initiatives useful in developing their art education curriculum content.

³ <https://nmaahc.si.edu>

Joni Boyd Acuff

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

Vesta Daniel

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



Join & Visit CSAE Online

Facebook: www.facebook.com/CaucusfortheSpiritualinArtEducation

AN ARTIST WORTH KNOWING— JOSIAH MCELHENY

On a very hot, 90-degree day in Chicago, a group of teens gather at a glass table to watch a young man, wounded by random gunshot violence, sitting in his wheel chair—create his first piece of glass art. These teens are all victims of gun violence. This young man, and the teens that are cheering him on, are part of a program known as Project Fire. It is a unique program that empowers teen victims wounded by random gunshot violence through glass art.

Inside the Firehouse Art Studio, the temperature is much higher, almost 100 degrees near the glory hole. This is a very rough area. Gunshots, sirens from ambulances and police cars are the soundtrack that permeates this neighborhood near the University of Illinois at Chicago.

The Firehouse Art Center is a not-for-profit studio where a master glassblower, Pearl Dick, and U. of C. clinical psychologist Brad Stolbach, have developed an unconventional new treatment program for Chicago teens that have experienced violence-related trauma. Pearl is healing, mentoring, and gifting these teens through the Power of Art, particularly through the power of glass art.

Creating glass is a collaborative process, requiring the teens to work together, and support each other. The very nature of glass art, the beauty, the mystery of it, all engage these youth in a process that stretches back hundreds of years.

Glass is magical and mysterious medium, and glass allows light into our lives. Out of the darkness of violence, glass art heals and transforms these youth.

The work of Josiah McElheny is mysterious and magical to me. He is like a firefly, you cannot catch him, or put him into any box, or ism, or schism. He is at

once a glass artist, a master glassblower; he is a writer, a filmmaker, a conceptual artist, a collaborative artist, an archaeologist of art history and popular culture. He is a thoughtful, thought provoking, and amazing artist.

Josiah's work is the result of complex and layered dialogs with art history. He has reengaged with the history of painting, reached out into the universe, and explored scientific cosmological models that attempt to alter our awareness and help us to understand the beginning of our world. He is exploring new media in painting with his new painted projections, and infused the work of painting with layers of art historical references, fused together through the lens of many artists and writers who dealt extensively with visionary ideas during the early part of the 20th century. This includes architecture, with which Josiah has engaged in a remarkable journey back through time. Through para-fiction and filmmaking he has created new work that stands alone.

We still feel the glass in these pieces. We still long for the reflected colored light to take away the darkness. From "The Light Spa in the Mine" a short story by Josiah McElheny,

...there is so little light during the night... the lack of illumination is overwhelming. I suffer immensely from its departure, the transience of light; the stars and moon are insufficient, so distant. I must suffer from an addiction to light, to the sun of course, but also to that warm glow of electrical brightness. This must be the most modern of diseases: the suffering and longing each evening for the clear and sharp light of the electric arc. We live in an age of industry—light should be never ending! (p. 63)

THE CRYSTAL CHAIN LETTERS

During the violence of WWI, an exchange of letters existed entitled "The Crystal Chain Letters" between several architects describing a Utopian vision of the world as it should be after the violent and traumatic experiences of WWI.

Among the group were the Taut brothers. Bruno Taut, a visionary architect, was inspired by the architectural visions of poet and writer Paul Scheerbart.

Reaching back through time, through the lens which Josiah mines the sources in his work, inspired by the visionary ideas of both Taut and the poetry of Schreebart, in his installation *The Alpine Cathedral* and the *City-Crown*, Josiah reimagines and creates what up to that moment had only been seen on paper in beautifully executed drawings and paintings. Josiah creates the manifestation of the ideas of visionary artists, and realizes the imagination of those that lived through the ravages of war.

Schreebart believed that glass possesses spiritual qualities that have the possibility to transform and reform humanity. Taut believed that architecture has the ability to heal and improve humankind.

Josiah is attempting to portray what lies beyond the visible. His enormous body of work reflects the passion and the commitment to search, and to portray in physical form, a vision that he desires to bring into the world. Perhaps it is a sort of revelation. ■

Reference

McElheny, J. (2010). *The light spa in the mine*.

In *The light club: On Paul Scheerbart's "the light club of Batavia"*. Chicago, IL: The University of Chicago Press.

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.

Patricia Rain Gianneschi

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

John Derby

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

Website: www.cstae.org
 Facebook group: [CSTAE@groups.facebook.com](https://www.facebook.com/CSTAE@groups.facebook.com)
 JSTAE: www.jstae.org

Twitter: [@cstaenaea](https://twitter.com/cstaenaea)
 Digication: <https://naea.digication.com/cstae>

A society must assume that it is stable, but the artist must know, and he must let us know, that there is nothing stable under heaven.

—James Baldwin, *The Creative Process*

At the time of writing this column (July 2016), the extrajudicial killing of Black people seems to be rising to more than one every 28 hours. Arlene Eisen's (2015) updated Operation Ghetto Storm, also known as the #Every28hours Report, states,

Galvanized Black communities in the streets of Ferguson and Baltimore, along with the slow boil of Black people in communities across the country, have finally broken through the myth of a post-racial America. They are challenging complacency and denial by the majority of White people. They are forcing a national conversation about racism. Will that conversation lead to an end to the war on Black people? The answer depends on many complicated conditions that cannot be predicted apart from the vision gained from a protracted struggle led by Black people. (p.10)

It is vital that all White people develop White racial literacy through unpacking the systems of privilege and domination present in the structures of our everyday lives.

As CSTAE members, it is imperative that we listen to and support leadership from Black scholars, activists, and community members around dismantling the war on Black people in the United States and abroad. It is important to amplify the voices of Black artists and writers in our classrooms. We should consider teaching

poets like Tongo Eisen-Martin (2015), whose poem, "We Charge Genocide Again," brings to bear the issue through incantation, repeating the names of Black men and women killed through state violence, repeating the phrase 28 hours. Eisen-Martin, has also written a curriculum to support the teaching of the #every28hours report, which provides reflection and creative writing prompts for teachers to use as they begin to develop a pedagogy that includes talking in every classroom about the extrajudicial killing of Black people.¹

Teaching about the extrajudicial killings of Black people in our classrooms is a necessary task. While radical healing is needed for Black and Brown students, it is even more dire for racial education to happen with White children in our classrooms in communities of privilege. Otherwise, we are only initiating them into the system of white supremacy. As a White person I also think that it should be mandatory that our educational system teach racial consciousness. It is vital that all White people develop White racial literacy through unpacking the systems of privilege and domination present in the structures of our everyday lives. We must do this together and not on the backs of Black people. A good place to start is with Robin DiAngelo's (2012) *What Does It Mean to be White: Developing White Racial Literacy*, which provides context for how race shapes the lives of White peoples and offers a perspective of how White people can work to undo racial oppression by not only having empathy, but also by taking action in the struggle for liberation as allies.

Let us not forget that "the precise role of the artist, then, is to illuminate that

darkness, blaze roads through that vast forest, so that we will not, in all our doing, lose sight of its purpose, which is, after all, to make the world a more human dwelling place" (Baldwin, 1985, p.315). ■

References

- Baldwin, J. (1985). *The price of the ticket: Collected non-fiction*. New York, NY: St. Martin's Press.
 DiAngelo, R. (2012). *What does it mean to be white: Developing white racial literacy*. New York, NY: Peter Lang.
 Eisen, A. (2015). Update on #Every 28 hours report: The police war on black people's communities—here's why. Retrieved from www.operationghettostorm.org/uploads/1/9/1/1/19110795/15_08_10_tesurarticle_final.pdf
 Eisen-Martin, T. (2015). *Someone's dead already*. Oakland, CA: Bootstrap Press.

