



NATIONAL
ART EDUCATION
ASSOCIATION

News

A Publication of the National Art Education Association

Vol. 59, No. 1 | February/March 2017

New York City—The Challenge of Change!

“We will look at where we started, celebrate how we have evolved, and envision a future that meets the challenges ahead for the field of art education.”

—Pat Franklin, President

“As artists, aren’t we better when we open ourselves up to being changed through our interaction with objects and other humans?”

—Cheryl Maney,
Supervision and Administration

“Our focus has shifted away from direct acts of protest toward projects that promote collaboration and participation.”

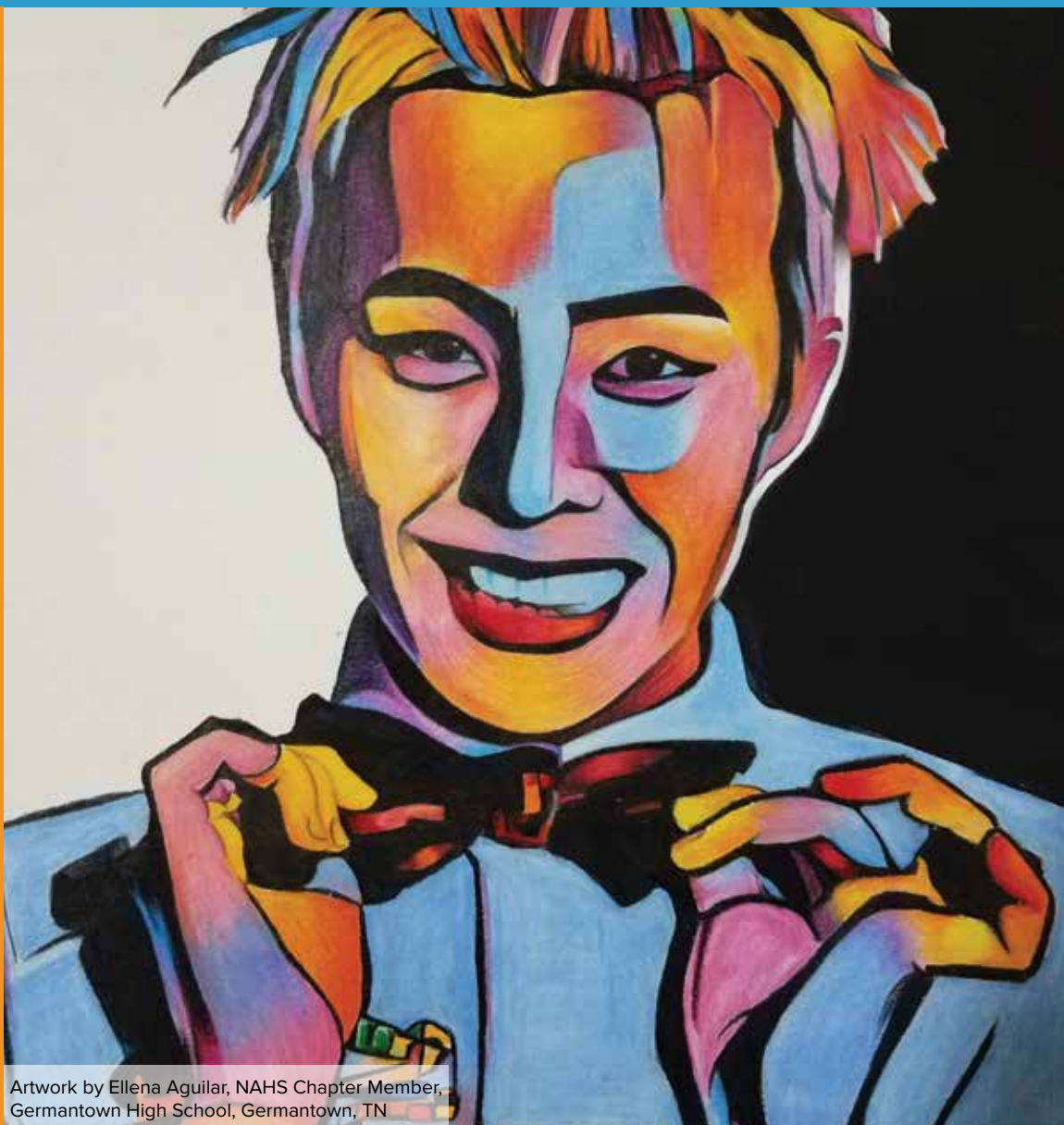
—Jack Watson, CSTAE

“Reestablishing the need for, and the belief in, best intent will be the challenge presented to our ranks as educators.”

—Amanda Barbee, Preservice

“We must not hesitate to advocate for ourselves, peers, and programs through stories of both struggle and success, in order to ensure better education for students, ranks as educators.”

—Lynn Thomas, PPAE



Artwork by Ellena Aguilar, NAHS Chapter Member, Germantown High School, Germantown, TN



Art, I feel, is an extension of my life that has allowed me to openly express myself since childhood. I perceive art as an almost sentient or humanoid form that has grown right along with me, transforming in ways I never stopped to recognize until someone else pointed it out to me. I am still motivated to find what ways I can continue to grow as an artist, and eagerly await the day I can be comfortable with the work I produce.

— Ellena Aguilar, NAHS Chapter Member, Germantown High School, Germantown, TN

NAEA News

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

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



April/May NAEA News
will publish in early April.

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



CALL FOR NOMINATIONS FOR NAEA BOARD OF DIRECTORS

**Vice Presidents-Elect:
Eastern Region, Pacific Region,
Southeastern Region, Western Region**

Vice Presidents serve 4 years: 2 years as Vice Presidents-Elect and 2 years as Vice Presidents. Members nominated for these national leadership positions must reside in the region, be active members of NAEA, and have previously served in Delegates Assembly.

Terms as Elects begin at the conclusion of the 2018 NAEA National Convention in Seattle, and run through the 2020 NAEA National Convention; service on the NAEA sitting Board begins following the conclusion of the 2020 NAEA National Convention, when the candidate selected as Elect would serve as Regional Vice President from March 2020 through March 2022.

President-Elect

During this election cycle, a special election for President-Elect will be held due to the resignation of the previous President-Elect; this President-Elect will serve one year as Elect (instead of the usual 2 years) before assuming the role of President immediately following the 2019 NAEA National Convention.

Candidates nominated for this primary leadership position must be members in good standing who have held active membership in the association during the past 4 years.

The Nominating Committee invites NAEA members to submit qualified names for consideration. Those interested in serving are encouraged to review NAEA's mission and the NAEA 2015-2020 Strategic Vision, as well as the respective responsibilities for each position. These can be found at <https://www.arteducators.org/about/election>.

The following comprise a complete nomination packet that must be received postmarked by July 1, 2017, in order to be considered for nomination:

- Completed Nomination Vita and Consent to Serve forms (these can be found at <https://www.arteducators.org/about/election>)
- A letter of support written by the Nominator. Submit complete nomination packets to: elections@arteducators.org (preferred method) or NAEA Nominating Committee Chair, 901 Prince Street, Alexandria, VA 22314

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

NAEF
INVESTING

Leadership, Innovation, and Learning

Join us in NYC for the
**6th Annual NAEF
Fundraising Benefit Event**

**"Inside the Designer's Studio: A Behind the Curtain
Look at Costume Design for the Broadway Stage"**

**Saturday, March 4, 2017 • 10:30 a.m. – 11:50 a.m.
Hilton/Gramercy East/2nd Floor**



Broadway producer Lou Spisto and Tony-Award winning costume designer Gregg Barnes discuss the connection of costume design to visual arts education and the role of design in theater production.



This is a ticketed event, open to all NAEA Convention attendees. Tickets are \$50 (\$40 tax deductible). Light Refreshments will be served. Proceeds support the National Art Education Foundation, a 501(c)(3) organization.



The Challenge of Change

In the world of art education there is the constant challenge of change. We experience change in our work spaces, our budgets, and our students. We confront changing expectations for our institutions and their educational outcomes.

Most of us also experience changing expectations of ourselves. As creative educators, we continually challenge ourselves to reinvent not only our curriculum, but also our personal focus. This is good—it keeps us flexible and this ability to be flexible can translate over into our approach to life. Over the past 2 years as President of our Association, I have observed this ability in our members and I hear it in the stories you tell.

This new year, 2017, marks the 70th anniversary of the National Art Education Association. As an association we have a long and rich history of successfully meeting the challenges of change. We have expanded services to meet professional needs, and our membership and outreach have increased dramatically. NAEA currently has over 18,000 members, 6,050 of which are new members! Our student member numbers have grown as well, to over 54,000! And as part of our outreach, NAEA now partners with 89 national arts and education organizations, increasing our visibility and strengthening our advocacy position.

Through technology and availability of faster travel, our world grows smaller every day, making the global connections of our Association more important. NAEA is addressing these changes in several ways, including our international research travel program and our professional development webinars. NAEA virtual professional development is free to all members and has proven to be quite popular. For example, the “Exploring the All New Art Standards Toolbox” webinar had 855 registrants, and “Visual Journals” had 831. We will continue to expand offerings based directly on member feedback and requests.

Our nation’s citizens are growing older, the median age is now close to 40, and at the same time we are growing more diverse. Current trends in immigration and birth statistics indicate that soon there will be no majority racial or ethnic group in the United States—no one group that makes up more than 50 percent of the total population. Consequently, as an association we face the challenge of attracting and supporting membership diversity in age, gender, race, and ethnicity, as well as our diverse focus of artistic interest. Our Association is actively addressing this challenge and targeting diversity and inclusion as a critical area for our work. You will hear more about this as we move forward.

But perhaps our greatest challenge as an association is the speed of change. The world of tomorrow will be vastly different from the world we know today. New technologies are altering the educational needs of our nation’s future workforce. We

recognize that 80% of the jobs our elementary students need to prepare for do not yet exist. Technological changes will also spawn new art forms and shape public and student perceptions of an answer to the question “What is art?” Those answers today are different from the answers of yesterday and will be different tomorrow.

Together, we will work as leaders advancing our mission and goals, and like all good leaders, every time we reach a milestone, we will push even further.

Our vision for our Association is grounded in the past, with an eye to the future. We have a firm 70-year-old foundation, and NAEA is standing on that foundation to build our future with you, and for you—our members. What will not change is our commitment as an association “By Members for Members.” You are at the center, the heart, of our Association and NAEA will always be grounded in you.

NAEA stands poised to take our Association into the future as we embrace the challenge of change! We are art educators, and we share a common passion for our work through our NAEA community. Together, we will work as leaders advancing our mission and goals, and like all good leaders, every time we reach a milestone, we will push even further. We will ensure every student across the nation has equal access to visual arts education. We will make certain that the needs of art educators are acknowledged and met through the work of NAEA.

As we gather in March for our National Convention in NYC, we will be actively moving our mission and vision for NAEA forward. We will look at where we started, celebrate how we have evolved, and envision a future that meets the challenges ahead for the field of art education. Come and join us. Help your colleagues celebrate our growth and accomplishments as an Association, and participate in our leap into the future as we accept the **Challenge of Change!** ■



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



The Challenge of Change

Many of you have already registered for the 2017 Convention and are finalizing your plans. If you haven't, you can register onsite in New York!

The list of featured artists, educators and researchers is impressive: Jeff Koons, Laura Chapman and Diane Ravitch, Wanda Knight, Maxwell Hearn, David Driskell, Oliver Herring, Ursula von Rydingsvard and Blais Aguera y Arcas are just some of the outstanding speakers lined up (there are more, so make sure you check the Convention Program or App!)

The heart of the Convention comes from our own members. Super Sessions are panels led by members, and these will be led by Karen Carroll (Cafritz: The Duke Ellington School), Ami Kantawala (Histories of Art Education) Marilyn Stewart (Changing Landscape of Craft), Vanessa Lopez (Mind the Gap), Adetty Perez Miles (Trans Ally 101), Sunny Spillane (Community Forum on Violence), Karyn Sandlos (Youth as Change-Makers), Olivia Gude (Meaningful Choices), Dennis Inhulsen (School for Art Leaders), and Ryan Patton (Critical Digital Making), among others.

Over 2,000 proposals were submitted to NAEA for consideration—over 2,000! Enough for a 7-day Convention. The many members who served on committees that reviewed the proposals agreed it was a difficult job. You will have over 900 to choose from. We know there will be those who will still claim, “There are just too many presentations!”

The collaborations that have brought this Convention together are at the heart of what makes it so incredible. That seems right, since as art educators we collaborate and innovate everyday. When we look at our unique role in education, it's about creativity and emerging perspectives, and embracing any challenges that may arise.

It's easy to get lost in the excitement and energy of the convention, but make time for face-to-face conversations and connections with your colleagues too. Many look to the convention each year for inspiration and renewal, but also to re-connect with people they've met over the years, many of them now close friends. You can be inspired by the stories of the classroom teachers you find yourself next to in a presentation, standing in line for coffee, or on an elevator. The “Hi, where are you from?” can turn into a fascinating conversation. The connections you make, those that emerge, and those that are renewed strengthen our profession. They strengthen the teacher, the classroom, and the community, and they feed the research and exploration. They help us face the challenge of change.

And then there's the city itself. See the sights, take a tour, go to a museum (or two) get tickets to a show. Grab a cab, take the subway or just get out and walk! The city never ceases to amaze and inspire!

—Joni Acuff and Debbie Greh,
National Convention Program Coordinators

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!

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—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. 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

ADVOCACY!

www.arteducators.org/advocacy

NEW! Tell Your Art Story. Hear inspiring stories from visual art educators about how art education has impacted their lives and careers. <http://bit.ly/tellyourartstory>

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

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

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 joining a particular art education issue?

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*.

EVENTS!

www.arteducators.org/events

2017 NAEA National Convention. Join us in New York City, March 2-4. View the complete session schedules, ticketed events, and special events. Register onsite, and experience the largest gathering of visual arts educators in the world! www.arteducators.org/convention

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

SummerVision DC 2017. July 18-21, 2017. Immerse yourself in *The Museum Experience* by spending four, art-filled days in Washington, DC exploring permanent collections, current exhibitions, and the museums—as works of art! <http://bit.ly/naea-svdc>

School for Art Leaders.

Committed to supporting art educators in their quest to excel as leaders, NAEA has designed a 21st-century flagship program: School for Art Leaders at Crystal Bridges Museum of American Art. Apply through March 27, 2017 to be considered for the Class of 2017. <http://bit.ly/naea-sal>

CLICK continued on p. 38.



Cleansing the Palette

How will you answer “The Challenge of Change”—and how can your answer contribute to the ways that our NAEA community responds to that challenge?

When “The Challenge of Change” was chosen as the theme for the 2017 NAEA National Convention, we thought it would be a fitting concept for celebrating NAEA’s 70th Anniversary Convention. It’s quite extraordinary when you study our rich history—and just how far we’ve come since 1947—and the many challenges navigated through every decade.

Little did we realize that some of our greatest changes may also be just ahead of us as we make our way through the unexpected educational frontiers that may ensue from the election of a new President and the federal administration in Washington, DC.

The “challenge of change,” indeed.

This June will mark my own anniversary with NAEA: 10 amazing years to serve as your Executive Director. My mantra from the very beginning has been to get comfortable with change because it is a constant—in our professions, in our lives, in our society. And—my first NAEA National Convention as your Executive Director was also in NYC. In many ways, this Convention brings us full circle.

But the atmosphere around this year’s Convention is vastly different from that of 10 years ago. Our professional community was only on the verge of awakening as a vibrant 21st-century community. We were on the cusp of identifying the tools we needed in place to create enduring community across geographies. We were seeking to adopt an activist posture throughout the organization. The organization we nurtured and the community we have today was nascent at best—a vision, a sparkle in multiple eyes.

Because we have evolved so greatly as a community, I can look at the upcoming Convention and say to you that there is still more we can do to change the way we “do” community, the way we engage community, the way we find strength in community.

So let’s look at “The Challenge of Change” across our NAEA community. And let’s start with your relationship as individuals to your professional community. Often, when I’m talking about the epic NAEA National Convention, I’m urging you to come and immerse yourself in our community, and let its power and influence rub off on you. I talk about all the year-round benefits that NAEA provides—the resources, the support, the ideas. Our website is set up to make all these things readily available to you.

But to quote President John F. Kennedy in his 1961 inaugural address, “Ask not what your country can do for you—ask what you can do for your country.” I want to pose a question to you: What can you do for your NAEA community?

The simplest, most profound answer I can give you is: Be sure you are among the smart, savvy, and passionate art educators gathering in NYC March 2-4—and some a few days earlier. Yes!

Come to the 2017 NAEA National Convention!

Not for the speakers—although we have exceptionally insightful and provocative individuals lined up for featured presentations, and whose talks will be live-streamed on NAEA’s website.

Not for the 1,000-plus sessions—although there are sessions throughout the day, every day, to give your conception of the art education world a jolt. And not for the experiences we’ve set up throughout New York City—an art educator’s dream.

The great questions are about how to pick up the gauntlet and create change.

No, I hope you will come to the NAEA National Convention to make your presence known, to bring your voice and your energy as a member of our vibrant community. You can do more productive networking in 4 days at the Convention than you will over the rest of the year in your local community. You can literally feel the energy of community surging through the halls and rooms and theaters. The buzz. The enthusiasm. The discovery. The sensory flood. The warmth of friendship and collegiality.

But your very presence here says: I am a part of this. I contribute to NAEA’s greatness. I play an indispensable role in its growth and influence and ability to perform extraordinary feats of activism... and professional development... and the making of change.

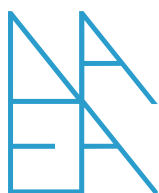
And, this year, “change making” is what this Convention is all about. Because change is far more than something that happens to us. The great questions of this year’s Convention aren’t “How do we respond to change? How do we survive change? How do we move past change with the least disruption?”

No, the great questions are about how to pick up the gauntlet and create change. This year’s Convention and the work that continues to evolve is about the challenge of creating positive and life-affirming change for our students, our schools, universities, and museums, our communities—and ourselves.

And that is why I encourage you to do all you can to come to the NAEA National Convention. To be a part of something bigger than yourself, and to gain the sustenance and inspiration to make our community and our work as art educators even bigger and more influential. And if you can’t find your way to NYC this year—know that you will be missed! We here at NAEA’s Studio & Gallery champion and support you and the incredibly important work you do each day! I hope to see you in NYC! ■



Deborah B. Reeve, EdD, Executive Director
NAEA, 901 Prince St., Alexandria, VA 22314.
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NAEA Research Commission Preconference 2017

www.arteducators.org/research/commission



doing Art Education Research

February 28 - March 1, 2017 • Teachers College Columbia University • 525 W. 120th Street, New York, NY 10027

Are you an art education researcher who is interested in sharing your approaches and methods? Are you an art teacher or museum educator, a visual arts program leader, or an early career scholar who would like to learn more about different kinds of research? Do you *teach* research methods in higher education and want to share with and learn from others who do as well?

The Research Commission recognizes that contemporary art education researchers collectively shape the field through generative inquiry into wide-ranging topics, using a host of methods and approaches. We also see that, beyond researchers in higher education settings, art educators in many contexts—out of both self-motivated interest and assessment-related mandates—are increasingly designing and carrying out studies on teaching and learning in their own professional settings. We invite *all* members of NAEA to join together around research approaches and methods by attending our preconference, **Doing Art Education Research**, on Tuesday, February 28 and Wednesday, March 1.

Supported by the National Art Education Foundation and hosted by Teachers College Columbia University, **Doing Art Education Research** features panel presentations and breakout discussions to stimulate cross-Divisional conversations among researchers from all levels and contexts—including higher education, PreK-12 art classrooms, museums, supervision and administration, and community arts settings. A related art exhibition organized by the Program in Art and Art Education at Teachers College, **Envisioning Pedagogical Inquiry: The Making of Art Based Educational Research**, will feature the work of researchers and artists who use a wide range of visual arts and research approaches.

PRECONFERENCE SCHEDULE

Tuesday, February 28, 1:00-7:00 p.m.

Registration

Welcome and Overview

Plenary 1

Ways of Assessing Learning Encounters

Research topics and questions related to assessing student learning, examined through multiple methodologies in diverse art teaching and learning contexts. Presentations, discussant response, and open discussion.

Breakout Discussions

What Do Different Research Approaches Offer?

Hosted, open, informal conversations about the possibilities for and limitations of various research approaches: Historical Approaches; Philosophical/Theoretical Approaches; Qualitative Approaches; Mixed Methods Approaches; Art Based Approaches

Break

Plenary 2

A Case for Mixed Methods in Art and Museum Education Research

Forum for exploring the advantages of mixed methods research—studies that use both quantitative and qualitative approaches. Presentations, discussant response, and open discussion. Hosted by the Research Commission's Mixed Methods Working Group.

Exhibition Opening Reception: Envisioning Pedagogical Inquiry: The Making of Art Based Educational Research

Gallery Talk: 5:15-5:45 p.m. Overview of the exhibition and brief remarks by participating artists. Light refreshments.

Wednesday, March 1, 8:00 a.m.-12:15 p.m.

Coffee and Registration

Plenary 3

Preparing Researchers in Art Education

A focus on teaching strategies for preparing researchers—including research methods courses, research-based course components, readings, and key assignments/experiences. Presentations, discussant response, and open discussion.

Breakout Discussions 2

How Do We Teach The Processes of Research?

Hosted, open, informal conversations about teaching various aspects of the research process: Identifying Research Problems and Questions; Conducting Literature Reviews; Designing Conceptual/Interpretive Frameworks; Selecting Methodologies/Methods; Collecting and Analyzing Data, Interpreting Findings

Break

Plenary 4

Methods and Resources for Generating Evidence of Student Learning and Effective Teaching in Art
Forum on strategies for documenting student learning and teacher growth. Presentations, discussant response, and open discussion.

Closing Remarks: 12:00-12:15 p.m.

We hope that members across NAEA Divisions will also join us for Commission-sponsored sessions at the NAEA Convention. Sessions marked with an asterisk (*) are designed to extend and invite new voices in conversations begun at the **Doing Art Education** preconference:

- * Evidence and Data in Practice: A Research Toolkit for Documenting Art Learning Outcomes and Educator Performance (Thursday, 4:30-5:50 p.m. Hilton/Nassau West/2nd Floor)
- * Educating Researchers: Teaching Research Methodologies and Methods in Art Education (Friday, 12:00-1:20 p.m. Hilton/Nassau West/2nd Floor)
- NAEA Survey Results 2.0: The Ways Art Educators Get Research to Work (Friday, 2:00-2:50 p.m., Hilton/Nassau West/2nd Floor)
- Making Change in the Field: Pre-Service Research Stories (Friday, 4:30-5:20 p.m., Hilton/Nassau West/2nd Floor)
- NAEA Research Commission's Agenda in Action (Saturday, 12:00-1:20 p.m., Hilton/Nassau West/2nd Floor)
- * Mixed Methods in Research: Broadening Research Perspectives and Applications (Saturday, 3:00-4:20 p.m., Hilton/Nassau West/2nd Floor)

Mary Hafeli

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Juan Carlos Castro

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CALLS FOR SUBMISSIONS



NAEA White Papers on Assessment (Special Series)

NAEA's Professional Materials Committee (PMC) is issuing a call for White Papers on Assessment that offer quality resources to assist art educators in becoming assessment-literate practitioners with a thorough knowledge of assessment and know how to select from multiple assessments to achieve quality outcomes (Chappuis, Stiggins, Chappuis, & Arter, 2012).

The papers will identify how assessment-literate art educators apply their knowledge of assessment to strengthen teaching practices, mold students into competent and creative individuals who possess a full range of 21st-century skills, and inform administrators and policy makers of the value of an education through art as part of a well-rounded education in our schools and beyond.

The series will address key concepts on assessment that are important to our field based on contemporary theories and research that includes professional exemplars, dialogue, and reflections. The White Papers on Assessment will consist of five sections:

- Section I. Research and Knowledge about Assessment
- Section II. Assessments That Build a Vibrant Learning Community and Advocate for the Visual Arts
- Section III. Planning and Implementing Inclusive Art Assessments
- Section IV. Analyzing Learning Outcomes, Making Interpretations, and Reporting Art Education Assessments
- Section V. Visual Arts Assessments: Case Studies from the Classroom and Beyond

Final papers will be 1,500- to 2,000-word essays published bimonthly for the duration of the series, in user-friendly language and highly applicable for today's diversified art education settings—which include classrooms, museums, studio spaces, and community environments.

See additional information and complete list of suggested topics for each section at www.arteducators.org/research

Abstract Deadline: March 26, 2017

Format: 150- to 300-word Abstract

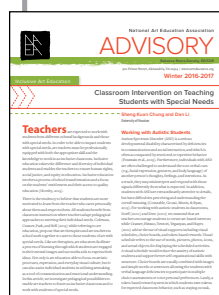
Submit abstract or questions to: Debrah C. Sickler-Voigt, Senior Editor, NAEA PMC White Papers on Assessment, at arteducation.us@gmail.com

Reference

Chappuis, J., Stiggins, R., Chappuis, S., & Arter, J. (2012). *Classroom assessment for student learning: Doing it right—using it well* (2nd ed.). Upper Saddle River, NJ: Pearson.

NAEA Advisory

NAEA Advisory, a digital resource for K-12 NAEA members, invites submissions for publication. Topics should be aimed at translating research and theory into practice for the K-12 NAEA member.



K-12 teachers are encouraged to submit papers. Topics might include strategies for instruction and student learning; strategies for classroom organization and behavior management; assessment procedures related to art learning; incorporation of the National Visual Arts Standards into exist-

ing state and local curricula; alternative methods for teaching using technology; art instruction and higher-order thinking; issues related to teacher preparation; incorporation of multiple-intelligences theories; conducting research in the art classroom; instructional practices in other cultures; or art instruction in community contexts.

Submissions should be no longer than 3-5 pages double-spaced, including references (600-700 words). Follow APA style.

Refer to recent *NAEA Advisories* for the sense of organization and style, or write to the editor for further details.

Submit a Word file to:

advisory@arteducators.org

See more at:

www.arteducators.org/research/naea-advisory



Coming Soon!
Call for Proposals for a
Book on Assessment

People News



NAEA member Marilyn Stewart, professor of art education and co-coordinator of graduate programs in art education at Kutztown University of Pennsylvania, was awarded the school's Arthur and Isabel Wiesenberger Faculty Award for Excellence in Teaching. The award is presented annually to one faculty member who has demonstrated outstanding teaching skills and service to the university.

Stewart teaches courses in art education theory and practice and other courses such as "Visual Culture: Critical Practice," "Women in the Arts," and "Art Criticism" in which she invites students from across campus to critically engage with art and other aspects of visual culture.

"I am honored to teach in probably the largest and certainly the most dynamic art education program in the nation, where I work amidst extremely talented and devoted colleagues and students, all of whom are committed to excellence in teaching," said Stewart. "I can't imagine a better way to spend one's life."

Stewart is senior author of the elementary textbook program, *Explorations in Art*, and co-author of the *Explorations in Art* middle school textbook series, and *Rethinking Curriculum in Art*. She is senior editor of the Art Education in Practice series, a 12-volume series of texts in use by undergraduate and graduate art education programs in higher education nationally. She is a frequent keynote speaker and consultant in national curriculum projects, including her recent work as Director of *The Dinner Party Curriculum Project* and Coordinator of the Educator Guides Project for the PBS series, *Craft in America*.



NAEA Member Paulo Machado has been a visual arts educator for the last 20 years, and has written a book about a series of issues that he felt were missing in most NAEA published discussions. *The Museum Guard* is based on questions that kept surfacing since completing his MFA 20 years ago: What is the ultimate purpose of art schools? What if the purpose of art schools was to help people find an art worth pursuing? What is an art worth pursuing? All arts are learnable, but are they all sustainable?

This book is an attempt to understand the original meaning of *art*, to free it from its association with visual expression alone, and to inspire students to find and cultivate an art that enriches them *and* the world. Available at Amazon.

The Special Collections Research Center (SCRC) at Southern Illinois University Carbondale announces the opening of the archives of artist, art educator, and **NAEA member Peter London**. The materials span London's personal and professional life from 1958 to 2016, documenting in detail the creative development of his career.

London has published numerous articles in journals on art and art education, and written three well-known books on art education, *No More Second Hand Art: Awakening the Artist Within* (1989) and *Step Outside: Community Based Art Education* (1994) and *Drawing Closer to Nature* (2003). The collection is a valuable resource for research in the areas of art, philosophy, and education—all areas of strength of SCRC. It provides insights about art as a socially and personally transformative aesthetic process, and demonstrates the connection between the creation of art and of a meaningful life as complimentary activities that mutually enhance each other.

The Peter London Papers further extend and enrich the department's materials on the topics of philosophy, art, and education, which include the works of John Dewey and Buckminster Fuller. The department's mission has been to acquire and preserve unique and rare historical materials and to promote the use of these materials by the SIUC community, visiting scholars, and the general public.

For more information about the Peter London papers, contact Pam Hackbart-Dean at phdean@lib.siu.edu

As reported by Penelope Venola, **California Art Education Association-South** had the unique experience of previewing the art education collection of approximately 1,500 art education materials donated to The Huntington Library and Gardens in San Marino, California by Diana Korzenik, noted art educator and art education researcher. It is one of the largest collections of art education materials in the nation.

Korzenik authored *Art Making and Education* with Maurice Brown (1993) and *Drawn To Art* (1985). *Objects of American Art Education: Highlights from the Diana Korzenik Collection* was published in 2004 to coincide with the exhibition at The Huntington in 2006.

Korzenik touches on the necessity for students not just to look, but also to understand what they see—the need for visual literacy is as important today as it was in the 19th century. The writings also highlight the discrepancy between art for the elite versus art for the workforce, creating a divide between fine art and practical art. For more, go to www.huntington.org/research



NAEA member Theresa-Marie Rhyne's new book, *Applying Color Theory to Digital Media and Visualization* (www.crcpress.com), highlights specific color concepts and shows how to apply them, with case studies and usage of on-line and mobile color tools. It applies fundamental color concepts to digital media and visualization solutions, and is intended for digital media and visualization content creators and developers.

An expert in the field of computer-generated visualization, Rhyne has consulted with the Stanford University Visualization Group on a color suggestion prototype system, the Center for Visualization at the University of California at Davis, and the Scientific Computing and Imaging Institute at the University of Utah.

In Memoriam



NAEA member and Past President Mac Arthur Goodwin passed away peacefully on October 24, 2016, following a brief illness. A Celebration of Life was held on October 29, in Columbia, SC. During the 1960's, Goodwin emerged as a leader for social change during civil rights unrest in Orangeburg, SC. Earning degrees from Claflin University and the University of South Carolina, Goodwin taught at every level from kindergarten through higher education. He served as the Education Associate for the Visual and Performing Arts with the S.C. Department of Education, was recognized as a leader in Arts Education and credited with making tremendous strides in the development of Visual and Performing Arts Education, and was instrumental in securing categorical funding for arts education. He chaired the South Carolina Alliance for Arts Education and the South Carolina Arts Alliance, and contributed to the establishment of the South Carolina Governor's School for the Arts and Humanities. Goodwin served as President of NAEA and chaired both the National Art Education Foundation and the Consortium of National Professional Arts Associations. He served on national boards and committees charged with the development of an arts assessment framework and professional teaching standards, and was a consultant with the Educational Testing Service, Inc.



As Chair of the S.C. African American History Monument Citizens Advisory Committee, Goodwin faced one of his most challenging and rewarding assignments. He viewed his role in shepherding that project, which resulted in the realization of the African American monument on State House grounds, as one of his greatest successes. In 2002, the Columbia Museum of Art established the Mac Arthur Goodwin Award, presented annually to an individual who has demonstrated substantial hands-on commitment to Arts Education. Goodwin was especially proud of that honor. He received numerous awards including the Order of the Palmetto, the State's highest honor, and the Elizabeth O'Neill Verner Award, the Governor's Award in the Arts. He had been named both NAEA National Art Educator of the Year and NAEA National Supervision/Administration Art Educator of the Year. An accomplished artist, Goodwin was proficient as a painter and printmaker who in later years worked almost exclusively in mixed media.

Donations in memory of Mac Arthur Goodwin can be sent to NAEF or made online through the NAEF page of the NAEA website.



NAEA member George A. DiBouno, 75, died on October 16, 2016 after a long battle with heart disease. Following his 1963 graduation from Montclair State College, George taught art and photography for 45 years at Holdrum Middle School in River Vale, New Jersey. He was a recipient of many local and national art educator awards: New Jersey Governor's Teacher of the Year, New Jersey Outstanding Art Educator, five-time recipient of New Jersey Governor's Excellence in Education, AENJ's Distinguished Art Educator (in which an award was established in his name); NAEA's New Jersey Outstanding Art Educator and Eastern Region Art Educator of the Year; and a River Vale Art Scholars award made in his name. For more than three decades, George was the art director for Camp Hillcroft in the Hudson Valley and was also the costume designer for New Players' Summer Stock program in Ridgewood, NJ. George was a founding member and president of the AENJ and co-founder of the Bergen County Teen Arts Festival. As a distinguished art educator, he was proud to lecture at varied institutions like the Getty Institute, Teachers College, Columbia University, and other local universities. In addition to a rewarding professional life, George was an avid gardener, traveler, and collector of art, and loved entertaining in his homes.



NAEA member John Michael Gray, 66, passed away on September 24 after a brief illness. Gray studied art education and administration at Cornell University, Tufts University, Stanford University, and Boston University. He worked at New Hampshire Department of Education, and served as the Director of Fine Arts for the Newton Public Schools for 22 years. In 1975, he began working for the New England Art Education Conference and became executive director in 1980, was program co-director of the Globe's Scholastic Art & Writing Awards, and a board member of the Alliance for Young Artists & Writers.

He and his husband, Tim O'Connor, appeared at many charity events and NAEA National Conventions as the Hat Sisters, making a substantial and lasting impact on the art education and LGBTQ community across the state. As the founding father and committed member of Massachusetts Art Education Association for 40 years, John Michael wore many hats—serving as Treasurer, President, Conference Coordinator, and Exhibitions Director. He received many NAEA Awards, including Supervision and Administration Division Regional Awards-Eastern in 2001, Eastern Regional Award in 1994, State Award-Eastern in 2011, and State Award New Hampshire 1983. He was program co-director of the Globe's Scholastic Art & Writing Awards, and had been a board member of the Alliance for Young Artists & Writers.