¹ <https://mxgm.org/wp-content/uploads/2013/05/we-charge-genocide-FINAL.pdf>

CSTAE OPPORTUNITIES

The application for CSTAE annual awards is now available at <http://cstae.org>. The awards recognize two teachers and two graduate students who have had proposals accepted for NAEA 2017 with a \$300 travel fund to supplement expenses. We encourage all eligible to apply.

CSTAE also invites submissions of lessons and unit plans to the CSTAE Digication website. We encourage teachers to share their curricula with other critical educators by contributing to the portfolio. Guidelines for submission can be found at <http://naea.digication.com>, or by contacting Jennifer Combe at jennifer.combe@mso.umt.edu.

Derek Fenner

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

Aaron Knochel

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



Issues Group

Design Issues Group (DIG)

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



What a fantastic summer for design education and for the NAEA Design Issues Group!

Art and design educators engaged in inspiring and productive professional learning that will impact students and other educators across the country—truly an example of building a “Community of Learners and Leaders in Design Thinking.” With exciting new programs and design curriculum now underway in hundreds of classrooms and communities, we are happy to share some of the incredible highlights that reflect innovative new approaches to teaching and learning.

2ND ANNUAL NAEA SUMMER STUDIO DESIGN THINKING

“Amazing!!!” “Transformational,” “A Movement,” “Must Attend!” “100% Engagement!”

These are but a few of the comments participants used to describe Summer Studio Design Thinking: Game Design that was held in Cleveland, OH, July 24-29, sponsored by NAEA, hosted by the Center for Arts-Inspired Learning, Cleveland Institute of Art and Case Western Reserve University, and think(box), and co-sponsored by powerful partnerships between academia, corporations, and museums—including Unity Technologies, Cooper Hewitt, National Design Museum, and Crayola.

Putting into action our vision for the future of art education that fundamentally includes design thinking as an inventive process, foundation to artmaking, creativity, and innovation for *all* ages. This innovative, hands-on professional learning exemplified inventive approaches to teaching and learning that are engaging, exciting, and relevant to students of all ages and that will prepare them to be college and career-ready to succeed in today's competitive global marketplace.

Summer Studio Design Thinking: Game Design was designed to provide a scalable professional learning model using the creative problem-solving process of Design Thinking—an inventive process through which problems are identified,

solutions proposed and produced, and results evaluated—which was explored in the motivating context of educational game design that is familiar to over 97% of today's students who routinely play games.

In the spirit of Design Thinking, which is not just about the end product, but most importantly about the process, this Summer Studio was based on learning by doing, using the inventive process of design to promote creativity, and critical thinking collaboration and communication—essential 21st-century skills that support the National Core Arts Standards and STEM to STEAM (STEAMd). In short, *The Name of the Game is Learning* (ASCD, 2014) to connect real-life challenges with art, technology, and creative problem solving through the fun and motivation of games, both digital and no-tech, competitive and collaborative, in a student-centered, constructivist environment in which all students can access learning at their own level, pace, and means.

Summer Studio was led by a prominent Team of Designers and Educators, including:

- **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 Gensler in Seattle, providing strategy and design innovation from a lifetime with IDEO;
- **André Thomas**, founder and CEO of Triseum, who led Graphics Development and EA Sports football games and is the director of the LIVE lab in the Department of Visualization and Texas A&M University;
- **Mike Geig**, Technical Evangelist for Unity Technologies;¹
- **Kristen Walter**, Teaching and Learning Specialist, Crayola; and
- **Michelle Cheng**, Professional Development Manager at Cooper Hewitt, Smithsonian Design Museum.

LEARNING X DESIGN

DESIGN-ED 2016 Conference, Wilmington, DE, June 23-24, was hosted by DESIGN-LAB School. For more information, please visit: www.design-ed.org ■

¹ www.unity3d.com/education

DIG Website: www.naea-dig.org

To promote communication and share exemplary design practices, we encourage you to go to the DIG website and share your inspiring examples of design thinking. Plans for the website include case studies and announcements of programs and resources, as well as the opportunity to participate in a blog with others interested in design thinking. Share your ideas and join a Community of Learners and Leaders in Design Thinking!



(Top) Trying out games designed for the classroom. (Middle) The excitement of design games for learning! (Bottom) A Community of Learners and Leaders using Design Thinking and Game Design.

Jan Norman

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

Rande Blank

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

Robin Vande Zande

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

Happy fall to all of our ECAE members!

Peter Moss (2011) wrote, “There is a long tradition of viewing democracy and education as interconnected: democracy as a basic value and practice in education; and education as a means to strengthen and sustain democracy” (p. 1). With the November presidential election just around the corner, and as our members prepare to attend affiliated state conferences, I would like to use this column to take pause and invite all of our ECAE members to consider how your teaching and research practices reflect democracy.

Democracy, as an aim of early childhood education, is more than what we do as teachers and researchers. Democracy must be embodied in our thoughts and actions; with a sense that all participants (children and adults) are viewed as equal.

Two years ago, at the NAEA National Convention in New Orleans, former ECAE president Christine Thompson presented a perspective about universal preschool that included reservations about the possible scope and direction of such efforts in our contemporary education climate. Her presentation continues to resonate with me and I have found myself returning to it, again and again, as I consider my role in creating and supporting democratic early childhood practices that maintain the centrality of the arts to young children’s living and learning. As Thompson so eloquently stated, “Early childhood educators and advocates must articulate the value of the exploratory, leisurely, circuitous methods that allow young children to encounter things and people and to make sense of their experiences as one idea and action leads to the next” (2015).

How does this approach support the aims and values of democracy? The political philosopher Hannah Arendt (1958) suggested that the possibility for a participatory public life occurs in opportunities of beginning anew. Each time we immerse ourselves in an encounter, we experience something anew. We act. In the early childhood classroom, the experiences of art invites children to be immersed in novelty, continuity, and repetition (Davies, 2014): to create, solve problems, make sense, and to act—ultimately, creating transformative conditions for political life.

In April, the 7th International Art in Early Childhood conference will be held in Paro, Bhutan. This gathering of art educators will be a great opportunity for our members to join an international dialogue focused on answering Ellen Dissanyake’s (1990) question “What is art for?” particularly in relation to young children. While the conference call requests sensitivity to the social, cultural, environmental, and political contexts of Bhutan, I was admittedly unfamiliar with them. Curious to know more about this country and people, I spent some time researching and reading about their approach to governance. Challenging conventional pursuits of human progress, values of kindness, humanity, and equitability are fostered through an emphasis on the four pillars and nine domains of Gross National Happiness (GNH).

GNH suggests that well-being cannot be measured only through materialistic pursuits, or rather Gross National Product (GNP), but instead should consider the balance between material and non-material development (GNH Center Bhutan).

The conference call description suggests that early childhood art aids in the creation of GNH through a focus on

an equitable world that preserves and promotes cultural and spiritual heritage, while also fostering concern and care for the environment and creating opportunity for children’s participatory voices to be inclusive. This view of democracy is consistent with the values that guide our position statement—Art: Essential for Early Learning. For those of you interested in submitting a proposal to the International Art in Early Childhood conference, you can find the call here: www.pce.edu.bt/submission-papers-and-workshops. The deadline is November 30.

Democracy, as an aim of early childhood education, is more than what we *do* as teachers and researchers. Democracy must be embodied in our thoughts and actions; with a sense that all participants (children and adults) are viewed as equal. The ECAE shared image of the child, one that suggests a competent and active producer of culture and knowledge, combined with our understanding of how the arts support multiple ways of knowing that empower children to become flexible thinkers, strong communicators, and culturally sensitive collaborators is not only central to a democratic life, but also our practices and values as early childhood art educators.

References

- Arendt, H. (1958). *The human condition*. Chicago, IL: University of Chicago Press.
- Davies, B. (2014). *Listening to children: Being and becoming*. London and New York: Taylor & Francis.
- Dissanyake, E. (1990). *What is art for?* Seattle: University of Washington Press.
- GNH Center Bhutan. Gross national happiness in action. Retrieved from www.gnhcentrebhutan.org/gnh-centre
- Moss, P. (2011). Democracy as first practice in early childhood education and care. Encyclopedia of early childhood development. Retrieved from www.child-encyclopedia.com/child-care-early-childhood-education-and-care/accordion-experts/democracy-first-practice-early
- Thompson, C.M. (2015). *With strings attached: Reservations about universal preschool*. Conference paper presented at National Art Education Association. New Orleans, LA. ■

Kristine Sunday

ECAE President. Assistant Professor of Teaching and Learning, Old Dominion University, Norfolk, VA. E-mail: ksunday@odu.edu

Alison Coombs

ECAE Past President. Master’s Student in Art Education, The Pennsylvania State University. E-mail: axc1046@psu.edu



It was 20 years ago that I moved from Madison, WI to Lubbock, TX.

As a new assistant tenure-track faculty, unknown to me, I was labeled a predator and pedophile by some colleagues and a local fine arts district coordinator for merely not being ashamed of being gay—and worse, I arrived as an openly gay artist and academic.

It would be years later that I would find out about the extent of the open hostilities and homophobias directed at me. So, it's now 20 years later and what has changed? Lubbock High School was given permission to have its first gay/straight alliance (GSA), granted it's the only one in almost all of West Texas. On campus, I'm happy to see openly LGBTQ students, but they get hate mail and death threats.

There were many hate and terrorist attacks globally this past summer against many diverse groups, including LGBTQ communities. I wonder how many academics and practicing art K-12 teachers will address the violences, especially toward LGBTQ youth.

I am often confronted with the “appropriate/inappropriate” binary. What is appropriate in the art classroom and at what age levels? Well, according to many of our most popular preservice art education textbooks on art pedagogy, LGBTQ is still too hot to handle. There is the occasional LGBTQ paper published in journals, but LGBTQ has not been properly assimilated into curricula. I assume it's at least two-fold in that people still don't know and don't care—or worse, are still afraid.

When did you first find out you were straight? Or LGBTQ? Or White? Or Black?

Or Latino/a? etc. How do I prepare my major and non-art majors? For me, mainstream art education preservice texts continue to fail to address social class differences and sexualities. I often get student evaluation responses about my gay agendas and my inappropriateness for talking about anything LGBTQ, especially when teaching children. They want to protect children. I counter argue—I am here to teach.

I used to think it was quite simple: Write down all of the artists you know, or value, or just love—that's where we begin. And, then we look at and talk about our lists. For many of my White middle class students, the lists are quite often dead White Euro artists. Some think Andy Warhol is contemporary. I ask, “Why don't we talk about his queerness?” Some respond, “He was gay?” Many tell me they are afraid, or they don't know how to teach about it. For me, learning does not make any sense if I study Keith Haring and fail to know how his gay life influenced his art, his life, and his death.

I battle with my own self-censorings. I look at my current students and wonder, when will I self-identify as gay? Will I show this group some of my gay art? I have always looked to artist David Wojnarowicz, to A.S. Neil, and to *Rethinking Schools* (*Rethinking Our Classrooms*, Vol. 2) for advice. One colleague said recently that using *Rethinking Our Classrooms*, Vol. 2 gave him lower teaching scores. Some students didn't like the book.

I told him that discussions about race or LGBTQ issues have never been easy or comfortable for me. I get the gay agenda comments in evals. But a greater omission or silence of these complex social issues

only equates to continued incidences of STIs, homophobias, and discriminations—at least here in West Texas. So, even my classroom can be a war zone (Wojnarowicz, 1991).

Years ago, as students came out earlier in life they were exposed to violence sooner. With gay marriage, I see similar reactions and recalcitrances in the US. Here in West Texas, people are fired from jobs for being gay—that happened only last year. I cannot think of one openly gay teacher in this large school district, nor can I think of many openly gay academics on campus. We may want to review our

According to many of our most popular preservice art education textbooks on art pedagogy, LGBTQ is still too hot to handle.

Eurocentric canons and lessons that get reinforced by traditional museums and history books. Where are the gays?

I think about, “What am I teaching my students?” Hopefully, together, we are making connections into what counts as knowledge (thank you Michael Apple) and what lives matter. Assaults and violences are not just physical; they are psychological, emotional, and intellectual. There needs to be more “come to Jesus meetings,” where more truths and stories are told and thought about... and reconsidered. This won't eradicate violences, but at least may get us to talk about our fears, and what we don't know. Truer learning. ■

Reference

Wojnarowicz, D. (1991). *Close to the knives: A memoir of disintegration*. New York, NY: Vintage Books.

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.

Sunny Spillane

LGBTIC Co-Chair. E-mail: srszilla@uncg.edu

Melissa Ann Ledo

LGBTIC Co-Chair. E-mail: info@mledo.com

Courtnie N. Wolfgang

LGBTIC Co-Chair. E-mail: cnwolgfang@vcu.edu

Ed Check

LGBTIC Columnist. E-mail: ed.check@ttu.edu

Guest Columnist: Deborah M. Wall, Lecturer of Art Education at the University of North Carolina at Charlotte.
E-mail: dwall@unc Charlotte.edu

Most educators consider themselves lifelong learners due to the fact that they have dedicated their careers to promoting learning in others.

Just as the appreciation and learning about art has its own universal language, so does the curiosity of an individual whose mind seeks adventure and new experiences in order to broaden their perspectives. Students who ask questions and ponder possibilities offer a good indicator that they hold this quest for knowledge.

I wondered about the individual choices that people made based on the cultural norms and relevant issues of their time and how the items they kept reflected these.

I believe that intergenerational learning can take place in schools, adult classes, senior centers, and within communities—but also through historical artifacts, memorabilia, and research. Over the past several years, I have become the steward of many historical items including journals, scrapbooks, photos, and documents dating back to the 1800s. Many are from deceased family members whom I barely knew, and some are from people I never met. A few of these items are letters from war, sent from an uncle who never returned, correspondences between teen-

agers about events of the time, and even my grandmother's first and second place ribbons from multiple years at the county fair for her bountiful and beautiful roses.

Feeling perplexed with this responsibility, I had to decide what to keep and what to throw away from someone else's keepsakes. I felt unworthy of being the new owner as I admired the collections that took a lifetime to assemble. After perusing through the fascinating memorabilia, I began to make numerous connections to the present day. I wondered about the individual choices that people made based on the cultural norms and relevant issues of their time and how the items they kept reflected these. Naturally, I began to think of ways in which to implement the material into K-12 intergenerational lesson plans.