Memorial donations may be made to the AIDS Support Group of Cape Cod, P.O. Box 1522, Provincetown, MA 02657; Helping Our Women, 34 Conwell St., Provincetown, MA 02657; or a charity of your choice.

The National Art Education Foundation (NAEF) convenes its Board of Trustees and supports a number of sessions and events at the NAEA National Convention each year.

The NAEF Annual Fundraising Benefit Event returns to Saturday morning for the sixth year. The program highlights our Convention location in New York City by featuring Broadway producer Lou Spisto and Tony Award-winning costume designer Gregg Barnes in a program entitled, *Inside the Designer's Studio: A Behind the Curtain Look at Costume Design for the Broadway Stage*. Barnes will open the event with a presentation of his work. The speakers will share their thoughts about design, the connection of visual arts education to design aspects of theatre production, professional training, and workforce skills. The conversation will include opportunities for audience questions. We invite all Convention attendees to enrich their New York experience by attending this ticketed special event!

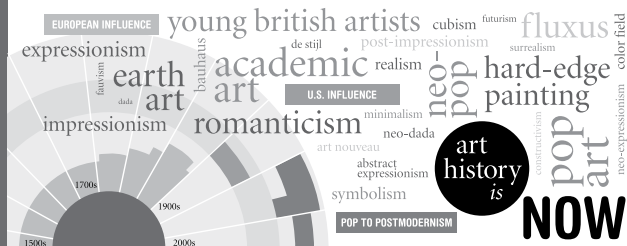
The NAEF Board of Trustees will hold its Annual Meeting on Wednesday, March 1. NAEF sessions during the Convention include one on applying for NAEF Grants, and a panel featuring recent NAEF grantee projects. This year's panel includes Ruth Halvorsen grantee Jay Linsenbighler and Research grantee Mark A. Graham. Both grant projects explored the use of new media

in visual arts instruction. Mark A. Graham presents his research entitled *The Confluence of Art, Design, and Media Arts in Arts and Education*, an exploration of the relationships among university programs in these three areas, their connections to art education, and how these disciplines are organized in secondary schools. Ruth Halvorsen grantee Jay Linsenbighler presents his project *If You Can't Beat 'Em...Join 'Em!!*, focused on identifying and sharing the numerous resources and possibilities for teachers to use mobile devices as another creative tool in the classroom.

NAEF has been instrumental in supporting NAEA initiatives with direct funding of \$325,000 since 2011. NAEF supported NAEA's second School for Art Leaders (SAL) in July 2016 and looks forward to supporting SAL again in 2017. This year marks the first NAEA Research Commission Preconference on Tuesday, February 28, and Wednesday, March 1. NAEF has provided financial support for the preconference following multiple years of funding both the Task Force and first two years of the NAEA Research Commission (2012-2014).

On behalf of the Board of Trustees, I would like to acknowledge the enormous contributions the late Mac Arthur Goodwin (former NAEF Chair) made to the development of NAEF. His commitment to giving back to further art education is one we could all emulate.

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Greetings!

The Southeastern Art Stars had an amazing fall season with their state conferences and some inventive themes! So much learning, sharing and the ability to **Create & Collaborate** (South Carolina) happens at your state conferences. Your leaders do their best to make sure you are **All Aboard: On the Right Track** (Louisiana) and have amazing opportunities and professional development so you can do your best **Transforming Futures** (Georgia) of the students through your instruction. We all know that **The Arts Have You Covered** (Alabama) and that by **Choosing the Visual Journey** (Tennessee) we are able to provide our students with **A Sense of Place** (Mississippi). Through teaching creativity, problem-solving, and self-understanding we are **Leading Through Arts and Innovation: Inspire, Innovate & Imagine** (North Carolina) and are able to advocate for the learning that takes place by helping others see **The Art Room: A Center for Innovation in the 21st Century** (Kentucky). Seeing in **1, 2, 3D - Art in Real Dimensions** (Florida) helps our communities understand why having **A Rising Tide** (Virginia) of the arts in our schools is the best way to prepare our students to be the creative, empathetic, and innovate leaders of tomorrow!

LEADER=PRESENTER

This is a fairly timely connection with the lessons learned from our state conferences and as many of us will be descending on New York to celebrate the 70th anniversary of NAEA at the National Convention. Those attending will soon encounter over 200 presentations from members around the world focusing on content designed to help us reflect on our own teaching, educate us in new methods and ideas, inform us, challenge us, stretch us. And if you can't make it in person, register for NAEA's first Virtual Pass to access live or archived programming!

So what makes a presenter a leader; are they a select group of people? No! They are your colleagues and friends who are

sharing practical applications and tried and true ideas and methods that work in their own classrooms, museums, or experiences. So many don't have the opportunity for purposeful, focused, and pertinent staff development within their own experiences of being the only art educator around their community, school, or district. The opportunity to come together in a setting conducive to sharing is ideal, and leaders/presenters help make situations like this so valuable. They realize that they are able to share knowledge that may be beneficial to others. They strive to help, and are educators in every sense of the word. Some people have so much to offer from years of experience while others have fresh takes and new innovations from their beginning level experiences as well. We can all identify something in our own educational arsenal that others would benefit from knowing. Maybe you are uncomfortable taking that first step in presenting on your own—then collaborate. There are incredible networking opportunities at a convention where you can find others who may also be looking to begin to give back and present. Identify what you do best... then share it, present! The proposal forms for your state conferences and NAEA 2018 will be available soon!

STATE HIGHLIGHT: GAEA—GEORGIA ART EDUCATION ASSOCIATION, PRESIDENT LAUREN PHILLIPS

"We just had a great fall conference in Gainesville, Georgia! Alexandra Cutcher from Southern Cross University in Queensland, Australia, was an amazing keynote speaker. She connected our theme of transforming futures with the importance of our daily work as art educators. As Dr. Cutcher reminded us, we are agents of change. We transform young lives through the arts every day, so they can become creative citizens of the world.

Our award winners were recognized at our conference. Our members are dedicated to creating the best art education for every student in Georgia. They serve our organization with

incredible dedication. We also recognized our State Superintendent, Richard Woods, for his continuing support of the arts. We are lucky to work in a state where the importance of arts education is growing every year."

Congratulations to Lauren and the GAEA! How fortunate that you have such support from your State Superintendent and that you are able to recognize him for his efforts. How many other states have the same working relationship with a leader in their state? How could you advocate for a stronger relationship?

I hope you discover ideas from these state highlights that you might be able to incorporate—either within your state association, or your 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, share a thought, make a connection—maybe you'll find someone to present with soon! ■



(Top) GAEA highlights its award winners. (Bottom) Dr. Lexi Cutcher gave the keynote address at the GAEA conference.



W. Scott Russell

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For the timid, change is frightening; for the comfortable, change is threatening; but for the confident, change is opportunity.

—Nido Qubein (Author, Businessman, Educator, Philanthropist, Speaker)¹

Consider where you stand on the continuum; does change scare you, threaten you, challenge you, or—do you embrace change and the opportunities it presents? Change is constant, and best when we help to make it happen.

A few key changes that have occurred in the Eastern Region include: new branding for New Hampshire and Massachusetts; The Departments of Education in Connecticut, New Jersey, and Vermont have adopted the National Core Arts Standards for Visual Art; Maine added a Northern Spring Conference, after concerted efforts to reach out to regional leaders; West Virginia provided free workshops to teachers who dropped work for their YAM exhibit, and Rhode Island has four first-year board members.

Seventy years ago, the merger of four regional art associations (which gave us the names for our regions) formed our National Art Education Association. The boards and membership of those organizations clearly saw opportunities when establishing this new entity, though it's unlikely they might have envisioned the robust and growing professional organization that now exists. In 1948, the year after the founding of NAEA, the first Convention, Art Education Organizes, met in Atlantic City, New Jersey.

From March 2-4, our National Convention, The Challenge of Change, will meet in New York City. It may set attendance records as the largest gathering of art educators in the world. Attendees will have the opportunity to learn from a wonderful variety of artists,

speakers and presenters, including Laura Chapman, Diane Ravitch, Jeff Koons, and David Driskell, as well as colleagues representing all of the Divisions. They can also learn more about favorite media and materials, including new products, in the vendor's area. The Convention program (both digital and printed) can serve as both planner and reminder—allowing you to highlight sessions that you would like to attend, and those from which you learned something to add to your professional practice. With all of the interesting topics to choose from, it's necessary to devise strategies that allow you to hone in on a few key areas of interest, learn about things with which you are unfamiliar, listen to a favored mentor, or support a colleague who is presenting. It is also necessary to build in time to sleep, eat, and absorb what you have learned. The chance to bond with old friends or new acquaintances over a cup of coffee may lead to an enhanced understanding of a new curricular approach, or the discovery of resources that you didn't even know you needed.

In addition to annual Conventions, NAEA sponsors regional leadership retreats, and summer leadership conferences, SummerVision DC, the School for Arts Leaders, and a number of topical webinars. If you haven't participated in any of these opportunities, 2017 might be the year that you change that. Besides gaining professional growth, you will expand creatively.

During my many years of attending NAEA Conventions, and in serving at the state level in Massachusetts, I have learned much and met many inspiring friends and colleagues.

One dear friend and colleague, John-Michael Gray, a former Eastern Region Vice President, long-time Board Member of the Massachusetts Art Education Association, former Fine Arts Coordinator of Newton Public Schools, and long-term coordinator of The Boston Globe Scholastic Art Awards

competition, passed away in September, after a brief illness. In addition to his broad influence on art education, John-Michael was one half of The Hat Sisters, with his husband, Timothy O'Connor. The two were responsible for hundreds of thousands of dollars raised for many charitable organizations, and recognized particularly for their support of the LGBT community. For me, John-Michael and Tim served as mentors. They demonstrated class, creativity, fun, and respect for human dignity in all their endeavors. (I list both, because these two gentlemen were a team professionally as well as personally, and I rarely saw one without the other.) They created systems for planning conferences, and juried art exhibits that were low-tech and high class. They inspired volunteers to put in long hours and hard work, and to be grateful for the opportunity to do so. Conference presenters, vendors, and attendees were always welcomed with genuine love. Exhibiting students and their teachers were honored and respected. Each piece of art in an exhibit was known intimately, and cared for gently. John-Michael (and Tim) embodied LOVE—of life, the arts, and fellow humans. We can honor his memory by continuing our good work in art education, and by loving and respecting ourselves, and each other. ■

¹ Retrieved from www.brainyquote.com/quotes/topics/topic_change6.html



John-Michael Gray. Photo retrieved from MAEA website.



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THE PACIFIC REGION: COMMITTED TO QUALITY TEACHING AND LEARNING

Pacific Region state education leaders are a highly engaged, energetic, and creative group. They have been overseeing state and national leadership duties, helping with annual state conferences, and always, always, focusing on what will improve and strengthen the art education content they are teaching. These art education leaders want their students to learn, to create, and to think for themselves. From sending state board members to other state conferences in our region to connecting with the PBS station in their state, the Pacific Region's state art education leaders' commitment to quality teaching and learning is both inspiring and an example of best practices for all educators.

A great deal of teaching and learning takes place at the many state art education conferences in our region. The vast majority of these occurred during the fall and others are happening this spring. Here are a few highlights from our expansive region.

In **Arizona** the much-anticipated 2016 AAEA Conference, Media Mosaics, was held November 10-12, 2016. The weekend was filled with learning opportunities including hands on workshops, best practice lectures, visit-the-vendor times, and a visual journaling area. Michael Bell delivered an inspiring keynote that taught the attendees to "draw a line from your life to your art that is straight and clear. For me, it's not as much about what I do as it is about why I do it. To put it simply—our students' art matters. And so does yours. I'm going to show you how to tap into your 'why' and unlock the key to your students' creative process along the journey" (M. Bell, personal communication, November 11, 2016).

Colorado completed a wildly successful fall conference with the Journal Fodder Junkies David Modler and Eric Scott, artist and activist Gregg Deal, and DaVinci Initiative's Amanda Hallenius. The Educator Effectiveness super session with Donna Goodwin was well received. Region representatives are

coordinating mini conferences around the state throughout the year. CAEA will celebrate its 80th birthday next year and plans for celebrations are underway. The Colorado Department of Education has established Spoke Committees who work with Colorado educators to implement ESSA. Spoke committees cover standards, instruction and leadership, school improvement, title programs, and assurances, assessment, and stakeholder consultation and program coordination.

Idaho held its state conference, Coeur d'Art, in Northern Idaho after a thirteen-year hiatus from the northern end of the state. The featured keynote was Dr. Joyce Centofanti who presented how teaching through the arts can be a great entry point into content. Through engaging, arts-rich instruction, students are hooked into learning. Idaho board members have been traveling to other Pacific Region conferences and getting inspired by their offerings, taking those ideas and transforming them into extremely successful events for Idaho's conferences.

The **Oregon** Art Education Association's annual fall conference, OAEA Is My Community, was held October 14-15 at Wilsonville High School in Wilsonville. Close to 150 art educators, exhibitors, presenters, and guest speakers attended the conference. The featured keynote presenter was Jessica Martin, executive producer of Oregon Public Television's award-winning show, *Oregon Art Beat*. The conference included 18 free workshops, 12 paid master classes, free sketchbooks to all attendees, free copies of the Ray Grimm Legacy Project ceramic workbook to all OAEA members, an art photo booth, a members' wall locator map, professional development credit from Chico State (in northern CA), the annual Beyond the Demos XI—Oregon Artists Who Teach reception and show opening, the Arty After Party social, the OAEA Awards breakfast and celebration, door prizes galore, and free products and catalogs from participating exhibitors. The wheels are already turning for next year's conference.

California will be hosting the summer 2017 Pacific Region Leadership Conference August 1-3 in San Diego for Pacific Region state art education leaders. Armalyn De La O, President of the California Art Education Association, will be sharing registration and hotel accommodation information this spring. Armalyn's e-mail is: ADeLaO@csusb.edu. ■



From left, Liliana Greenberg, Oregon Conference Chair; Pat Roberts, OAEA President, Jessica Martin, *Oregon Art Beat* executive producer, and featured keynote.



Idaho award winners (from left): AnneMarie Caldwell, Idaho Elementary Art Educator of the Year; Johanna Dejong, Idaho Middle School Art Educator of the Year; Tama Meyer, Idaho Retired Art Educator of the Year; and Dr. Peggy Wenner, Distinguished Within the Profession Award recipient.



Arizona art educators immersed in the creative process.



Cris Guenter

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Western Region

It is National Convention time!

It is the biggest event in NAEA, and this year we have our 70th anniversary to celebrate. We are expecting a record 7,000 of you to join us! That can be daunting if you are inexperienced in navigating the event so here are some hints to help you along your way. First of all, many attendees are disappointed to find that the ticketed sessions sell out fast. Know that there are **hundreds** of other sessions to attend. The ticketed ones are not better; they are ticketed to reimburse speakers for provided materials, or to manage the number of participants.

All sessions are organized by broad categories to help you narrow your choices. I highly suggest using the 2017 NAEA Convention App to sort your sessions prior to arrival. If you prefer to print your schedule, download it prior to leaving. There are as many as 60 pages of sessions **per day!** After downloading, you can edit electronically, deleting all unwanted sections. Consider more than one session to attend each hour, as some are standing room only. Enjoy both formal and informal learning opportunities—museums and galleries make excellent PD. I whittle my schedule down to five pages per day, print and highlight it for quick reference. This makes everything far more manageable and frees up some much-needed suitcase space. You'll need it for the vendors' free samples!

Some additional (and perhaps random) suggestions: Plan to attend the first-time attendees' session held the first day. You will learn a lot and maybe even win a prize! Attend the opening/closing party and reception. They are a lot of fun and great places to mingle. The keynote speakers are always a highlight and are not to be missed. It is amazing to have a close up and personal experience with some of the biggest names in art and education. The vendors too are a big crowd pleaser. There you can test new materials, gather ideas and lesson plans,

and leave with more samples than you can carry. Many people come with premade address labels so that they can quickly enter vendor raffles for big prizes without writing their name a thousand times. And finally, don't forget to make friends, have fun, and learn!

KANSAS NEWS

KAEA started off the school year with an incredible fall conference at Rock Springs 4-H camp. We offered two days of intensive hands-on workshops presented by artist/educators. A few of the offerings included: Stone-carving, Intaglio, Batik, Basket Weaving, Plein Air Pastels, and Clay Portraits. A very successful art auction raised money to provide scholarships for preservice students to attend future conferences. The highlight of the auction was the reappearance of a secret art piece that has been added to and brought back to the auction for many years.

MISSOURI NEWS

Missouri held its 34th annual fall conference in October. For two days, 199 members participated in sessions ranging from Color Diffusion Rose Windows to Ocarinas. We planned for our spring conference, to be held in Springfield in April. As the theme is "MAEA: A Driving Force in Art Education", we created three-dimensional art cars in the style of Red Grooms. The cars, designed by students from Marshfield High School under the direction of technology teacher Aaron Veeneman, had been cut using a computer-aided laser cutter. Art teachers in attendance at the conference



Evening activities at Missouri's Camp Bobwhite included movies, puzzles, s'mores at the fire pit, and group painting activities. These members collaborate on painting a car.



Ohio Art Education Association President-Elect Alice Tavani, Past President Randy Robart, and President Laura Tawil steampunk at Cincinnati conference.

assembled and painted them with art themes in mind.