These questions came to the forefront of my inquiries:

- What similarities and connections can students discover between generations based on past and present personal memorabilia?
- How can historical items be included in student lessons to develop empathy and understanding for past generations?
- What can personal memorabilia reveal about the cultural norms and societal issues of a generational time period?

I posed these questions to my preservice art and elementary education students in order to spark a foundation for rich integrated art lesson plans. I found that they were quick to identify items that they kept and to determine the reasons why they kept them. One student stated, "I have all of the ribbons that I won from my swimming career because they are a symbol of the many years of hard work and perseverance with my training." She went further to state, "I guess that saving them could be similar to why my grandfather saved all of his medals from the military and why students might choose to save school awards they've earned."

Many felt that saving mementos was a natural way to remember not only the past, but also the feelings that were

evoked from the occasion. Some stated that with their complex lives and bombardment of constant visual imagery and useless information being directed at them nonstop, they were afraid that their mind would forget the precious memories of important events. Of course, there were also a few that thought they only needed to take a picture of things with their phone and throw everything away. One student countered this notion by stating, "Well isn't taking a picture of the item still creating a memento?" The consensus was that everyone feels the need to collect or hang on to things that touch their hearts whether they are actual items or digital images.

In today's materialistic society and autonomous bubbles where many students dwell, it can be extremely challenging for educators to teach students relative connections between past and present generations. Using historical and present day artifacts in teaching students of all ages can evoke personal connections that encourage critical and creative thinking. To demonstrate the qualities of a lifelong learner, one should not forget to look to the past to appreciate the present and to plan for the future. While researching their motives and empathizing with the owners of historical memorabilia, students can discover that even though years and decades have passed—the human condition remains the same. ■



Author's grandmother's first and second place ribbons from the county fair.

Jenny Urbanek

LLL Chair. Downtown Montessori Academy, Milwaukee, WI. E-mail: jenny.urbanek@gmail.com

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



<http://nasdae.ning.com>

How are those new school year goals workin' out?

You know... the note you created last summer highlighting the improved teacher in you? One school quarter down, three to go.

Was it modeling fearlessness for your students—the courage it takes in being willing to fail? What an important habit to develop—showing students that hard work through the ups and downs of an art activity helps them *do* better and *be* better.

Was it treating ourselves with the same patience that we show others—demonstrating that tolerating delays and pitfalls is a learned skill? We gently guide our students to exercise self-restraint rather than resorting to anger or acting out in frustration at a project gone awry.

Was it consistently showing acceptance of others—not just tolerance, but recognizing differences and embracing diversity and making your classroom the inclusive haven that students need. We show learners under our care that respect for an array of opinions and personalities is a guiding classroom norm—if only that were the real world norm. *Sigh...*

Imagine your classroom is full of wonder and joy, that it celebrates inclusion and diversity of culture, gender, and ability. Picture it as the place where students feel free from judgment based on physical attributes, social class, and political beliefs. It may take days, months, even years for the importance of that modeling to sink in. Seemingly simple acts of kindness that are truly intentional and heartfelt are certainly not simple to the recipient.

What if I am the kindest person my student meets today? My conscious decision to honor the self-worth of another person is just that—an action that follows an intentional trail of thought. Perhaps that extra second of time to demonstrate a gentle spirit and a warm heart requires a tad more patience. Be assured that the value of that goodwill

may be priceless to the recipient.

Imagine a classroom continuum that moves from simply recognizing diversity to fully *living* inclusion as the everyday philosophy put into practice. **You and I are responsible for this imagery becoming reality.** The tenor of our classrooms, the tone in our teaching, the looks on our faces, the healing in our smiles, the support in our touch, the inspiration in the simplicity of our being pleasant—all of these are choices we make, and decisions that impact so many, or may impact just one. But, one is enough.

Granted, some days are harder than others to be the beacon of our little piece of real estate in a building, or art a la cart, or in multiple buildings. We bring our baggage to school. Students bring their baggage to school. Same with the administrators and every person we meet during the day. Wow—baggage is heavy!

What in the wide world does this have to do with art? Nothing. And *everything*. Maybe *I will* form good habits that were not on my list. Maybe *I will* leave my baggage in the trunk of my car. Maybe *I should* befriend the grumpiest colleague in the building. Maybe *I should* become a living piece of public art for all to see—provoking thought, standing as a transformational, healing inspiration that has the power to change lives—mine included.

The summer was filled with too many actual events that caused us to freeze, try

to understand, and struggle to process how people can choose to do what they do. We had to continue to be productive adults. Add to that the barrage of media coverage that came along with each tragic event. Now, further imagine what goes on in the minds of our students as they were bombarded with the same coverage of the same events—their poor hearts and minds.

And in this election year, the same assault of political coverage—do adults

The tenor of our classrooms, the tone in our teaching, the looks on our faces, the healing in our smiles, the support in our touch, the inspiration in the simplicity of our being pleasant—all of these are choices we make, and decisions that impact so many, or may impact just one.

really act like that? Imagine the transformation of those same adults after a semester in your art class!

So... along with creating, presenting, responding, and connecting *should* come consideration, patience, respect, and character. Or, insert any synonym that brings out the best in your very own soul as an artist, and as a member of this confusing human race.

As we strive to be the very best version of ourselves, may we remember the vital importance of each act of kindness. **You** are the difference in the day, and the life, of a student—of an artist.

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

DON'T THROW AWAY, CHOOSE RECYCLING!

Imagine using your old clothes and fabric to create a beautiful rug that you can use anywhere in your house. This tutorial video will show you step by step how to create your own personal rug.

Check out a brief trailer at: www.colorfulrugs.net

Limeul Eubanks

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

Debra Wehrmann DeFrain

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

Vicki Breen

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

TEACH TO LEAD FOR ART TEACHERS

President Obama signed the Every Student Succeeds Act (ESSA) into law in December 2015. Among ESSA's intentions is to "support and grow local innovations—including evidence-based and place-based interventions developed by local leaders and educators" (U.S. Department of Education, 2015). The Teach To Lead program is one way of reaching this goal. It brings together teams of educators to identify problems, solutions, and goals at the local level. It has received enthusiastic reviews from participants since its launch in 2014, and continues to change the way teachers are leading from the classroom. Teach To Lead provides art teachers with an exciting opportunity to participate in policy making at their state, district, and school levels.

Summits allow participants to identify challenges and create concrete, actionable teacher leadership plans to address them locally, while sharing ideas and best practices.

The U.S. Department of Education, the National Board for Professional Teaching Standards (NBPTS), and the ASCD (formerly the Association for Supervision and Curriculum Development) joined together to create regional Teacher Leadership Summits and local Leadership Labs to advance teacher-lead education innovations. Summits allow participants to identify challenges and create concrete, actionable teacher leadership plans to address them locally, while sharing

ideas and best practices. Using a Logic Model, teams of educators identify their specific problem, goal, rationale, resources, activities, outputs, and measurable outcomes. A Logic Model, sometimes also referred to as a logical framework, theory of change, or program matrix, is a tool to evaluate the effectiveness of a program and is particularly useful in the field of education where profit is not the end result, and program outcomes are often long-term and difficult to measure. The Teach To Lead Logic Model has proven its usefulness at Summits and Leadership Labs, and it also has the potential to help art departments solve problems within their own schools. Its steps are specific and help to clarify the path toward successful outcomes. It is available as a PDF on the Teach To Lead website, for those teachers who would like to begin working with it.