Currently, the council is working on developing grants for art teachers to become members, attend conferences, or work on major projects for personal development.

NEBRASKA NEWS

The Nebraska Art Teacher Association (NATA) board worked hard to develop a working draft of our Strategic Plan. Executive Board members paired with Board Directors to continue to develop capacity by establishing overarching goals and strategic objectives that align with their specific planning pillars: advocacy, member services/vibrancy, community and learning. At our fall conference, we kicked off our Twitter presence, @NebArtEducator, and Kenneth Shelton provided professional learning regarding the power of using visual arts in social media. As a direct impact from NAEA's Summer Leadership conference, NATA changed the name of the Minority Concern division to Diversity and Inclusivity in order to better reflect the vision of the organization.

OHIO NEWS

Ohio finished the first year of implementing the 3-year strategic plan. Transformations are rooted in the guiding documents and leadership organization. Upgrades embrace a smaller board of directors and more stable structure in areas of professional development, student programming and communications. We are exploring shifting our fall conference to a summer conference to be more accessible to more members. This past fall we were Full steAm Ahead in steamboat city Cincinnati. Alice Tavani now begins her term as President of the OAEA. ■



Cindy Todd

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New York, New York, what a wonderful town! NYC is a magical city with many attractions and I am so looking forward to the 2017 NAEA National Convention, March 2-4.

New York possesses great art, architecture, food, theater, and more. This Convention program, chaired by Joni Acuff and Debbie Greh, is shaping up to be an incredible event.

The seven NAEA divisions have joined together **again** for one fantastic event to honor and celebrate Regional and National leaders. The four regional honorees and one national honoree will be recognized in each division. Together, we can celebrate the art educators who are going above and beyond in their teaching and in their service to the profession. This event will occur on Thursday from 4:00 to 5:30 p.m. I encourage all to come and honor not only the Elementary Division honorees but all the divisional honorees.

At the Convention, the Elementary Division is offering the following presentations. (All are included in your registration cost and require no tickets.) We'll be presenting Conversations with Colleagues and three carousels. In addition, we will showcase the 2016 Elementary Art Educator of the Year, Michelle Lemons. Carousels are round robin presentations where participants rotate around the room (or share one at a time if attendance is very high) between outstanding art educators who are sharing an aspect of their teaching based upon a topic. Please check 2017 National Convention Mobile App, NAEA website, or Convention program for specifics.

Conversation with Colleagues

Connect with other elementary art educators, including the Elementary Division Leadership Team. During this

session, I will share pertinent information from the Division. You will also have an opportunity to share and learn with colleagues on topics that are of interest and importance to you.

Elementary Carousel of Learning: Classroom Management

Four talented elementary art educators will address the challenging topic of classroom management. Learn how they utilize strategies in their own art rooms. We hope to have educators representing rural, suburban, and city settings.

Elementary Carousel of Learning: Teaching with Contemporary Art

Four accomplished elementary art educators will share their successful approaches to creating and delivering lessons which infuse contemporary Art/Artists. Learn how they make connections to the students' own experiences.

Elementary Carousel of Learning: Technology

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

2016 National Elementary Art Educator of the Year Showcase

2016 National Elementary Art Educator of the Year **Michelle Lemons** will share her exemplary art program in this presentation. You don't want to miss what this award winning art teacher has to share.

You should also plan to attend the outstanding featured speaker sessions (also included with your registration):

Laura H. Chapman

Laura H. Chapman is a visual arts advocate, educator, and researcher. She is a noted educator and author of *Approaches to Art in Education* and *Instant Art, Instant Culture: The Unspoken Policy for*

American Schools. Her series, *Discover Art*, one of the earliest elementary art textbook programs, was released nationwide in 1985. Now titled *Adventures in Art*, Chapman's carefully sequenced elementary series serves over 1 million students in 50 states nationwide.

Jeff Koons

Jeff Koons is an iconic artist who plays with ideas of taste, pleasure, celebrity, and commerce. Working with seductive commercial materials (such as the high chromium stainless steel of his *Balloon Dog* sculptures), shifts of scale, and an elaborate studio system involving many technicians, Koons turns banal objects into high art icons.

Diane Ravitch

Diane Ravitch is a historian of education, an educational policy analyst, and a research professor. From 1991 to 1993, she was Assistant Secretary of Education and Counselor to Secretary of Education Lamar Alexander in the administration of President George H.W. Bush. She was responsible for the Office of Educational Research and Improvement in the U.S. Department of Education. As Assistant Secretary, she led the federal effort to promote the creation of voluntary state and national academic standards.

Matthew Israel

Matthew Israel is an art historian, writer, and educator based in New York City. Currently he is Curator at Large at Artsy, where he also serves as Director of Artsy OnSite (#ArtsyOnSite), Advisor to Artsy Learning, and Director Emeritus and Advisor of the Art Genome Project. Please check the NAEA website (www.arteducators.org) for information on additional speakers.

If you are unable to make the NYC Convention you can also download the free 2017 NAEA National Convention App to get access to handouts and other materials related to Convention presentations. ■



Thomas Knab

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SHARED HEAD SPACE: CULTIVATING DIALOGUE THROUGH ART

I have a profound love for artwork that invokes the dialogic.

To me, the dialogic signals meaning-making that is relational, unresolvable, always incomplete, perpetually unfinished. The dialogic summons intersections, interconnections, intersubjectivity. While any work of art can engage the dialogic, some, like Heather McCalla's *Circa 1987*, have the space between two as a major theme within the work. This sculpture challenges where and if there is room for two heads. It implies a shared (head) space for two bodies, but also portrays a delicate tilt for each of the chair occupants, acknowledging the precarious, perhaps uncomfortable, position as they lean toward one another. The angle of the implied bodies encourages me to see the shared location at the would-be head as the nexus that keeps both bodies upright but in tension, a metaphor of much in the current political climate of the US, but also within our field.

In the September issue of *Art Education*, I was impressed by the 17-author article titled *Metalogue and Autoconstrucción: Two Models for Collaborative Publishing by Busy Practitioners*. This article resulted from questions posed by Anna Nichols in the Facebook Group Art Teachers about who publishes and where is the voice of pK-12 educators in the mix of art education research. Comments of contributors pushed past these questions to more fundamental claims like, "We need to connect the universities to the schools again!" (Lucero et al., p. 36). As an instance of swarm, this article enacted question-raising and creative response—an opportunity for the cultivation of a shared headspace that apparently developed over a 24-hour period. This kind of dialogue reconsiders our field,



Circa 1987 (2012), Heather McCalla.
Photo Credit: Heather McCalla.

diversifies our understandings, and acknowledges uncertainty and ambiguity.

Language theorist Mikhail Bakhtin describes the dialogic as "A word (or in general any sign) is *interindividual*. Everything that is said, expressed, is located outside the soul of the speaker and does not belong only to him [*sic*]. The word cannot be assigned to a single speaker. The author (speaker) has his own inalienable right to the word, but the listener has his rights, and those whose voices are heard in the word before the author comes upon it also have their rights (after all, there are no words that belong to no one)" (Bakhtin, 1986, pp.121-122). If we conceive of language and art as *interindividual*, what spaces are we able to create? What understandings become possible if we admit the limits of our own perspectives? How can our teaching, our research, our service embrace the importance of shared head space and offer possibilities of understanding to our colleagues, our neighbors, our families?

During the NAEA Convention in New York, the Higher Education Forums will provide opportunities to create shared head space. Please come be a part of the question-raising and creative response among all colleagues within the field. Connie Stewart and Karen Heid will be facilitating **Changing the Mechanisms that Maintain Structural Racism and Societal Inequities**. This panel will

examine curricular and institutional structures that continue racial, social, and economic inequities in our schools and universities. Discussion may include the identification of implied bias and racist ideology embedded in long standing practices and programs. Such entrenched inequities may appear invisible without opportunities for open dialogue on topics related to critical consciousness.

Amelia Kraehe and Juan Carlos Castro will facilitate **University Reward Structures and the Homogenization of Scholarship**. Questions that many art educators in higher education face include: What counts as research? What counts for scholarly activity? How are pedagogical innovations valued? How does the tenure track process shape the choices in scholarly activity that art educators undertake? What is the responsibility of university faculty to the larger community? Topics include examinations of how art educators' research has evolved in relation to the rise of the corporate university; theorizations for what constitutes scholarship and a scholar identity in the 21st century; contextualized narratives of compliance, resistance, and innovation; and theoretically rich case studies of practice.

Please join us in the cultivation of shared head space at the Convention. Also, please come to the Higher Education Conversation with Colleagues, Thursday 1:00-2:25 p.m. and celebrate the contributions of Heather Fountain, 2016 National Higher Education Art Educator during the Remarks & Open Dialogue session on Saturday 11:00-11:50 a.m. We look forward to connecting. ■

Reference

- Bakhtin, M. (1986). *Speech Genres and Other Late Essays*. Trans. Vern W. McGee. Austin, TX: University of Texas Press
- Lucero, J., et al. (2016). *Metalogue and Autoconstrucción: Two Models for Collaborative Publishing by Busy Practitioners*. *Art Education*, 69(5), 32-39.



Sara Wilson McKay

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Middle Level Division

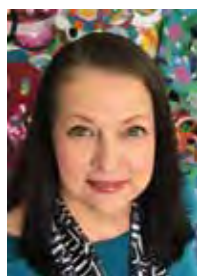
Henry Ford is reported to have said, “Whether you think you can or think you can’t... you’re right.”

It is an honor for me to be able to share with you stories about inspiring middle level art teachers who think they can (**and do**) for my last edition of NAEA News as Middle Level Division Director. Please be sure to come celebrate their achievements with our division at our National Convention in New York City.



Kimberly Cairy is the NAEA National Middle Level Art Educator of the Year. She teaches at White Pine Middle School and Arrowwood Elementary for Saginaw Township Community

Schools in Michigan. In addition to being a high quality classroom teacher, Kim is a leader in the field. One of her nominators, Suzanne Butler-Lich wrote, “Kim’s vita has an impressive list of roles within MAEA and NAEA (including past MAEA president and past NAEA Middle Level Director), but it does not accurately reflect that when she serves on a committee or holds an office, she truly participates and leads. Kim, not only has vision, but also puts in the work needed to complete the project or idea. Within those many offices and positions, she led by example, moving forward and always following through.”



Anne Quaintance-Howard is the NAEA National Junior Art Honor Society Sponsor Awardee. She has been building relationships with students and their families in Plano,

Texas at Schimelpfeing Middle School since 2008. Anne’s principal, Brant Perry, wrote that in addition to initiating two after school programs, Anne was the co-writer of the Plano ISD Middle School Visual Art Curriculum, and she supervises the organization of arts and cultural events, school events, art competitions, and community service projects.



Carrie Jeruzal is the NAEA Western Region Middle Level Art Educator of the Year. She is a K-12 Art Educator in Michigan at Pentwater Public Schools. Her nominator, Janine

Campbell, writes, “She is a fearless optimist who understands and educates others on the power of the Arts.” Marliyn Stewart writes, “Carrie has presented at the national and regional levels about her work with Souper Women: An Empty Bowls Event Celebrating Women’s History,” the project for which she received the Minx Auerbach Award in 2014. She also shared this work with teachers from all over the nation who received the March 2016 issue of *SchoolArts Magazine* that included her article about the project.”



Marisa Pappas is the NAEA Southeastern Region Middle Level Art Educator of the Year. Marisa teaches at Warrenton Middle School for Fauquier County Public Schools in

Virginia. She sponsors a chapter of the NJAHS, a gifted summer school program, and her school’s Battle of the Books. Marisa is a frequent presenter at VAEA and NAEA Conventions and received VAEA’s Middle Level Art Educator award in 2015.



Alice Gentili is the NAEA Eastern Region Middle Level Art Educator of the Year. Alice teaches at Miscoe Hill Middle School for the Mendon-Upton Regional School District

in Massachusetts. Her nominator, Eva Kearney, writes, “Alice has a penchant and a passion for the integration of technology and fine arts. She is a model educator for the STEAM initiative and the uses of technology, 3-D printing, and learning management systems in the art classroom.” She has received the MAEA Art Educator of the Year award, has served as president-elect for her association, and is a frequent conference presenter. ■



September Buys

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Twitter: @NAEAMusEd #NAEAMusEdPeers; #IAMuseumEd #NAEAMusEd17 (Convention) #ArtMuseumImpact (NAEA/AAMD Impact Research Study)

Google+: NAEA Museum Education Division (<http://bit.ly/1RX603M>)

YouTube: NAEA Museum Education Division (<http://bit.ly/1OdeV6o>)

Viewfinder Reflecting on Museum Education: <https://medium.com/viewfinder-reflecting-on-museum-education>

NAEA Museum Ed Listserv: Subscribe: museum-subscribe@artedlists.org; Post: museum@artedlists.org

Are you ready for #NAEAMusEd17?

I cannot believe that in less than a month we will be coming together in New York City. I know that the Convention chairs and their team have been working hard to plan an educational, exciting, enthralling, and entertaining experience for members visiting the Big Apple.

This year marks the 31st Museum Education Division Preconference. This landmark event for museum educators has been taking place for about as long as we have been a division (1981). Michelle Grohe, Director-Elect, and her team from both NYC and across the country have been busily planning what looks to be an enriching and soul-searching experience for all who are able to attend. If you are joining us in NYC for the preconference, here is what you can expect from the day:

DIVERSITY & INCLUSION: ART MUSEUM EDUCATORS AS LEVERS OF CHANGE

Wednesday, March 1, 2017, 9:15 a.m.-4:45 p.m.

Our day starts at the Metropolitan Museum of Art, the afternoon will have us exploring various NYC art museums, and the day will end with an after-hours wine reception at the Whitney Museum of American Art from 6:30-8:00 p.m.

Program description:
www.arteducators.org/promo/museumprecon

This year's preconference encourages us to think deeply about all of our various identities and social relationships. A thorough understanding of the historical and contemporary dimensions of race and racism in museums is particularly relevant at this moment in our country. This year, we

will work to support our field in a focused exploration of deep questions around diversity, inclusion, and race as a way of rethinking how we can be effective change leaders in our institutions. Questions we will tackle include:

- How do we define diversity, equity, and inclusion?
- How do we create cultures of hiring and staffing that prioritize and support racial equity?
- How do we ensure our practices and messaging are inclusive?
- How do we self-reflect to ensure our work aligns with anti-racist values?
- What does an intersectional approach to teaching and interpretation look like?
- How can I be a Lever of Change to create programs, work, teaching, and leadership that foster a value for diversity, equity, and inclusion?

The day will begin with optional coffee with colleagues at various coffee shops—stay tuned on social media using #NAEAMusEd17 and our webpage, www.arteducators.org/community/articles/79-museum-education-division, for details. The formal program will begin at The Metropolitan Museum of Art (MET) with registration, welcome, and keynote presentation, **How Can Art Museum Educators Work for Racial Equity?** by Keonna Hendrick and Marit Dewhurst. Then we will break into small groups in the MET's galleries to explore and reflect on **Best Teaching Practices** that address the themes of the day.

During the extended lunch break, participants will pick up boxed lunches, explore the MET's galleries, and head out to the **Becoming Levers of Change** breakout sessions, which will take place at 10 different institutions in the afternoon. The topics were identified

both to highlight the amazing work by our New York colleagues, and also address questions and themes requested by our members over the past year. In small groups, we will work collaboratively to expand our understanding of racial inequities and develop strategies to create an inclusive museum—including how we can expand our ability to communicate and engage the communities we work with, both inside and outside the museum. Next, keep the momentum going by exploring and networking with colleagues informally, as you make your way to the **After-Hours Reception** at the Whitney Museum of American Art.

Can't make it to NAEA's National Convention this year? Also, for an **NAEA Museum Education Division first, we will be live streaming the keynote presentation from the MET.** Follow #NAEAMusEd17 throughout the day for live tweets and the streaming link, and sign up for our division list-serv for follow-up documents and events.

We look forward to seeing you in NYC! Safe travels! ■



2016 Museum Education Division Preconference.



Emily Holtrop

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On the first day of one of my most recent graduate classes, the professor opened by discussing the assumption of *best intent* among all classmates.

Though our opinions were certain to differ during the topics discussed throughout the course, we were to maintain our opinion that all of our classmates were operating and sharing from a genuine space and all stories and perspectives would be delivered without malice. When discussing the concepts of disparities in education, discipline models, social justice, privilege, and the rightful place of Art Education in each of these contexts, students sincerely and passionately disagreed, debated, and shared openly from their lived experiences. As a result, we had rich discussion, came to know one another well, and gained great insight into the field we would soon join in schools, museums, and organizations.

I was reminded of that *best intent* again this evening as I attended a community meeting on how to best support immigrant and refugee neighbors. Similar parameters were established for this meeting, to allow for presumptions or assumptions to be alleviated free of judgment. As soon as the discussion was opened to the audience, a well-intentioned woman made an unintentionally insensitive comment. The speaker gently supplied correct terminology and factual information, and we all witnessed grace and positive support. In the midst of such a setting, with such a sensitive topic, with so much stress and negativity associated, the speaker educated and assisted an ally. It was a powerful moment to witness, but it led me to consider the guidance of future art educators into the “real” world.

As my last submission to this publication, I’d like to offer context for my perspective before going further. After ten years of teaching, I returned to school full time to continue my education. It was a fantastic time to recharge, and delve into more current theory and trends. I was profoundly influenced by my brilliant classmates within the program, and felt deeply motivated to contribute to supportive professional experiences for all of us. The preservice experience became my passion, and I have worked in all of my efforts as a Division Director to represent future Art Educators dutifully. During my time in this post, I graduated and returned to the classroom. I was surprised to find it a harsh fall back to reality, despite my previous experience and research. After nearly a year, I can only chalk this transition up to one thing: We have forgotten to assume the best intent of one another outside the halls of the university.

I work at a wonderful school with a supportive administration and talented, friendly colleagues. Nevertheless, we all feel the tension when individuals disagree, and that tension is not usually explored, much less resolved. One might appreciate a similar voice of reason and grace as the speaker from the meeting—someone to place us all in a safer and more productive space. This leads me to consider, in this political and educational climate, that perhaps we idealistic, freshly educated, and highly collaborative population of future art educators might serve this exact role. We have the capability to model the assumption of best intent in our professional settings. Changes are assuredly coming, and they are certainly not all for the better. How can our partners, participants, members, and stakeholders trust the motivations of our working entities if we

do not share in an effort to work beyond our own perspectives to meet others in theirs? I think reestablishing the need for, and the belief in, *best intent* will be the challenge presented to our ranks as educators. I believe we will excel, we will exhibit understanding while advocating for what is right, and we will make our communities more positive and personally connected. This is by no means a call for constant positivity,

We have the capability to model the assumption of best intent in our professional settings.

because some current ideologies are harmful, and concerns for safety and individual rights are paramount at this time in our nation. As a Division, as a specific demographic of preprofessionals in a particular field, we have by numbers the power to shift establishments and redirect conversations. Let us carry ourselves clearly from our best intentions. Though we are the newest to the field of Art Education, let us exhibit to colleagues what we want from this world, and that we feel all are entitled to a rich and prosperous life, from the youngest student to the most senior educator. I believe so much in our potential, and look forward to seeing us in these efforts. Thank you for choosing the field you have, one we can genuinely believe in, and so clearly see the need for now more than ever. Thank you for pursuing a career that impacts human potential. Your best intent is valued, beautiful, and so needed. ■



Amanda Barbee

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My last article was written in July, and since then I have had the privilege to attend several NAEA Board Meetings and The Artistry of Leadership the National Leadership Conference.

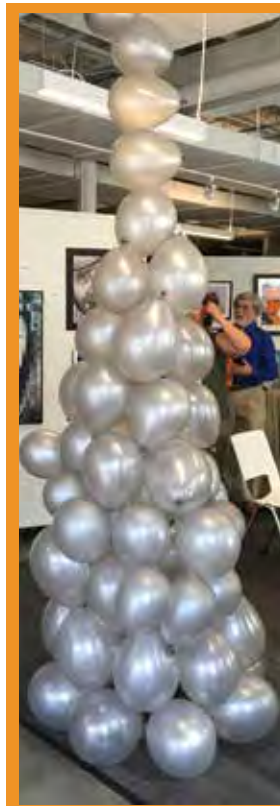
At the Summer Leadership Summit the Board met at the NAEA Studio & Gallery in Alexandria, VA. It is a fantastic space, with room for meetings, art exhibitions, artmaking, and receptions. If you have the opportunity to visit, it is well worth the trip. In November, the Board met in NYC at the Park Avenue Armory in preparation for the March Convention. This was a wonderful venue, steeped in history with interesting architecture and an even more interesting past.

One of the best activities during the Summer Summit was a team and communications challenge. In small groups we had to build the tallest and sturdiest balloon tower. After a few minutes of planning, teams had about 20 minutes to construct, however, there was a catch... we could not talk. It was a terrific experiment in group dynamics. Suddenly, we each had to figure out alternative ways of communicating and to watch each other carefully for signals. You couldn't be solely tuned into your own task and only peripherally listen, but instead it required us to be present and observant. During the first week of school, I had my students engage in the same exercise. They had 30 balloons, a roll of clear packing tape, a pair of scissors, and hand balloon pump, and in small groups they constructed their balloon structures in silence. It was interesting watching their interactions and the creative ways they found to communicate non-verbally. At the end of the process each group discussed their strategy, if it was successful, and how the group worked as a team. Cooperation, collaboration, and true listening were key to the most successful partnerships. "The group dynamic can bring synergy, or tear things apart." —Margaret Bau

The National Leadership Conference (NLC) is a fantastic opportunity to network and learn. This summer the NLC agenda included an incredible cadre of presenters, Jane Chu, Chairman of the NEA, discussing empowerment through the arts, Narric Rome from Americans for the Arts speaking about ESSA and how the law affects art education, and Deborah Reeve, NAEA Executive Director who spoke about how the best leaders spark action in others to accomplish remarkable milestones. Dr. Wanda Knight, Associate Professor at Penn State spoke about issues inherent in diversity and inclusion. She asked participants to consider inclusivity vs. exclusivity and opportunities and risks to creating a professional community that nurtures and sustains diversity and equity. As NAEA moves forward with its strategic initiative on diversity, I think about diversity and equity in my own state, school, and classroom. With the population becoming more diverse and students and their families coming to the table with increasingly different experiences and backgrounds, the challenge is to create a welcoming and equitable atmosphere where all individuals feel safe to create and take risks.

I am very excited about **The Challenge of Change**, the NAEA Convention in New York City. National Convention Program Co-Coordinator, Joni Acuff and Deborah Greh have planned an incredible Convention. There will be so much to do and see, but you don't want to miss **Jeff Koons** during the first General Session or any of the Supper Sessions with speakers like **Laura Chapman**. You definitely can't miss any of the Secondary Division Sessions. **Conversations with Colleagues** is scheduled for Thursday, March 2. Come and connect with your colleagues to plan and discuss Secondary Division issues and ideas. **The Secondary National Showcase**, Friday, March 3, will feature 2016 National Secondary Outstanding Art Educator, James Rees as he shares valuable insights into instruction and learning. On Saturday, March 4, join Reta Rickmers, Beth

Goldstein, Christine Miller, and Sherri Fisher as they host the **2016 Outstanding Regional Art Educators Showcase**. Find out what makes their programs exemplary as each share their best practices. Attend **Promoting Student Leadership through the NAHS and NJAHS** on Saturday and see how an Art Honor Society Chapter helps connect your art department to the school and community. Also on Saturday, Nicole Brisco and Debi West present, **From Intro to AP Art**. Peek inside the art rooms of these seasoned secondary art educators as they share tried and true tips that produce successful student portfolios. Throughout the Convention there will be many more fantastic Secondary focused sessions and workshops. As much as I am looking forward to the Convention, it will be bitter sweet as it is my last one as Division Director. I will leave you in the good hands of my Elect, Joshua Drews, but Josh will need an Elect so don't forget that that **nominations for Division Director** are due July 1. ■



Balloon tower challenge at summer NAEA Board meeting.



Andrea Haas

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

CHANGE IS THE ONLY CONSTANT

Heraclitus, also known as *The Obscure*, was a Greek philosopher and is attributed with the quote *Change is the Only Constant*.

He believed in the *flux of life*; everything constantly changes, including objects. According to writings about Heraclitus, his theory was that by simply coming upon objects, they changed, due to the interaction with the human that *came upon it*. Due to the interaction, the human and the objects *became* something different. Plato disagreed with Heraclitus, theorizing that an object is in a state of *being* and does not change. Observation is something that is done to the object, not with the object. By comparing our observations, we determine the changes.

Most of us operate under the influence of Plato, thinking objects don't change (especially if they are made of plastic). However, stop and think about what happens when you come upon a work of art. What happens when we take time to really observe the art, see how the light plays on it or the context of its location? Recently, I was at the Phillips Collection viewing Impressionist works. I had seen the art before. This time, I was struck by one of the pieces from Monet. I'm not sure if it was the context, the light, or perhaps my readiness to see the art, but I saw the art differently. From my perspective, it had changed.

As we enter into this Convention, themed the Challenge of Change, I encourage you not to think of Change as something to be overcome, but as something that is lived. We live with *change* every day in our roles: hiring new teachers, revising schedules, and working on new initiatives that have circled back

around. We have procedures in place for dealing with new things. We can continue to follow Plato's theory of comparing observations of these. But what happens if we use Heraclitus theory of change? In reality, nothing is the same—we are different, the time is different, the context is different. With everything in flux, everything has changed. How much will we change if we are present, looking with fresh eyes, and experiencing our interaction with people and objects?

Heraclitus is also quoted as saying that a path up and a path down is one and the same, a unity of opposites. This is how I think about education. As much as we are educators, we are also learners. Each time we interact with students, regardless of their age, we are learning—as well as imparting—knowledge. As educators, we are reflecting as we teach. We check for understanding, ask questions, and observe student reactions. We constantly make adjustments to our instruction. My most memorable lessons are when I made a connection with my student, or learned something myself. Those times were also when I was changed, as an educator and learner.

Here is an obscure and seemingly surface connection between Heraclitus' quotes. It is particularly appropriate for us as art educators. In 1950, Oscar Reutersvard, a Swedish artist inspired by Mozart's method of composition, created an impossible staircase. In 1954, Roger Penrose was introduced to Escher's art at a math conference. He and his father, Lionel, created the *Penrose staircase*, an "impossible object" or optical illusion. Lionel was the son and nephew of British artists. In 1960, inspired by the Penrose staircase, Escher printed *Ascending and Descending*. An auditory version of an impossible staircase was created soon after by Roger Shepard. In 1964, Bel

Kaufman wrote *Up the Down Staircase*, a best-selling novel in which a teacher faces seemingly insurmountable odds in an inner city high school. The story is told completely through objects; memos, lesson plans, student essays, etc. All of these humans were changed by their interaction with objects and some would say that the objects were changed as well.

As artists, aren't we better when we open ourselves up to being changed through our interaction with objects and other humans?

And as educators, aren't we better because we are life-long learners?

So, maybe change is not the only constant. For educators, maybe learning is a constant as well.

While you are going about your role as a supervisor, I **challenge** you to live in the *flux of life*. To *come upon* objects and people, interact with them, and **become something changed**. And in doing so, walk up and down the path of learning, unifying the experience of being both an educator and learner.

This is the last article I will write in my role as Supervision and Administration Division Director. Our division director will change to Lisa Stuart. I hope that over the course of the past two years, you have both learned and been changed by our interaction. I know and value that I have.

Remember, **Be Together. Not the Same.** ■

Resources

Heraclitus of Ephesus by Joshua J. Mark, Ancient History Encyclopedia: www.ancient.eu/Heraclitus_of_Ephesus
<https://en.wikipedia.org/wiki/Heraclitus>
Totally History, 2012: <http://totallyhistory.com/ascending-and-descending>
Impossible Staircase, 1997: http://psylux.psych.tu-dresden.de/i1/kaw/diverses%20Material/www.illusionworks.com/html/impossible_staircase.html



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Guest Columnist: Shaunna Smith, Texas State University, shares how free 3-D modeling apps can empower students to think critically about connections between visual arts, language arts, and mathematics. E-mail: sfs36@txstate.edu

MAKING MULTIDISCIPLINARY CONNECTIONS WITH DIGITAL FABRICATION TECHNOLOGIES

As we look for ways to demonstrate the role the visual arts can play within an integrative STEM/STEAM education agenda, it is important to consider how we can scaffold activities to address our own visual arts concepts as well as multidisciplinary concepts. This column shares one such example from a technology-infused summer camp my university students and I hosted for children ages 6-12. The primary creative task was for each participant

to explore connections between art and mathematics as they created their own original "What If Creature." The scaffolded activities began with two-dimensional representations that were transformed into three-dimensional representations using a variety of non-digital design strategies (i.e., drawing, sculpture, discussion, writing) and digital fabrication techniques (3-D scanning with 123D Catch, digital 3-D modeling with Tinkercad, and 3-D printing).

The first phase of the project asked the participants to draw an original creature character using non-digital art tools (i.e., paper, pencil, crayons, colored pencils, markers). For added inspiration a few creative prompts were provided, including: What if you combined 3 animal characteristics into one creature? What would a sea animal look like if it lived on land? What would a polar bear look like if it lived on a tropical island?

After drawings were completed, the second phase of the project asked the participants to write about and describe their creature to a partner. They were reminded to describe details about the creature and/or its habitat (e.g., Where does it live? Who is its best friend? What does it do during the day?) and also to use mathematical vocabulary (e.g., shapes, forms) to describe the creature's appearance.

The third phase of the project asked participants to sculpt a freestanding model of their creature using modeling clay. To encourage participants to recognize the shapes and forms within their creatures, participants were asked to scan their freestanding clay sculpture using the free Autodesk 123D Catch app, which enabled them to take multiple photographs 360° around their sculpture that the app then digitally stitched together to create a digital 3-D model of their sculpture.¹ The process of photographing their sculpture from multiple angles forced them to take

a closer look at their design. Along with the open discussion, participants were encouraged to describe their new discoveries to a partner and to talk about the specific names of the geometric 2-D shapes and 3-D forms, in which one student said, "I saw more shapes through the camera lens that I didn't notice before."

The fourth phase of the project asked the participants to manipulate their creature design by rebuilding it digitally in free 3-D CAD modeling software, called Tinkercad.² Paying close attention to the geometric forms needed to build the creature, participants were encouraged to overlap basic shapes to create the unique forms of their creatures. While waiting for their creatures to be printed on the 3-D printer, participants were asked to reflect on the transformation of their design. Making note of the "flat beginning" in two-dimensions and how "it became real" in three-dimensions, participants remarked that they felt better about seeing the shapes in things around them. "I think I can see better ways to draw things now," one student noted.

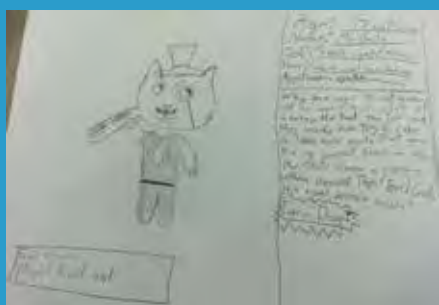
This column showed how participants were able to use a variety of digital and non-digital techniques to express connections between visual arts, language arts, and mathematics. "Artistic activity is a form of reasoning, in which perceiving and thinking are indivisibly intertwined" (Arnheim, 1969, p. v) and it is through this lens that we can demonstrate the inherent power of the visual arts and emphasize its importance in an age of STEM/STEAM education initiatives. ■

Reference

Arnheim, R. (1969). *Visual Thinking*. Berkeley: University of California Press.

¹www.123dapp.com/catch

²www.tinkercad.com



(Top) Eve's *What If Creature*. (Center) Ysabel's creature drawing and writing, *Mr. Gato and his minions*. (Bottom) Ysabel's digital model of Mr. Gato.

Ryan Patton

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Christine Liao

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Guest Columnist: Dianne Sánchez Shumway, doctoral student, Teachers College, Columbia University.
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I am thrilled to contribute to this month's NAEA column as a new executive member of the Community Arts Caucus.

This has been a year of learning the ropes and I feel honored to be working with great minds in a field of art education that is ever evolving and needed now more than ever.

I am currently a doctoral student in art education. In September of 2016, I finally submitted my dissertation proposal which outlined a plan to examine how artists and communities collaborate and engage with one another throughout the process of a community arts project. The momentum for this project began with my pilot study in which I interviewed community arts pioneers Judy Baca and Lily Yeh regarding how they engage communities throughout the community arts process. Before that, I studied under Beth Krensky, whose critical pedagogical teaching methods changed the trajectory of my life. Krensky encouraged me to work with refugee youth in Salt Lake City, Utah and to develop community arts projects geared toward issues relating to social justice.

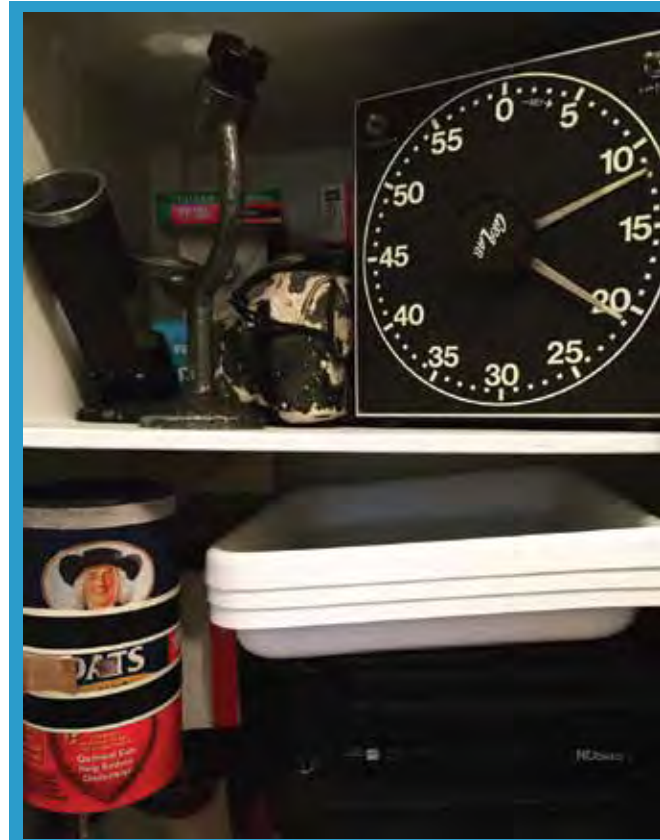
As I prepared to present my proposal in front of colleagues and my program's committee, I felt a brightness of hope for the importance of this work. However, the day of the presentation fell on November 10th, two days after the presidential election. As I thought about the various individuals and communities that have been and will continue to be negatively impacted under the new presidency, I felt crippled with grief. During the presentation, with PowerPoint slides full of images of refugee youth and the art we had created together, I scrambled for words to articulate my thoughts in the midst of holding back tears and hiding a quivering chin. I'm writing this piece less than a month later and my feelings of despair and defeat are only just beginning to subside.