Regional Teacher Leadership Summits are followed up with Teacher Leadership Labs. These smaller, day-long meetings are intended to increase and expand the progress of single Teach To Lead teams. Each team's completed Logic Model is specific to their state, district, or school so there are a variety of outcomes from each Leadership Lab. Posted on the Teach To Lead website, these outcomes provide interesting food for thought for other educators. They are concise statements expressing clear courses of action. This seems to be the outcome that former Secretary of Education Arne Duncan was aiming for when he introduced the Teach To Lead program in 2014, "Ultimately, it'll be up to all the folks involved to define what powerful,

ambitious commitments look like—this effort must be shaped by teachers. Hopefully, many of you will join us—so you'll be hearing more about this as it develops. But, I can tell you what teacher leadership doesn't mean: clerical or administrative work with a pretty title, counting books or setting schedules. It's not about managing projects and initiatives in which you had no say. It's not about a rubber stamp to ideas that have already been decided. It's about your voice, your vision, in the life of your school, the work of your school system, and the shape of your profession."

HOW TO GET INVOLVED

Teach To Lead provides a terrific opportunity for art teachers to shape the local education policies that affect them. Teachers may submit their ideas through an on-line survey to be considered to attend regional Teacher Leadership Summits. The U.S. Department of Education, ASCD, and the NBPTS work with supporting organizations to send out invitations to attend Summits in a variety of ways. Participants are selected by a panel of educators based on the teacher leadership ideas they have submitted through the on-line survey. The first step for art teachers who wish to contribute to their field in this way begins at Survey Monkey, search Teach To Lead.

This modest commitment of time and effort can mean that the voices of art teachers will be heard and that we can craft the policies that affect us. Arne Duncan said it best, "Teacher leadership means having a voice in the policies and decisions that affect your students, your daily work, and the shape of your profession." ■

Reference

U.S. Department of Education (2015). Every Student Succeeds Act (ESSA). Retrieved from www.ed.gov/essa

Resources

www.ed.gov/news/speeches/teach-lead-advancing-teacher-leadership
www.facebook.com/teachtollead
www.nbpts.org/spreading-nbct-expertise
www.teachertolead.net
www.teachertolead.org



Lightfoot Ltd, inc.

Animation Supplies at a Discount!

School PO's Accepted Tech Support & Service

CartoonSupplies.com

• Round Pegbars • Lightboxes • Animation Kits
 • Acme Pegbars • Software • Starter Kits

AnimationSupplies.com

(951)693-5165 (951)693-5166 fax

Lynn Thomas

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

Issues Group Retired Art Educators Affiliate (RAEA)



Do you want to know more about RAEA?

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

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

INVOLVEMENT AS APPRECIATORS OF THE ARTS

RAEA members attend arts workshops, festivals, for personal enjoyment and to stay current with what's happening in the arts.

Illinois Retired Art Educators (IRAE) Becky Blaine, Judy Doebler, and Nancy Staszak spent two days near New Buffalo, Michigan, July 23-24, visiting the farm and studio of IRAE member David Knoebber.

While there, the group watched a watercolor demonstration by Dave, visited his studio and gallery, learned the history of the farm and the architecture of the buildings on-site, individually created artwork, enjoyed a picnic lunch from a local deli, and visited galleries in the Michigan Harbor area. Saturday, the group drove into nearby Three Oaks, Michigan, to see the acclaimed production of *Broadway Blitz* by the Harbor Country Opera Singers at the Acorn Theater.

INVOLVEMENT AS PRACTICING ARTISTS

Many RAEA members are actively producing and exhibiting their own art works. Woody Duncan, RAEA President-Elect (New Mexico), is a prolific painter. Three of his watercolors from a recent series based on street musicians from New Orleans were exhibited at the Tomahawk Ridge Community Center, Overland Park, Kansas, August 6- October 2. *Sweet Sax* was one of Woody's watercolors included in the show, The 2016 Human Experience vs. the Abstracts Exhibit. In addition to traveling extensively, Woody has spent a week every summer for the past 30 years painting in Taos, New Mexico.

CONTINUED DEVELOPMENT IN ART EDUCATION

State Involvement

Several IRAE members serve on the

planning committee for the Illinois Art Education Association Conference to be held November 3-5 at Illinois State University and the Marriott, in Normal.

Several retired members hold leadership roles and/or will give presentations at the conference. The Illinois Retired Art Educators (IREA) group will meet during the conference. Consider what you can do to be involved in your state's art education association.

National Involvement

Help celebrate the 70th Anniversary of the National Art Education Association by attending the 2017 National Convention in New York, March 2-4, 2017. You can register for the Convention and hotel rooms at www.arteducators.org. The theme The Challenge of Change can inspire us to consider how we can keep abreast and contribute to changes within the field of art education. The RAEA Awards Ceremony and the Annual Business Meeting will be held in consecutive sessions. An early evening meal will be planned at a restaurant near the convention hotels. RAEA award recipients, retirees, and guests will have the opportunity to socialize and enjoy a meal together.

SUPPORT DEVELOPMENT IN ART EDUCATION: 2017 RAEA 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 a piece of their own original artwork. Or, 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 artwork. All proceeds support the activities of RAEA. To donate artwork for purchase or to sponsor a table, please contact Michael (janeandmichaelramsey@hotmail.com).

RAEA TO-DO SUGGESTIONS

- Send Dean Johns (deanjohns@gmail.com) or Bob Curtis (rwc Curtis37@gmail.com) the contact information of your state representative.
- Contribute artwork and/or sponsor

an auction table for the RAEA Auction at the NAEA 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. ■



(Top) Dave Knoebber in his studio, demonstrating watercolor techniques as IRAE member Nancy Staszak observes. (Bottom) *Sweet Sax* by Woody Duncan, RAEA President-Elect.



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

Linda Willis Fisher

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

Woody Duncan

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

Guest Columnist: Linda Hoeptner Poling, Assistant Professor at Kent State University, provides us with a glimpse into her research addressing dementia and the potential benefits of art (E-mail: lhoeptne@kent.edu). I thank her for her willingness to share her work.

ART, SPECIAL NEEDS, AND DEMENTIAS

There are projections of incredible growth of an aging population in the near future. How art educators respond to this growth will test and challenge the reputation we enjoy for being able to meet the needs of all learners, in a field that prides itself on inclusive and equitable pedagogy. Dementias and Alzheimer's diseases are conditions that create special needs in individuals. Art educators are known to be particularly adept at flexing, accommodating, and modifying their curriculum and instruction to meet the needs of all learners. Teaching those with dementia parallels teaching students with special needs. We include, not exclude, by

Teaching those with dementia parallels teaching students with special needs. We include, not exclude, by adjusting our strategies and approaches, to become the teacher our students need.

adjusting our strategies and approaches, to become the teacher our students need. Certainly much of this overlaps with art therapy, and we clearly can learn from one another. Are we that different? Are what art therapists do—clinically treating—and what art educators do—empowering and enriching through the same activities—actually the *same*? Our outcomes perhaps align in bettering the life of those with Alzheimer's and other forms of dementia. Ultimately, art therapists and art educators are on the same team. Art therapists focus on outcomes-based strategies (i.e., behavior modification and symptom reduction), while art educators

work with the person as is—accepting who they are and capitalizing on their strengths. Diversity of approaches can only broaden our understanding of those with Alzheimer's and other forms of dementia. We are alike more than we are different.