I am fortunate to currently be taking a class at New York University, co-taught by Dipti Desai and Jessica Hamlin, in a course called Contemporary Art and Critical Pedagogy: Issues in Identity, Race, and Multiculturalism. The passionate community of peers, caring and knowledgeable professors, and thought-provoking readings have been therapeutic and are enabling me to climb out of my post-election funk and continue my work in community arts. While I realize that this piece won't publish until months after the election, I would still like to express a few thoughts on... well, *What should we do as art educators right now?*

Self-care wasn't exactly the first thing that came to mind, but it's now been the cornerstone of my daily routine since November.

Being a doctoral student can be an isolating experience. So, after recognizing the drastic imbalance between my academic self and my artistic self, I decided to dust off my old darkroom equipment and painted my laundry room black. This decision has led me to become reacquainted with interest groups in my local community, both in darkroom photography and in social justice. It hasn't been long since I've made this shift, but I can already feel a sense of peace that I'm moving toward becoming a strong advocate for the field of community arts and for a socially inclusive art curriculum. It is my sincere hope that this advocacy can enable us to become better art educators—architects of a future we want to live in.

The NAEA Convention in New York City is around the corner and I look forward to continuing the conversation then. If



Digging for darkroom equipment in the storage room.

you're wondering where you can start, I encourage you to attend the Community Arts Caucus (CAC) business meeting included in the Convention schedule. We've also partnered with Brooklyn's Center for Urban Pedagogy (CUP) to hold an exciting workshop as part of CAC's tour. 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>. Also, please visit CAC's website for more information on who we are and what we do at www.communityartscaucus.org ■

Andres Hernandez

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Jennifer Combe

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We are so excited to be the new special issues group for NAEA!

We hope to be as inclusive as possible to art educators all along the choice spectrum, whether you give your students the opportunity to direct their learning all the time or just once in awhile, let us help you find your place on the choice-continuum!

As choice-art educators, we seek to develop the artistic thinking of our students through centers and choices; encouraging them and teaching them to come up with their own ideas for artmaking.

As with the work of any artist, the unanticipated turns often enrich the final outcome. Choice teaching facilitates differentiation, which easily meets the needs of a variety of types of learners.

When students learn to come up with their own ideas, it teaches them to trust themselves and their own judgment. Designing and creating original works of art is motivating and students are highly engaged.

A choice-art program not only respects student ideas, but also makes them the central tenet. The art teacher scaffolds the learning to help student's develop skills, techniques, and ideas. Cross-curricular connections, art history, and current events are evident in the artistic expressions of many student works. Presenting, writing, and critiquing becomes a natural outcome of the creating. Students want to share and to know the meaning behind artwork.

Teaching with choice creates a supportive and caring community. Instead of feeling competitive, students celebrate each other's achievements. Additionally, they learn to teach and mentor each other. Students recognize that everyone has strengths and know whom to go to for help in particular media or concepts. Collaboration and important real-life skills are reinforced. Additionally, students learn to work responsibly, practicing organization and time management.

Through the active exploration of their own ideas, students of all ages learn to make highly individualized work that comes from within themselves. No longer do student artists need to wait for the rest of the class to finish a project, nor rush to finish in order to catch up. Student agency and independence of the individual child is the result. Learned resilience is one of the most exciting parts of a choice studio. As with the work of any artist, the unanticipated turns often enrich the final outcome. Choice teaching facilitates differentiation, which easily meets the needs of a variety of types of learners.

Historically, artists have reflected their time in history and the cultural events that impact their lives. This is the time for artists to have a voice, expressing their feelings and ideas. Join other art educators who are implementing student choice and student voice in student's daily lives.

The Choice-Art Educators group seeks to promote and support choice-based and learner-directed art education in both public and private educational settings. We also seek to bring those interested in this methodology together to learn and discuss each other's work, but also the ideas of those in related fields. This group will help share best practices, strategies,

and support to help you be the best Choice-Art educator.

At the Convention, keep an eye out for choice presentations. Connect with other choice educators on the Choice-Art Educator's Facebook page. We will actively update the Facebook page throughout the Convention. And, if you tweet, use hashtag #ChoiceArt on Twitter.

On Thursday, March 2 from 4:30-5:50 p.m. in the Hilton/New York/4th Floor meeting room, come meet us and other like-minded educators. This business meeting will be a great opportunity to begin to learn more about choice-art as well as discuss any questions or concerns. Plan to stay after the meeting as well! We have specifically requested a time slot at the end of the first day so that people can relax and get to know each other after the official business is concluded. At the after-party, snacks will be provided!

Become an active member of this exciting new NAEA Issues Group. We really want to make everyone feel welcome and as though they have a voice at the table. We are looking for additional educators who would like to run for a position in the Choice-Art Educators Special Issues Group. We are hoping to be able to elect a Co-President-Elect during the business meeting at the 2017 NAEA Convention. This person would actively consult with Anne (2015-2018) and Joy (2016-2019), learning the ropes until they officially become Co-President during the 2018 Convention. Their term would run from 2018-2020.

We are looking for a slate of volunteers to help with both the nominations and serving the election ballots to the members of the Choice-Art Educators Issues Group. Please e-mail the current Co-Presidents if you are interested in joining the committee. ■

Anne Bedrick

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Joy Schultz

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A LETTER FROM THE CHAIR

Dear COMC members,

This is my last newsletter as the COMC Chair and I want to take this opportunity to give thanks and share how this role has impacted me personally and professionally. Primarily, I would like to thank all of the COMC members for continuing to support the committee with their membership, NAEA Convention presentations, attendance during business meetings, and participation in planned social events at the annual meetings around the US. My role as COMC chair has been humbling and insightful. This role has really given me an inside view of the commitment of the elders who were pivotal in the conception of COMC.

During my 2.5 years as chair and 2 years as co-chair, many individuals who are steadfastly dedicated to making sure COMC is successful have mentored me. In particular, thanks to Debra Ambush and Vesta Daniel for their unwavering support and nurturing leadership throughout the years. Also, thanks to Sandra Epps for her continued passion and dedication to further the COMC platform through organizational collaborations. Special thanks to David Herman for being an enthusiastic, efficient COMC Co-Chair for 2014-2015. Unfortunately, Dr. Grigsby passed away in the second year of my tenure (2013), but I was able to learn about his life and his dedication to COMC through the narratives of colleagues and friends during the tribute to him at the 2014 NAEA Convention. So, I want to thank him, in spirit, as it was clear that his leadership built a healthy constituency that will go at nothing to keep his hard work alive and active.

I am grateful for the national leadership opportunities that I have engaged in since becoming COMC Chair. For example, I am positive that my role as COMC Chair positioned me to be considered for the job as a 2017 NAEA Convention Coordinator. I am extremely appreciative

of this platform that COMC provided. As a convention co-coordinator, I have been able to prominently voice issues of diversity to the organization's leadership and bring forth the questions regarding equity to the organization at large. These experiences and opportunities have been invaluable.

As we continue through the seasons of life and work, I want us, COMC members, to remember our goals and aims as members of NAEA who dedicate our lives, minds, and souls to critical work around multiethnic issues, especially racism. To be honest, more than a few events that have happened during 2016 (and prior) made me start to question whether or not my life's work—teaching, research, and service—around race, equity, and diversity in and through art education is beneficial or makes a difference in the world today. When hateful and oppressive events and rhetoric challenge critical social justice work, it can become difficult for a person to substantiate continued efforts. However, it is my hope that, upon thoughtful self-reflection and essential self-care, we all recognize the significance of our important work. Sonia Nieto's claim is undeniably true—there is a psychic cost to doing social justice

work. However, it is imperative that we do not let our poor emotional and mental statuses linger, thus stagnating and crippling our labor in the field. Let's grieve when grieving is necessary, but let us not be downtrodden in our grief to the point that we are frozen, thus, abandoning our commitments to further humanity via the Arts. Our jobs as critical art educators are more important than ever before. I challenge us, especially myself, to recollect our thoughts, reorganize our goals and move forward with intensity, intention, and precision. Understanding the strength of COMC's elders in times of even more explicit hatred gives me the audacity to move forward and push through the resistance we are experiencing right now in the world. COMC has and always will be a bold and mighty Issues Group founded on heart, passion, and human dignity. I am honored to have been able to carry this legacy on for the last 2.5 years. I am certain that the next chair will do the same.

Thank you all so much for allowing me to lead this dynamic group. Please take care of yourselves, mentally and emotionally.

Forever Grateful,
Joni Boyd Acuff ■



Use the **2017 NAEA Convention Mobile App** to view all event schedules, explore each session, get presenter information, and create your own personalized schedule.

If you can't make it in person, register for NAEA's first Virtual Pass to access live or archived programming!
http://naea17.getforge.io/7_virtual_pass.html

Joni Boyd Acuff

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Join & Visit CSAE Online

Facebook: www.facebook.com/CaucusfortheSpiritualinArtEducation

Spirituality exists wherever we struggle with the issue of how our lives fit into the greater cosmic scheme of things.

This is true even when our questions never give way to specific answers or give rise to specific practices such as prayer or meditation. We encounter spiritual issues every time we wonder where the universe comes from, why we are here, or what happens when we die. We also become spiritual when we become moved by values such as beauty, love, or creativity that seem to reveal a meaning or power beyond our visible world. An idea or practice is “spiritual” when it reveals our personal desire to establish a felt-relationship with the deepest meanings or powers governing life. (unknown author)

Within CSAE, we have a rich tapestry of artists and teaching artists, who are focused on the spiritual aspect of their teaching practices.

The transition between autumn and winter heralds in the holiday season, and we gather around our Thanksgiving tables as I write this column. Next month, we will gather in force, as a group, to attend our NAEA National Convention in New York. Let us re-connect with the artist within, as we prepare for a very special studio encounter with Peter London, at the NAEA Convention in NYC. This is a non-ticketed event, designed for the members of CSAE, and members of NAEA at large who are interested in this very **special opportunity to participate**

in a hands on studio experience with Peter London. Look for this event **under the CSAE Sessions** in the Convention program, or on the NAEA Convention App for 2017.

Peter London is a spiritual artist; he has allowed the vibration of his own being, his own soul, to permeate into his work, his art, his writing, and his teaching, and he has shared it all with us. I am thankful to have found him during my years as a teaching artist. I am honored to carry on his work with the caucus for the spiritual in art education, and I am inspired as I pursue my MFA as a studio artist, I remain inspired and motivated by his teachings and his example.

Within CSAE, we have a rich tapestry of artists and teaching artists, who are focused on the spiritual aspect of their teaching practices. One such Teaching Artist is my friend and colleague Nancy Brady. Nancy has been a member of CSAE since the beginning. She has tirelessly worked behind the scene and within her own teaching practice to illuminate her preservice teachers with guidance toward a teaching practice that incorporates the spiritual. Nancy’s passion is Morocco. The people, the culture, the arts, the traditions, and the landscape inspire her to return every year to renew her relationship with the people and the land. Upon her return from her latest journey to her beloved Morocco, Nancy accepted the nomination for Assistant Chair/Chair-Elect. Nancy will take over the position of Chair at the NAEA Convention in Seattle. I am excited to work closely with Nancy over this next year to move our caucus ahead. I know she will be a dynamic leader for CSAE.



Nancy Brady, NAEA 2016 Chicago.

In my previous column, I shared the coming Retreat to San Martino, and I am sad to report that Brother Jerome’s health will prevent us from taking our retreat this summer. We are making plans for a possible retreat in 2018.

In the meantime, Peter London has stepped up to offer the possibility of CSAE members participating in a residency-style studio encounter, in The Berkshires, this summer. Details to follow at the NAEA Convention.

If you are interested in such an experience, please come to our Board meeting, or the Peter London event, at the NAEA Convention and we will have the information there, with appropriate applications.

I look forward to seeing you all in New York. ■

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.



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>

In a column written a year ago, I wondered how educators might create a culture for discourse and exchange in an increasingly polarized environment.

What I didn't know, certainly what few of us knew, was just how dramatically polarized and hostile the social and political climate would become. As many of our students worry for their safety and the wellbeing of their families, a worry we cannot allay with teacherly reassurances, the question I wrestle with now is how can we as artists and educators confront oppression and discrimination through actions that promote inclusion and dialog?

I started teaching in a new school this year, an arts-focused magnet school that is strong in studio practice and that serves a diverse population. I noticed a strong desire, but little outlet for artmaking that confronts social issues. Outside of class, for example, I observed art students mobilizing around issues such as discriminatory legislation, or the deportation of a student in their district. Hoping to harness some of this energy in a non-classroom context and to work with students from a broad spectrum of backgrounds at the intersection of art and activism, I started a student collective called Art + Action.

Art + Action is a student-run collective of artists and non-artists. The students were recruited from various teacher recommendations and word of mouth, and represent various art backgrounds and interests. The first meeting was attended by an enthusiastic group of students who brainstormed a list of issues most relevant to them, from gender inequality, to the school, to the prison pipeline. We meet after school once a week, and sessions usually begin with sharing examples of contemporary art or a discussion around a topic, and then a

studio work session.

In the collective's first month of existence, we were enlisted to create an altar for our school's Día de los Muertos-themed fall arts festival.

The student-designed theme of our altar was Say Their Names, to commemorate the lives lost to police violence. The altar became the subject of some controversy in our school, which culminated with a round-table discussion between the principal, some teachers, a local artist, and Art + Action members.

A conversation like this had never happened before, and students noted that it was the first time their voices had been heard and validated. Even if the altar had been denied, the conversation itself was a productive intervention and would suggest a potential role for our collective going forward. Students and administrators eventually reached a compromise to more broadly include victims of racial injustice, which became an emotional end to the procession of altars when it was used as the backdrop for a performance by the school's gospel choir.

Since the 2016 elections, which surfaced a variety of issues in our school and community, we have begun to reimagine our purpose going forward, and to reckon with differences within our own collective. While most are energized by the increased political discourse, others are alienated by it, and our focus has shifted away from direct acts of protest toward projects that promote collaboration and participation. To that end, we have gone deeper into socially engaged artmaking, including an interactive drawing event utilizing social media at a local museum. The more politically-charged actions will come, but for now, what this collective needs



Members of Durham School of the Arts' gospel choir perform with the Art + Action Say Their Names altar at the Fall Arts Festival, October 2016.

is the same thing that this school and community need—more opportunities for open dialog and working together in productive and inclusive ways on the common ground of creative collaboration.

NAEA NEW YORK CITY 2017

The National Convention quickly approaches and we have expanded opportunities to bring our community together through conference presentations, our annual multi-Special-Interest-Group party, and a special addition this year in **Critical Digital Making: A Co-Sponsored Super Session with AET & CSTAE (Friday, March 3, 1:00-2:20 p.m.)**. Make sure to join us:

- **CSTAE Executive Board Meeting (Thursday, March 2, 2:00-3:50 p.m.)**
- **JSTAE Authors' Roundtable (Thursday, March 2, 11:00 a.m.-12:50 p.m.)**
- **CSTAE Open Town Meeting (Saturday, March 4, 2:00-3:50 p.m.)**

It is vital for our community cohesion and mission to come together, so please make room in your schedules to join our democratic dialogue. Let your voice be heard! ■

Jack Watson

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Issues Group

Design Issues Group (DIG)

Become a DIG Member! Join on NAEA's website for only \$10.
DIG Website: www.naea-dig.org

CONGRATULATIONS TO OUR XQ SUPER SCHOOL WINNERS!

In September 2015, Laurene Powell Jobs, widow of Apple founder Steve Jobs, and president of the nonprofit Emerson Collective, challenged the country to redesign the American high school with the launch of the XQ: Super School Project. "There is a huge gap between what students want for their future and what their schools are offering," Powell Jobs told the *New York Times*.

On September 14, 2016, Jobs and XQ Institute CEO Russlynn Ali took the stage in Washington, DC to announce ten winners, selected from approximately 700 applicants. Two of the schools selected as winners of the \$100 million XQ Super Schools Challenge have NAEA and Design Issues Group members on their teams. Cindy Todd is on the winning team for the Grand Rapids Public Museum High School in Michigan and Martin Rayala is Co-Founder of Design-Lab High in Delaware, a Super School for innovative students in grades 9-12 that is based on using design thinking for college preparatory, rigorous, hands-on learning of Science, Technology, Engineering, and Media & Design. The XQ Super School designation comes with a \$10 million award and collaborative support over five years to rethink high schools for the 21st century. Learn more at <http://xqsuperschool.org>.

NAEA PROMOTES DESIGN THINKING

The 2017 Summer Studio: Design Thinking for Social Equity (July 18-22, Dallas, TX) is sponsored by NAEA; University of Texas at Dallas, School of Arts, Technology, and Emerging Communications (ATEC); Crayola; Cooper Hewitt, Smithsonian Design Museum; and Gensler.

NAEA brings together nationally acclaimed visionary leaders and thinkers in art & design, STEAM, business, and education to bridge common goals through the transformative power of Design Thinking. The University of Texas

at Dallas, School of Arts, Technology, and Emerging Communications (ATEC) will host in the new state-of-the-arts Edith O'Donnell Arts and Technology Building. Participants will explore the visionary role of Human Centered Design to equip art and design educators and administrative decision makers to create a better world and to guide learners in the creative problem solving process of Design Thinking,¹ an inventive process through which problems are identified, solutions proposed and produced, and results evaluated.

Summer Studio: Design Thinking for Social Equity is designed to

- Prepare art educators, teachers, and administrative decision-makers across disciplines to be innovative, socially conscious change agents.
- Explore the benefits of design thinking—*human-centered* creative problem solving that promotes flow with maximized engagement.
- Foster design and arts integration to meet the National Visual Arts Standards and school-to-college and career readiness.
- Encourage application of design thinking in teaching and learning across the curriculum.
- Engage the inspirational leadership and vision of XQ Super School teams and innovative leaders in art, design, and architecture.
- Cultivate and nurture a scalable national Community of Learners and Leaders, who "Teach to Lead" using design thinking.

Lead Partners are NAEA; O'Donnell Foundation; Gensler; Cooper Hewitt, Smithsonian Design Museum; Crayola; Design-Lab School and Grand Rapids Public Museum School; XQ Super Schools; Texas A&M, LIVE Lab, Department of Visualization; Triseum; The Warehouse Contemporary Museum; and The University of the Arts. **Special Events** hosted by Contributing Sponsors are: Opening Reception at University

of Texas Dallas; Dinner hosted by The Warehouse, contemporary museum; and Late Night (3rd Friday) Dallas Arts District, nation's largest arts district.

Learn from brilliant experts and educators as facilitators/faculty. Registration, Scholarships, Professional Development Credits, Housing and details at: www.arteducators.org. Or contact Jan Norman: Jannorman728@gmail.com, 610-608-9200 (cell).

INTERNATIONAL OPPORTUNITY TO EXPLORE DESIGN THINKING

LearnXDesign 2017, Beyond the Allure of the Digital—Research in the Learning and Teaching of Design, is the DRS/CUMULUS/DESIGN-ED conference, June 27-30, London, UK. See: <http://lxd2017.london>

DIG HIGHLIGHTS AT THE NAEA NATIONAL CONVENTION:

DIG Business Meeting, Awards, and Reception—Join us!

AICAD Live Learning Lab on Design Thinking—Expert teams from six AICAD art colleges will lead interactive, hands-on workshops on design thinking.

- AICAD is hosting a Virtual series of Follow-up Labs via NAEA's webinar series.
- Special Session: Can Design Thinking Transform Schools in the 21st Century?

NAEA, DIG, Design-Lab High School, the XQ Super School Project, Summer Studio: Design Thinking, and the Design-Ed Coalition—all believe that design thinking is a way to bring K-12 schools into the 21st century. Talk with design leaders from the \$100 million XQ Super School award winners and become part of the conversation about transforming education through Design Thinking. Look for exciting "DIG" sessions! ■

¹Definition adopted August 9, 1998, by consensus of participants in the National Design for Thinking Institute, hosted by The University of the Arts, Philadelphia, funded by the National Endowment for the Arts.

Jan Norman

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Leadership qualities are not the qualities that enable people to attract followers, but those that enable them to do without them. They include, at the very least, courage, endurance, patience, humor, flexibility, resourcefulness, stubbornness, a keen sense of reality, and the ability to keep a cool and clear head, even when things are going badly. True leaders, in short, do not make people into followers, but into other leaders.

—Jon Holt

Recently, during the qualitative research class I teach, a doctoral student asked me how it was that I came to study young children and their art. She noted that I clearly had a passion for working with children and that I thought seriously about giving them a voice in teaching and research. My answer, to her query, came swiftly and without the need for pause—the person who has most influenced my work with young children is my graduate school mentor, Christine Marmé Thompson.

Like many early childhood generalists, I had no formal training in art and I certainly did not identify as an artist.

In the fall of this year, Thompson, a Penn State professor, former ECAE president, and founding member of our interest group, sat across a table from me in one of our favorite Thai eateries, and told me that she would be retiring in the spring. It was a bittersweet moment (for both of us I suspect). I was happy, yet I felt the sting of an early childhood art world without Tina at the helm. For more than 30 years, she has been a force of advocacy, change, and compassion; someone who raises important conversations about the

capabilities, agency, and competency of young children and their artmaking.

I first met Tina in my last semester of my early childhood master's program. A former counselor and preschool teacher, what I knew about art came only from my (in)experience in the art center at the Montessori school where I taught 3- to 5-year-old children. Like many early childhood generalists, I had no formal training in art and I certainly did not identify as an artist. To this day, I do not know what she saw in me, but she was my strongest advocate for admission to doctoral studies in art education. Under the wise mentorship of Dr. Thompson, I became an art educator.

Tina's style of leadership was thoughtful, responsive, and well informed. She rarely advised her students to read her own extensive scholarship but in reading it, one finds her commitment and passion for children, art, and the importance of art education in early childhood that guided her own thoughts and actions. Instead she invited me to follow my own ideas, balance the important connections that made me human, and become a leader in my own way. Although I know it wasn't, it always seemed effortless. It was, as Marissa Sweeney said, "Like so much good teaching, what [she] did seemed nearly invisible—[her] responses perfect and intuitive each time" (McClure & Thompson, 2009).

As a doctoral student, I worked alongside Dr. Thompson in Penn State's Saturday School program, a program that she not only brought back from near death, but also grew to serve thousands of children and families during her 15 years at Penn State. Her patience with preservice teachers and graduate students was unyielding; her flexibility complemented by the stubbornness of convictions for treating children with respect, authenticity, and purpose. She welcomed risk taking and throughout the 7 years I worked with her in Saturday School,

I watched, learned, and admired how she kept a cool and clear head despite some colossal disasters that come with early forays into classroom teaching. We often laughed and reminisced about those disasters—her humor serving as consistent reminder that perfection was not the goal, and that, although it was important to take our jobs seriously, we should never take ourselves too seriously.

While I am delighted, and somewhat envious, for the new journey that awaits her, I also know that her retirement will leave a void in the everyday spaces that are shaped by her thoughtful and careful work. I have used this, my first year as president of the ECAE Issues Group, to ask our members to think about what it means to be a leader in our field, our schools, and our communities. It has always been clear to me what that means because I learned from a mentor that exhibits the traits of a great leader.

And so as I ready myself for another amazing National Convention—time to re/connect with old friends, share ideas, and listen to the exiting ways that our members are making a difference in the world, I hope that you will join me in extending the warmest gratitude to Dr. Thompson—not only for what she did for me, but also for our organization, for children, and for the field of art education. ■

Reference

McClure, M., & Thompson, C.M. (2009). A private occasion in a public place: A dialogue about mentoring. *Visual Arts Research*, 35(2), 105-108.

Kristine Sunday

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Attention all gay, lesbian, bisexual, transgender, two-spirited, asexual, pansexual, intersex, queer, questioning, gender queer, + members and our allies!

This is the NAEA LGBTQ+ Issues Group's official invitation for **you** to join us for the many workshops and events we have planned for the upcoming 2017 NAEA National Convention in New York City from March 2-4!!

Not sure if you are an ally? Let's check in and see.

At last year's Convention I gave a presentation titled, *How do I Explain Queer to my Grade 5 Students?* During this session, I presented my master's thesis research, for which I worked with six elementary school teachers as they queered a series of their visual arts lessons. What does queering mean, you may ask? In their essay, "From 'Queer Nationality,'" Berlant and Freeman describe queer as the "reclaiming/ reterritorializing public space, changing oppressive heteronormative spaces into safe queer spaces" (p. 307).¹ So, how did the teachers I worked with put that definition into practice in their elementary classrooms? They started by creating art lessons that debunked gender stereotypes. They encouraged their students to recognize diverse family structures. They provided discussions about the variety of ways bullying takes place because of these previous factors, and brainstormed ways they can be avoided or solved. During the yearlong journey, the teachers noticed that both they and their students began to reevaluate and question the language they used, and they developed a special bond with their students that they had not

experienced before. This bond allowed for students' and teachers' lives to be invited into the classroom.²

After my session I had many allies, though they may not have known they were allies then. Some approach me to ask questions varying from, "How can I support my trans students?" to "I'm not out at work, should I be?" Many asked, "Can I attend the LGBTQ+ NAEA meetings and events if I'm not LGBTQ+?"

If you are curious about the first question above, you are invited to attend our sessions to allow us to point you in the right direction to get support and resources for you and your students. Come! Let us share our resources on how to make your school and art room a safer place.

If you are curious about the second question, you are invited to attend our sessions and events. Remember you are the only one who should decide when and how to come out, and if and when it is safe to come out. Are you interested in attending because you have questions or concerns about a friend or family member whom has recently come out? Come! We are happy to help you navigate this new information. Allow us to be the network to offer you support!

As for the last question, "Can I attend the LGBTQ+ NAEA meetings and events if I'm not LGBTQ+?" **The answer is yes! Please do.** If you are interested in attending our workshops or events, we are so happy to welcome you. The small gesture of attending our workshops and events, and being open to learning, helps us make the world a safer and better place for everyone. Without our allies, we would not have come as far as we have (And we still have a way to go!). And with recent events, we need your support more than ever.

Want to know how else you can begin being an ally? According to the Human Rights Campaign, be honest, send gentle signals, have courage, be reassuring, and let your support inform your decisions. More details can be found at www.hrc.org/blog/how-to-be-an-lgbt-ally

We would like to take this moment to invite you to join us for a very important session titled, *The Community Forum on Violence*.

All NAEA members from all areas of teaching are invited to join this open forum, which will address the recent and continued violence against marginalized groups and its impacts on our teaching, students, schools, and communities. We will begin the dialogue regarding how NAEA members can lead the charge by publicly acknowledging and condemning acts of violence as they occur.

We hope you will join us in NYC! We invite you to navigate the App and Convention program to search for our sessions under the category of LGBTQ+ and join us for any of these sessions. You are also welcome to attend our Annual Members Meeting. And, we would like to invite you to our social events that will be announced via our Facebook group. Join us online and in NYC! ■

¹Berlant, L., & Freeman, E. (1996). From 'Queer Nationality.' In D. Morton (Ed.), *The Material Queer* (pp. 305-309). Boulder, CO: Westview Press.

²Christensen, L. (2001). Where I'm from: Inviting students' lives into the classroom. In B. Bigelow, B. Harvey, S. Karp, & L. Miller (Eds.), *Rethinking our classrooms: Teaching for equity and justice*. Volume 2 (pp. 6-10). Milwaukee, WI: Rethinking Schools.

LGBTQ+ 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.

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ART MATTERS: INTERGENERATIONAL SUMMER SCHOOL

In my normal life I am an art teacher at a K-8 Montessori charter school.

Yet, spurred by a passion to continue my graduate research in intergenerational arts programming, I wanted to develop a summer course utilizing art and technology as a catalyst to reconnect older adults and young people. I proposed a class, designed my own curriculum, and co-taught high school students in a service-learning project with Milwaukee Public Schools.

Purpose: In this 5-week intensive summer course, my co-teacher and I wanted to create a mutually beneficial intergenerational art/technology program to address the ever-widening generational gap. This disconnect between generations contributes to fear, assumptions, and stereotypes of the “other.” Yet, in our society, age segregation is pervasive from an early age. Our culture promotes age segregation institutionally, from daycare centers to senior centers.

Rationale: The 21st century is characterized as an era of accelerated technological change. Yet, equally dramatic are the demographic changes occurring in the United States and worldwide. The aging population is the fastest growing population with some of the lowest institutional support. How can K-12 art education be used as a creative and cultural outlet to allow older adults to reflect and share their life experiences and learn new skills while enriching student’s lives about the past? As technology continues to rapidly evolve, this generational gap continues to widen. Many older adults are left without the tools to navigate the digital landscape, and are often plagued by loneliness and loss. Concurrently, young people are notoriously addicted to various forms of technology and social media, resulting in weakened conversational and social skills. Our goal was to create a collaborative intergenerational service-learning project to build meaningful relationships between generations by integrating technology, interviewing skills, and visual art.

What It Was: To create an environment of mutual learning and build authentic connections, we partnered with an assisted living center. Inspired by the documentary *Cyber Seniors*,¹ we paired high school students with older adult clients to teach them basic computer skills. Additionally, inspired by storytelling projects such as *StoryCorps*,² older adults told students about their lives and histories through interviews and informal conversations. Students gathered material from elder’s stories as a springboard to create artwork for them, honoring their lives. The project concluded with a vibrant and well-attended exhibition showcasing student artwork created for the older adults.

What Happened: Throughout the course, meaningful relationships between elders and students began to flourish, especially when clients were able to attend consistently.

It was important that projects were varied, non-cumulative, and adaptive to accommodate those with mental/physical

impairments. Students and clients would greet each other enthusiastically and were visibly excited to work with each other. It was common to see students and clients hugging each other, taking selfies, and laughing together.

In one partnership, a student was moved to volunteer beyond our class because the strong connection she developed with an elder was so meaningful and important to her. At the beginning of this project this particular gentleman was nervous and overwhelmed by our presence, and unaccustomed to visitors or social interaction. He quickly became an essential part of the course and students would fight to work with him. By the end of the project he was deeply saddened by our departure and depended on our daily visits.

Older adults were thrilled to attend the exhibition and see artwork created specifically for them. Their excitement and joy made students feel proud and accomplished, and made the older adults feel worthy and validated. Students felt that they had really impacted people’s lives and changed them for the better, which contributed positively to self-esteem and self-confidence.

Conclusion: As an artist and art educator, I am interested in what art can do. I wanted to use my summer teaching experience as a laboratory to experiment with big ideas, projects, and concepts not possible during the school year. I am interested in exploring how art can be used as a connecting force in society. Intergenerational art projects have a magical quality where both generations can connect and grow together. Through creating meaningful intergenerational art programs, I believe that art can be a catalyst for deeper understanding and positive social change. I encourage teachers to use their own communities as a classroom, to help create a more inclusive society that values all stages of human development by encouraging the cultivation of creative intergenerational relationships. ■



(Top) A young man helps an older adult explore Youtube to find cooking tips. (Bottom) A student interviews an older adult about her life for a digital project inspired by the interview.

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¹www.cyberseniorsdocumentary.com

²www.storycorps.org

“In the Bleak Midwinter” was written by Christina Rossetti some time before 1872 and is one of my favorite poems.

The vivid word painting moves the reader from darkness to light. The message ends with affirmation that giving from the heart is so very valuable. The artistry in the poetry is just amazing.

Advocacy can take many forms, and advocacy may be approached from many different perspectives.

Fast forward to the 1900s to find three of the most beautiful musical settings you will hear—all based on Rossetti’s work (listen to Gustav Holst, Harold Darke, and Benjamin Britten). These musical affirmations carry the same message of giving from the heart. Like the poetry, the artistry in the music is just amazing.

That very feeling of bleak midwinter may hit you, regardless of how the seasons show their changes where you live. You may need to re-charge your professional battery. This very well may be that time of year for you. Perhaps what you need is advocacy! Advocacy can take many forms, and advocacy may be approached from many different perspectives.

Advocacy through policy: You need a standard-bearer, and I mean standards literally *and* figuratively. Use your own state Fine Arts Standards. Use the National Core Arts Standards. Both are valuable resources, and I rely on both in my work. Word to the wise—make sure you know which one you are responsible for implementing! Think about that for a bit—especially in the light of your performance evaluation. Make your policy, in the form of standards, a valuable and visible part of what you do.

Advocacy through parents: You need a booster. Use parents as effective partners. Enhance volunteer effectiveness through clear expectations for them in classroom involvement, in the local education agency, and in being tireless champions for students. Help them help you. Equip parents with the same tools of information that you have. Knowledge is power, and quite often parents have the power to speak in ways that you cannot.

Advocacy through administrators: You need a supporter, whether it is your building administrator, state administrator, department chair, direct supervisor, etc. In order for your administrator to be an effective advocate, please take the time to realize that perhaps you need to take the lead in building administrator awareness of both what you do and what you need.

Advocacy through elected officials: You need local and state school boards, legislators, and other government officials to understand just what is needed to best serve students. Further, you may have to find out just how involved you are allowed to be. In many situations, access to elected officials and top decision-makers is restricted. This could be the absolute best spot for your local and state arts agencies and official arts advocacy agencies.

Advocacy through colleagues: Teachers need each other. State arts education directors need each other. We each need professional organizations. Come to think of it, we all need each other!

Advocacy through research: You need time to keep up-to-date on information that also happens to be up-to-date. Possibilities for reliable information include NAEA, federal and state websites, White Papers, electronic mailing lists, and research journals.

Advocacy through community: You need backers that recognize the need for supplies in your room. Form coalitions of backers to help stock the art room by bringing together businesses, families, and any volunteers you can find. All contributions or grants are meaningful!

Advocacy through professional learning: You need an active network of higher education, state officials, and local professionals to help organize relevant and applicable experiences to advance your own development as an educator. Capitalize on every colleague!