In 1992, the Special Committee on Aging spoke before Congress on the health benefits of creative art therapy in old age, to add an amendment in the *Older Americans Act* to include art therapy services. It was asserted that “they [creative art therapies] can literally free the spirit, strengthen and liberate the body, and empower the mind... creative art therapies hold tremendous promise as innovative ways to improve the health and well-being of all older Americans—from the robust and healthy, to those challenged by illness, disability, or institutionalization.”¹

Why art in later life? Larson and Perlstein (2007) assert that “arts programs can bolster participants’ identities by giving them the opportunity to explore their unique identity, and to celebrate that identity in works of art. This is critical given that many of the benchmarks of aging generally weaken older adult’s links to his or her former self: retirement, diminished social roles, decreased self-sufficiency, institutionalization, the death of friends or a spouse. Finally, the arts can provide older people with a tangible legacy to leave to future generations” (p. 128). While benefits of making art for older adults have been documented, art’s efficacy in older adult patients with nervous system diseases is less clear. What is clear, however, is that art may improve behavioral symptoms and overall quality of life for patients with dementia. Reasons why art therapy and

activities help patients with dementia are threefold: 1) rather than correcting disabilities, art therapy taps into existing abilities; 2) it nurtures expression of emotions and allows communication in ways other than verbal; and 3) it engenders a state of “flow,” connected with well-being (Chancellor, Duncan, & Chatterjee, 2014). The state of flow, as coined by Csikszentmihalyi (1990), is created in artmaking. Flow results from the intrinsically positive experience of combining concentration with satisfaction and pleasure in an activity. Kastenbaum (1992) states, “[t]he triumph of the creative spirit in old age—no matter how personal and unobserved a triumph—would be cherished by a more perceptive society as perceptive people now cherish a glowing sunset at the end of a long and eventful day” (p. 304). ■

References

- Chancellor, B., Duncan, A., & Chatterjee, A. (2014). Art therapy for Alzheimer's disease and other dementias. *Journal of Alzheimer's Disease*, 39(1), 1-11. Doi 10.3233/JAD-131295
- Csikszentmihalyi, M. (1990). *Flow: The psychology of optimal experience*. New York, NY: Harper Perennial Modern Classics.
- Kastenbaum, R. (1992). The creative process: A life-span approach. In T. R. Cole, D. D. Van Tassel, & R. Kastenbaum (Eds.), *Handbook of the humanities and aging* (pp. 285-306). New York, NY: Springer.
- Larson, R. T. H., & Perlstein, S. (2007). When words are not enough: Art-based methods of reminiscence. In J. A. Kunz & F. G. Soltys. *Transformational reminiscence: Life story work*. New York, NY: Springer.

¹ From *Developments in aging: 1992. A Report of the Special Committee on Aging, United States Senate*. Retrieved from www.aging.senate.gov/imo/media/doc/reports/rpt293.pdf

Julian Dorff

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

Doris Guay

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

Lynne Horoschak

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

Guest Columnist: Cathy Smilan, University of Massachusetts Dartmouth. E-mail: csmilan@umassd.edu

ART TEACHERS AS CHANGE AGENTS: MASTER'S LEVEL GRADUATE WORK IN ART EDUCATION RESEARCH

Observation, imitation, manipulation, and creative application is, in essence, the nature of any inquiry. Be it investigation of a scientific hypothesis, exploration of color theory on a 2-D surface, or planning and solving complicated design issues, the problem analysis and critical debate required is the very stuff of research. Freedman (2014) instructs that scientific rhetoric in any field is the knowledge that can be systematically tested in order to discover and measure objective truths. As the field of art education is pushed to acquiesce to quantifiable measures, one must stop and ask what in fact are these objective components that students need to know in order to gain competencies in visual literacy, creative engagement, and cultural awareness that will enable them to lead more communicative and productive lives? How can art teachers design curriculum to ensure that learning activities lead to this end?

In order to plan for learning outcomes, collect and analyze data about student learning, and make adjustments to future teaching, art teachers need to understand and utilize research techniques. To this end, many master's-level graduate programs are focusing on developing teacher researcher skills empowering art teachers to identify curricular and pedagogical problems in their classrooms and to act as change agents who proactively engage in reflective practice.

As a field, we recognize the essential value of understanding learners and accommodating instruction to meet the needs of all students in our classes; art teachers do not solely prescribe to studio demonstration and replication, but rather design instruction that is culturally relevant to student meaning-making. Such action requires purposeful inquiry, much of which falls under the paradigmatic umbrella of teacher action research. According to Pine (2009), "action research

is a conceptual, social, philosophical, and cultural framework for doing research, which embraces a wide variety of research methodologies and forms of inquiry" (p. 29-30). By considering the action research paradigm as assessment strategies, art teachers have the opportunity to test their ideas through action research, program evaluation, and phenomenological (to name a few) studies in their teaching environments.

Last spring, SRAE held its inaugural Master's Level Graduate Research Symposium at the NAEA National Convention in Chicago. At this important session, master's students had the opportunity to present their art education research and to discuss their work with national peers. SRAE will again be sponsoring this graduate research event at the 2017 NAEA National Convention in New York. The session entitled Masters of Art Education Graduate Student Research Symposium, hosted by Michelle Tillander (University of Florida) and myself, provides master's-level graduate students the opportunity to present their research in art education in a panel format for discussion and recommendations led by a peer discussant. The format models educational research review, providing the opportunity to disseminate results from their graduate research and to participate in questioning the work research of other graduate students.

The goal of this symposium is to empower art teacher researchers as leaders, inviting them to expand their work beyond their own university community in a supportive peer environment. Further, the session aims to instill a desire to participate in critical analysis of research and propose real world classroom applications for the field. Through engaging in this creative process, art teacher researchers will experience an intellectual exercise in the broader context of their professional organization.

It is our belief that art teacher research is uniquely positioned to affect change in practice and policy. To this end, art teacher researchers are encouraged to share their reflexive practice in panels of four graduate student researchers and one peer discussant. Each panel

Through engaging in this creative process, art teacher researchers will experience an intellectual exercise in the broader context of their professional organization.

will present a 25-minute session, akin to a 5-minute thesis presentation, with follow-up questions posed by the discussant. Participants will be selected based on a forthcoming RFP to master's-level graduate student members. Faculty hosts and peer discussants will be involved in the selection process, further modeling the professional role of the art education researcher. ■

Author Note

For more information regarding this session and the forthcoming RFP please contact: Cathy Smilan: csmilan@umassd.edu or Michelle Tillander: mtillander@arts.ufl.edu

References

- Pine, G. J. (2009). *Teaching action research: Building knowledge democracies*. London, UK: Sage.
- Freedman, K. (2014). Research as social action: The research process in art education. In K. M. Miraglia & C. Smilan (Eds.), *Inquiry in action: Paradigms, methodologies, and perspectives in art education* (pp. 1-7). Reston, VA: National Art Education Association.

Christopher M. Schulte

SRAE Chair, The Pennsylvania State University, Patterson Building, University Park, PA 16802. E-mail: cms580@psu.edu

Why are we holding schools accountable for standardized test scores and why aren't we holding them accountable for preparing kids for the society that they are going to be living in? Why isn't that an important goal for public education? (Klein, 2016)

THE CENTURY REPORT

Amy Stuart Wells, professor of sociology and education at Teachers College, Columbia University, and her research assistants recently published the Century Report's, *How Racially Diverse Schools and Classrooms Can Benefit All Students*. In the report they suggest that

In light of recent events of racial profiling, police shootings, campus unrest, and the rise of a movement that sadly seeks to remind us of the self-evident fact that Black Lives Matter, such interracial respect, understanding, and empathy is what we should all strive for in our increasingly diverse society. There is no institution better suited to touch the lives of millions of members of the next generation than our public schools. (Wells, Fox, & Cordova-Cobo, 2016, para. 5)

Attention is now on our country's public institutions—divided by race and class—as the primary cause for the lack of value for non-White lives.

Advocates of racial integration in public schools argue “that much of the recent racial tension and unrest in this nation—from Ferguson, to Baltimore, to Staten Island—may well have been avoided if more children had attended schools that taught them to address implicit biases related to racial, ethnic, and cultural differences” (Wells et al., 2016, para. 3).

Journalist Nikole Hannah-Jones (2016) recently wrote “Worlds Apart” in *The New York Times Magazine*, outlining how segregation has been intentionally maintained and structured by housing discrimination, which was legal until 1968. The subsidized home-buying boom between

1934-1968 “led to one of the broadest expansions of the American middle class ever, almost exclusively to the benefit of white families” (p. 52). Hannah-Jones also points out that since 1954, the year that the Supreme Court struck down forced segregation in the Brown v. Board of Education ruling, it has been increasingly hesitant to make race-based decisions. Later, in 1981 Ronald Reagan argued that “using race to integrate schools was just as bad as using race to segregate them” (Hannah-Jones, 2016, p. 39). **Separate but Equal** became the implicit law of the land, which had been rejected by Brown. As a result, for the first time in the United States the K-12 population is less than 50% White.

Yet, the authors of the Century Report cite a changing migration pattern among young parents in which diverse communities are forming, indicating an opportunity for change. We are “at a juncture between a future of more racial unrest and a future of racial healing when our society can become less divided and more equal” (Wells et al., 2016, para.1).

Finally, they argue that higher education and K-12 paths have drifted apart in their commitment to and action toward diversity. They show that higher education has been far more proactive in diversifying its campuses. They suggest that attention be paid to the several court cases that have shown evidence of the benefits of integration. Such research has shifted the “discourse from an emphasis on *what* students know to an additional focus on whether they know how to think and, more importantly, whether they are acquiring the skills needed to live and work in the twenty-first century. A twenty-first century education, is best accomplished through intentional educational practices that are integrated in nature, provide experiences that challenge students' own embedded world views, and encourage application of knowledge to contemporary problems” (Wells et al., para. 2).

LEADING TOWARD SOCIAL JUSTICE

Access to the arts is a right that is often denied as a result of the forces that have led to racial and economic segregation. In the HE session in Chicago, Leading

Toward Social Justice, James Haywood Rolling Jr. (2016) argued that engaging in human activity is a human need, no less self-evident or inalienable than the right to exercise private judgment or enjoy equal estimation of one another's core human being. Rolling asked us to examine why and how creativity is so routinely denied. The act of creative representation, said Rolling, is the antidote to fixed, closed and permanent identity markers. As a deeply social behavior, visual self-representation is the antidote to social and cultural exclusion.

Toward this recognition of the arts as social activism, the theme for the **2018 USSEA Regional Conference in Utah** will be Building a Civil Society through the Arts. USSEA Outreach Committee chair Lori Santos will host the conference in Salt Lake City, with access to the Salt Lake City Contemporary Art Museum. She welcomes your suggestions during this planning stage:

Lori.Santos@uvu.edu. ■

References

- Hannah-Jones, N. (2016, June 12). Worlds apart. *The New York Times Magazine*, 36-55.
- Klein, R. (2016). Segregated schools could be keeping us from fixing police brutality, suggests study. *The Huffington Post*. Retrieved from: www.huffingtonpost.com/entry/school-segregation-police_us_56ba418ce4b0b40245c45589
- Rolling Jr., J. (2016, March). *Leading toward social justice*. Proceedings at the NAEA National Convention: Chicago, IL.
- Wells, A.S., Fox, L., & Cordova-Cobo, D. (2016). *How racially diverse schools and classrooms can benefit all students*. The Century Foundation. Retrieved from The Century Foundation website: <https://tcf.org/content/report/how-racially-diverse-schools-and-classrooms-can-benefit-all-students>



Socially ingrained hostility, sexism, and devaluing toward female-centered work is a reality, as are obstacles in moving forward equally with men, within work and the art world.

In 1975, Judy Chicago chronicled this struggle in *Through the Flower: My Struggle as a Woman Artist*. Despite positive changes since 1975, problems persist. In the larger educational milieu, amidst current political and social unrest, it is important to call attention to the increasing numbers of Title IX investigations at colleges and universities throughout the country. Currently, there are more than 300 investigations across 195 colleges. Part of the lack of publicity in most cases is due to unbalanced attention paid to sexual assault investigations, and not sexual harassment investigations. Specifically, sexual harassment cases do not appear on the list regularly given to reporters by the Education Department (Kingkade, 2016). Many would like to see full lists that include sexual harassment cases be publicized, asserting that without the full picture that includes both kinds of complaints and investigations, the climate that breeds sexual violence is encouraged. Title IX states “No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving Federal financial assistance” (U.S. Department of Education, n.d.).

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.¹

As feminist art educators, we must avoid what Chicago (2014) calls a “tragic repetition in which women do not learn what women before them

thought, taught, or created” (p. 2), something she was witness to in her own education as well as in contemporary art education of female students in particular. Understanding and being literate about women's contributions is important and a responsibility of feminist educators on all levels. Hostility toward female-centered work is a reality, as are obstacles in moving forward equally with men. In 1975, Chicago chronicled this struggle in *Through the Flower: My Struggle as a Woman Artist*, which “helped young women around the world realize that their difficulties were not proof that there was something wrong with them or their art but, rather, the result of an art world that was exceedingly hostile to women” (p. 15). Clearly, sexism and hostility toward women continue to take many forms.

In Judy Chicago's book *Institutional Time: A Critique of Studio Art Education* (2014) a particular statement struck me. In an art world that emphasizes having individual voice and vision, Chicago, after a retreat from teaching and then subsequent return—found that “working with students had indeed helped me to find my own voice again” (p. 10). Finding voice within teaching, mentoring, and leading, and in helping students find their voice who then help their future students find their voices is something we certainly strive for as feminist art educators, creating communities that value shared voice, collaboration, and empowerment. Being feminist art educators includes the ongoing and life-long aim to help others find, locate, and express their voices that are already there. Within teaching itself is found great satisfaction and transformation. But within what context? What limitations? What mixed messages? What resistance? The work of feminist art educators to answer these questions continues.

ANNOUNCEMENT

WC/NAEA merchandise (greeting cards) highlighting the art of WC members is expected to be available for purchase at the NAEA National Convention bookstore.

WOMEN'S CAUCUS AWARD DEADLINES

WC/NAEA invites nominations for the annual awards for 2017. See <http://naeawc.net/awards.html> for details. Deadline: November 15, 2016.

WC/NAEA is continuing its rich tradition of exhibiting artwork at the 2017 NAEA National Convention. Women's Caucus and its affiliate Caucus members are invited to submit works of art relevant to the conference 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

See <http://naeawc.net> for details and to download the call and for specific directions. ■

References

- Chicago, J. (1975). *Through the flower: My struggle as a woman artist*. London, UK: Penguin Books.
- Chicago, J. (2014). *Institutional time: A critique of studio art education*. New York, NY: The Monacelli Press.
- U.S. Department of Education (n.d.) Title IX. Retrieved from www2.ed.gov/about/offices/list/ocr/docs/tix_dis.html
- Kingkade, T. (2016, June 16). There are far more Title IX investigations of colleges than most people know: How universities are able to keep these federal probes hidden. *The Huffington Post*. Retrieved from www.huffingtonpost.com/entry/title-ix-investigations-sexual-harassment_us_575f4b0ee4b053d433061b3d

¹ <http://naeawc.net>

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

WC Zotero: www.zotero.org/groups/naea_womens_caucus

Linda Hoepfner Poling

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

Sheri Klein

WC Past-President. E-mail: Lleinsheri353@gmail.com

Help Decide the Future of Your Association—Exercise Your Right to Vote!

Voting is conducted exclusively online for NAEA National Officer elections. This year, voting will be conducted for the offices of President-Elect and National Division Directors-Elect.

Eligible voting members will receive an e-mail in mid-November. A second reminder will be sent in early January. The deadline to vote is mid-January. The e-mail will include:

- An online link to vote;
- Your NAEA ID number; and
- A unique password for your secure vote.

Please keep your e-mail, as the NAEA office will NOT have access to the secure passwords. Make sure your membership is current or you will not receive an e-mail to vote. Members in these categories, who are current at the time the ballot is sent, are eligible to vote: Active, Retired, Student, and Life Members.

Questions? Please send an e-mail to elections@arteducators.org or call 1-800-299-8321. To see the nominees and their information, please go to www.arteducators.org/elections (information on candidates will be posted early November).



MSEd IN VISUAL ART EDUCATION

Connecting contemporary artistic
practice with critical art pedagogy

Low-residency 15-month program:
2 summers in residence on campus
2 online semesters

Get ahead! Apply by Feb. 15 for
an early decision.
www.newpaltz.edu/arted

Contact us:
arteducation@newpaltz.edu



Call for Papers: *Journal of Cultural Research in Art Education*

Mini-Theme: New Culture Wars

**Deadline for Submission:
December 15, 2016**

The Editors of jCRAE are seeking manuscripts for a special minitheme, New Culture Wars, that address art educators' responses to a clash of ideas and values that have recently bubbled up to the surface in our politics and in the media.

Specifically, this volume will feature art educators' responses to:

- The resurgence of New Culture Wars under the current political and social climate;
- The impact of conflicting worldviews and competing cultural values and belief systems in our society; and
- How art and art education are implicated in this shifting cultural landscape.

Submission Types: Written manuscripts, graphic novels, photo essays, videos, or digital art pieces in keeping with the focus of jCRAE are welcome. Please send your submission to jcrae1983@gmail.com

For more information, please visit www.jcrae.org or contact Senior co-Editors: Karen Hutzel hutzel.4@osu.edu and Ryan Shin shin@email.arizona.edu.

Note: We also accept general submissions that address issues of art, education, and cultural research.

Senior Editor Sharif Bey:
shbey@syr.edu



Instructional
Booklet



"Understanding Light
And The Portrait"
DVD

PLANES OF THE HEAD

SEE ALL 9 HEADS

"PLANES OF THE BODY" Coming Soon!

planesofthehead.com

760.809.3614

"The premier tools for learning to draw and paint the human head"



State/Province Association/ Issues Group Awards

Newsletter Awards

Purpose: To recognize excellence in the development and publication of a State/

Province Association or Issues Group newsletter either in print or online.

Eligibility: Issues Groups and State/Province Associations that publish either a physical (print) or an online newsletter are eligible to receive the award. (The criteria is the same for both.)

Submit: Submit cover letter containing association/group membership totals as of December 1 and the name and contact information (including address and e-mail) of the current Editor.

FOR PRINTED NEWSLETTERS: Submit the nomination information listed above and 3 copies of 3 newsletter issues (9 total)* from the previous calendar year (Jan.-Dec.).

FOR DIGITAL NEWSLETTERS: Submit the nomination information listed above and one low resolution PDF of 3 separate issues. Please do not send a link to download a newsletter. If you do not receive an e-mail confirmation within 2 days, please enquire to verify that your submission has been received. Large files sent as attachments may inhibit e-mail delivery.

Deadline: Submissions must be received electronically or postmarked no later than January 2.

*If a newsletter is published less than 3 times a year, please specify this in the cover letter. 3 copies of any available issues from the previous calendar year may be sent.

Submit: Mail hard copy newsletters to NAEA Newsletter Awards, 901 Prince St., Alexandria, VA 22314. If submitting digital pdf files, send to awards@arteducators.org

Website Awards

Purpose: To recognize excellence in the development and ongoing maintenance of a State/Province Association or Issues Group website.

Eligibility: Issues Groups and State/Province Associations.

Deadline: Submissions must be received electronically or postmarked no later than **January 2. Submit to NAEA**

National Office: The URL for your State/Province Association or Issues Group website and a maximum 3-page summary of how your website meets the criteria for submission (see below) and actively serves your state membership, as well as how your site is currently addressing the Americans with Disabilities Act.

Initial Criteria for Submission

All sites submitted for review should exhibit at a minimum the following:

1. Appropriate and current State/Province Association or Issues Group content
2. Accurate information
3. Clear navigation
4. Organization and correct grammar
5. Visual appeal and compatibility with major PC and Mac browsers

Submit to: awards@arteducators.org (preferred method) or mail to NAEA Website Award, 901 Prince St., Alexandria, VA 22314.

OHIO STATE ONLINE

MASTER'S IN ART EDUCATION



LEARN MORE: go.osu.edu/ArtEdOnline

ART MATTERS. TEACHING MATTERS. YOU MATTER.

DEPARTMENT OF ARTS ADMINISTRATION, EDUCATION AND POLICY



K-12 eBooks, ePortfolios, and more!



Davis Digital

The **only advanced digital platform designed by art educators for art educators.**

- Easily create digital **art portfolios**
 - Plan and present lessons using the **Curriculum Builder**
 - Access more than **30,000 brilliant fine art images**
- All available with the purchase of our eBooks.

Go to **DavisArtSpace.com**
for a **FREE 90-day test drive.**

DavisArt.com | 800.533.2847 | ContactUs@DavisArt.com





2017 NAEA NATIONAL CONVENTION

MARCH 2-4, 2017 | NEW YORK, NY

REGISTER NOW!

DETAILS

WHEN

March 2-4, 2017

WHERE

Hilton New York*
1335 Avenue of the Americas
Sheraton New York
811 Seventh Avenue

COST

Members

\$165 Now | \$195 after 1/27/17**

Non-members

\$225 Now | \$255 after 1/27/17

REGISTER

Register online at
www.arteducators.org/convention,
or call 800-299-8321

STAY

Book discounted accommodations
at www.arteducators.org

* Headquarters Hotel

**See additional member pricing
when registering.

This is your national
professional Convention—the
largest gathering of visual
arts educators in the world!

1,000+ Sessions, workshops,
and tours: including **Jeff Koons**
General Session!



GET THE BEST DEALS!

Register for the Convention, and book
accommodations before 1/27/17 to receive
maximum savings!

www.arteducators.org/convention