Advocacy through time: Sorry, folks—no suggestions here on how to make more time magically appear! I am one of the worst offenders when it comes to guarding my personal time and not letting work get in the way of seemingly all aspects of my life. Perhaps with better support and with active advocates you will feel like you actually have more time.

For help on any or all of these issues, please look to your state NASDAE contact (that same person is also your SEADAE contact). Look to your NASDAE contact as the champion, the proponent, the spokesperson you need. You will find respect for the importance of what you do on behalf of art education, in every school, for every student.

Ponder how advocacy can enhance what you give from the heart when you share your gift of art. Take control of what is actually in your circle of control and paint this bleak midwinter from darkness into the life-giving light of spring.

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

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STORIES—THE CORE OF ART AND ADVOCACY

Overwhelmingly, evidence supports what we, as art educators already know—Art is **important!** It opens doors for cognitive development, motivation, intervention, problem solving, persistence, and so much more. With an arsenal of data and meta-analysis confirming the importance of our field, it is difficult to fathom why not everyone seems to recognize the value of art education. Advocacy remains imperative. Research and policy are not to be overlooked as powerful determinants for our programs. The most vital piece of advocacy, however, is **you**.

You need not undertake a major research project to contribute mightily to art advocacy. Whether you are well supported and esteemed, or fighting against the tide just to do what you are there for, **you possess the power to champion your students, your program, and your field.** We alone meet the hurdles and know the immense amount of work and effort it takes to maximize the impact of art education. On the other hand, we see the value of art in relational, non-quantifiable, *priceless* ways. We witness triumphs in cognitive and skills development, social competency, and confidence. Where data and findings fall short to connect with apparently desensitized legislators, administrators, or public, you can bridge the gap—because **we are the keepers of the stories.**

Art educators are natural advocates in so many ways. We constantly advocate for students, to them when they lack confidence or motivation, as well as to parents, administrators, and the public. Yet too often we hold back our most impactful stories, either for fear of sounding boastful or whiny, or because we are simply too focused on devoting our energy to students. Though it defies a

giver's intuition, I am beginning to realize a parallel with the *save yourself first* rule of lifeguarding. We must not hesitate to advocate for ourselves, peers, and programs through stories of both struggle and success, in order to ensure better education for students.

Last year, I was in a new school with an especially tough group of 6th-graders. Behavior was notorious.

Their emotional, physical, academic, and social needs taxed even the most effective veteran teachers. They came straight from after-lunch recess with their myriad interpersonal grievances and, for many, some well-honed and sizeable chips on their shoulders. I had previously committed to a wonderful student museum exhibit competition, a commitment that now came at a cost as I struggled to make up for five of six previous years without art—in a nine-week rotation. Pushing against the contest deadline in my second week with a new group of students, I was reaching for ways to make Robert Frost relevant. I knew these students did not yet possess the technical skills or experience of their peers from more affluent schools with more established programs. I did however, know they had plenty to say. We had powerful discussions (wherein I *might* have done a little inciting) with students speaking out not only about positive *roads* they could take in life, but also how other people's negative choices had effected them. Previously uninterested students were abuzz with true connection, engaged in writing, and creating pieces that dealt with relevant personal themes—from uplifting messages to overcoming college obstacles, drunk driving, eating disorders, and cutting. Students, incredulous that it was okay to share these burdens,

worked hard with our meager supplies to revise and develop pieces that, while not aesthetically superior, were exceptionally meaningful. Though two students were selected for the exhibit, they were representative of the stories of many more. I had moved on to many other projects—and new groups of students—when my principal approached me with a surprise. It was a newspaper, brought to him by a community member, and inside was a review that pictured my student Estrella's¹ marker drawing and ended with poignant quotations from her artist statement. It was the most excited I have ever seen my administrator about my program.

Use your power. Whether via web or grocery line, staff meeting or letter to legislator, within our circle and without—share your stories.

When Estrella did not have transportation or a guardian to accompany her the five hours to the museum and back, I arranged for transportation and was privileged to accompany her at the awards ceremony. I am exceedingly proud of Estrella. I champion her and hope she carries the pride of that moment with her the rest of her life. But from my room come so many more, equally compelling stories of growth, learning, and belonging. And from yours—so many millions more. Use your power. Whether via web or grocery line, staff meeting or letter to legislator, within our circle and without—share your stories. Individually, they may be moving or inspiring. Collectively, they have the power to affect change.

Reflect now and be prepared to share your stories at NAEA National Convention, March 2-4 in New York City! ■

¹Student name is a pseudonym.

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Do you want to know more about RAEA?

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

RAEA RECOGNIZES EXCELLENCE!

RAEA will recognize the 2017 National Emeritus Art Educator of the Year and the 2017 Outstanding Student Chapter at the NAEA Convention in New York.

RAEA SALUTES ROBERT W. CURTIS, 2017 EMERITUS ART EDUCATOR OF THE YEAR

Emily “Boo” Ruch, Chair of the National Emeritus Art Educator Award selection committee reports:

It is my great honor and pleasure to announce that Robert W. Curtis from Dearborn, Michigan, has been chosen as the **2017 National Emeritus Art Educator of the Year!**

Bob’s inspiring commitment to serving our art education profession at local, state, regional, and national levels covers well over 50 years! After serving as President for both MAEA and NAEA, Bob led all of us in RAEA as President for eight years. Continuing to serve as Co-Editor of the RAEA E-Bulletin, Bob also models leadership while mentoring future generations of art educators. It was my true privilege to work with Bob when I joined RAEA.

As quoted by his friend and colleague Harvey Goldstein,

Bob continues to share his expertise within our profession by giving presentations aimed at preservice art teachers, both at state and national levels. Of course, he is also a Life

Trustee of the National Art Education Foundation (NAEF), for which he began work on planning and development in 1983. He currently serves on Grants Development

and Executive/Finance Committees—always seeking potential donors and encouraging membership to participate in the work of NAEF. He also accepted the RAEA 2014 Distinguished Service Award in San Diego. Robert Curtis is truly a National Art Education **icon!** I can’t think of a more deserving recipient for the National Emeritus Art Educator Award than our own—Mr. Robert W. Curtis!

Bob Curtis will be honored at the RAEA Awards Ceremony during the 2017 NAEA Convention in New York, where he will make a presentation highlighting his personal contributions to the profession. Please join us for this joyous occasion!

RAEA SALUTES THE BRIGHAM YOUNG UNIVERSITY STUDENT CHAPTER, RAEA 2017 OUTSTANDING STUDENT CHAPTER OF THE YEAR

The Brigham Young University (BYU) NAEA Student Chapter, Provo, UT, is the 2017 recipient of the RAEA Outstanding Student Chapter Award. According to Co-Presidents Aimee Gerlach and Lindsey Jensen, the chapter members spread the love of art best through service. This has been accomplished by active involvement in the community. Some of the ways that chapter members have been involved include serving at disability centers, helping with public school activities, and serving as jurors for local student exhibitions.

BYU art education faculty provide many opportunities for student chapter members to teach and interact with children. One example is that NAEA student chapter members plan curriculum and teach alongside their professors at their Jumpst(art) Arts Workshop, which is available for elementary and secondary students.

The chapter planned a fundraiser to help raise money for charity and to help support chapter activities by having a Soup Bowl Night. The members produced

ceramic bowls in the ceramics studio over several weekends and then sold those bowls at Soup Bowl Night.

The BYU chapter members seek out and participate in professional development opportunities. They interact with art education professionals on campus as well as at Utah Art Education Association conferences and at NAEA National Conventions. Many of the chapter members exhibit their artwork on the BYU campus and in the community.

The chapter advisor, Tara Carpenter, described the chapter as warm and welcoming as well as professional in nature. She stated that, “The students are exceptionally giving and caring—many volunteer their time to teach in community arts settings on their own as well as in the group. They are also innovative in their approach to professional development and service.”

Representatives of the BYU Student Chapter will give presentations at the Blending Our Voices Session and the RAEA Awards Ceremony at the 2017 NAEA Convention in New York.

Award recipients will receive honorariums funded with proceeds earned from the RAEA Silent Auction, which is held each year at the NAEA National Convention’s Artisan Gallery. ■



Robert W. Curtis, 2017 RAEA Emeritus Art Educator.



BYU student chapter officers (left to right): James Schofield, Lauren Wall, Lindsey Jensen, and Aimee Gerlach.

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HAPPY WINTER!

For this issue of *NAEA News*, we thank Heather Fountain, associate professor at Kutztown University for her article on differentiated instruction. Her piece provides us with insight into ways to ensure our students' success. And, as always, keep in touch with SNAE through our Facebook page and let us hear from you directly through e-mail.

I DID NOT LIKE THIRD GRADE!

In third grade we had to memorize our times tables and if you couldn't memorize them in class you had to stay in for recess until all were memorized and recited through the 12s. For me this meant that I didn't have recess the entire third grade, because no matter what I did I just couldn't do it. I could memorize my 6s and recite them, but by the next day they were mostly gone. This experience led me to believe that I was dumb and just not good at math. It took me 16 years, until I was a teacher myself, to realize that I was not dumb and that I was indeed good at math, but that I, like so many others, didn't learn in the way I was being taught. Years later, as I designed lessons for my own student—using art to differentiate math instruction—I realized that if math had been taught visually or through interaction, I would have seen myself in a different light and not have been labeled dumb, or felt less than. I also now know that I had/have a learning disability. Why is this story important to you, you may be wondering?

Whether you have a disability or not, we all learn differently and need teachers who try to know us, as well as they know the topics they teach. For me, this is where the story of Differentiated Instruction (DI) began.

KNOWING STUDENTS

The key to DI is not about how big your budget is, how many resources you have, the length of your classes, or even the number of students you come in contact with, but rather, the ability to care for and get to know students. As art educators, in whatever arena we find ourselves, the key is something we already have—a creative passion for caring for others and sharing the arts with them.

VALUING DIFFERENCE

Most of us have known for a while now that people learn differently. Within a short amount of time we can watch a group of learners and know who likes to talk, who needs to move, tap or wiggle, and who takes more time to think about things before jumping in. We quickly know which student is handy with a ruler, who is the artist, the writer, the speaker, the thoughtful one, and so forth. We can see our students' learning styles and strengths through their actions. By using this knowledge to proactively plan instruction, we value students' differences and can meet them where they are, so that we can help them stretch to attain more complex goals. We say that we value difference in art education, but DI gives us the tools to put that into action.

DIFFERENTIATING INSTRUCTION

This is a term that is thrown around a lot in education, but often people don't truly know what it is. I hear people say that DI is offering lots of different choices to students or having many different things going on at the same time. I have even heard it likened to individualized instruction, but all of those things are not an accurate description of what DI is when used as a powerful tool to aid instruction. Differentiated Instruction is a student-centered approach; a

Differentiated Instruction is a student-centered approach; a philosophy of teaching, where students' voices, backgrounds, and learning needs are valued and considered prior to planned instruction occurring.

philosophy of teaching, where students' voices, backgrounds, and learning needs are valued and considered **prior** to planned instruction occurring. In this way DI uses a set of best practice tools, including knowledge of learning styles and Multiple Intelligence to create responsive instruction where teachers respond to learners' needs by creating learning experiences about particular topics that have one or a combination of the following items:

Varied modes of delivery, experiences, or interactions specifically designed to fit students' readiness, learning styles, or needs.

Varied methods for learners to demonstrate newly acquired knowledge.

EVERYONE HAS STRENGTHS

One of my favorite things about DI is that students come to understand that we all learn differently; we all have strengths and weaknesses. DI turns our focus around to highlight our abilities instead of just seeing our disabilities or challenges. This doesn't mean that our challenges are ignored or are not there, but that they become one aspect of who we are instead of the defining one. When we proactively consider students' needs in our planning, we create learning that provides dignity and respect to all learners. ■

Reference

Fountain, H. L. R. (2014). *Differentiated instruction in art*. Worcester, MA: Davis.

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USSEA/INSEA REGIONAL CONFERENCE, SUMMER 2018, SALT LAKE CITY, UTAH

Building a Civil Society Through Art

From the Wasatch Mountains to the shores of the Great Salt Lake, you will find a thriving art scene in Salt Lake City, Utah and Utah Valley. Both the Utah Museum of Contemporary Art and the Utah Museum of Fine Arts house outstanding collections of artwork in all media, which address contemporary real world social themes. The Springville Museum of Art in Springville, Utah is among the leading collections of social realism.

Teaching is fueled by the dedication to building a civil society made possible by love, for without it, the day-to-day challenges and uncertainties of our position would become absolutely crushing. Love enables our ability to protect and defend, to advocate for, and put effort into creating our humanity.

ART AS A BRIDGE TO BUILDING A CIVIL SOCIETY

Artists have long addressed the need for social awareness, critique, and empowerment. Utah's Brigham Young University Museum of Art recently displayed a comprehensive retrospective of Norman Rockwell's artwork, highlighting art as a lens into themes of race, poverty, and war.

Artists today continue to inspire bridges to change individuals and the world. Karolyn Finney, artist and geography professor, University of Kentucky, was recently interviewed for the *Utah Valley University Review* and underscored the lack of representation of African Americans in our culture and addressed how art can inform and shape social and political realities. In her book, *Black Faces, White Spaces: Reimagining the Relationship of African Americans to the Great Outdoors* she asserts that art is a key tool for making our case and creating change (Finney, 2014). For example, the present need for action and change has called artists to create artwork in support of the Standing Rock nation who face desecration of their sacred lands by the Dakota Access Pipeline. They are calling our attention to appalling human rights violations.

Sadly, social and cultural misunderstandings still exist, but the barriers to understanding are not invincible. Addressing art as social production can build student understanding of human concerns and help us to seek an enriched and improved life (Freedman, 2000). To inspire a thoughtful and powerful next generation of worldly citizens we must show them that art builds connections across differences. It is through an "armed love—the fighting love of those convinced of the right and the duty to

fight, to denounce, and to announce" (Freire, 1970), in this way, we can believe that art is a tool for love; art can heal and build a civil society.

We hope you will join us in Salt Lake City, summer 2018 (date TBA), as we bring awareness and critique to these complex human issues and empower our humanity with **Building a Civil Society Through Art**.

NAEA CONVENTION 2017: USSEA BUSINESS MEETINGS AND ZIEGFELD/ MARANTZ AWARD CEREMONY

Please join us for USSEA business meetings and the Awards Ceremony, March 2017:

Thursday, March 2, 12:00-12:50 p.m.

USSEA Executive Board Meeting
Hilton/Nassau East/2nd Floor
In this meeting the Board will discuss policies and procedures for USSEA operations and share information from the Chairs of each category to review past successes and plan future goals. Members and non-Members are welcome.

Friday, March 3, 12:00-12:50 p.m.

Ziegfeld and Marantz Awards Ceremony
Hilton/Murray Hill East/2nd Floor
The USSEA Edwin Ziegfeld and Marantz Award celebrates international and national scholarship and national service. Join this celebration award with your colleagues and applaud their outstanding achievements.

Saturday, March 4, 1:00-1:50 p.m.

USSEA Business Meeting
Hilton/Nassau East/2nd Floor
A meeting for USSEA members and prospective members to discuss USSEA interests, initiatives, and future opportunities. ■

References

- Finney, C. (2014). *Black faces, White spaces: Reimagining the relationship of African Americans to the great outdoors*. Chapel Hill: The University of North Carolina Press.
- Freedman, K. (2000). Social perspective on art education in the U.S.: Teaching visual culture in a democracy. *Studies in Art Education*, 41(4), 314-330.
- Freire, P. (1970). *Pedagogy of the oppressed*. New York, NY: Seabury.

To inspire a thoughtful and powerful next generation of worldly citizens we must show them that art builds connections across differences.

These museums contribute key points of interest related to the theme for the USSEA/InSEA Regional Conference to be held in Salt Lake City, summer 2018. This conference seeks to embrace the transformative and empowering pedagogical practices that draw attention to its theme, **Building a Civil Society Through Art**.

ART AS LOVE

Each new semester, I ask my Art Education Methods students why they want to teach art and what is the value of art education? They provide wonderful responses such as teaching skills, creating beauty, and providing creativity and self-expression. These are excellent ideas, but I encourage them to think deeper. I ask them, "If there was only one reason to teach and value the arts, what might it be?" My students ponder this for a time. Finally, someone says softly—"love."

As educators, we must love our subject matter, our students, ourselves, and our communities. "It is impossible to teach without the courage to try a thousand times before giving up. In short, it is impossible to teach without a forged, invented, and well thought-out capacity to love" (Freire, 1970).



WC Blog: <http://naeawcvoices.wordpress.com>
WC Website: <http://naeawc.net/index.html>

WC Facebook: www.facebook.com/groups/177480239379
Digication: <https://naea.digication.com/cstae>

I have heard and witnessed many profound moments in the weeks following the 2016 Presidential election, embedded in deep despair about contentious times and sincere hope for better days ahead.

The election brought with it some important *firsts*: **Catherine Cortez Masto**, the first Latina senator; **Kate Brown**, the first openly LGBTQ governor; **Kamala Harris**, the second Black woman elected to the U.S. Senate and California's first female attorney general; **Ilhan Omar**, the first Somali-American Muslim House Representative for Minnesota; and, both from Hawaii, **Mazie Hirono**, the first Asian-American woman elected to the Senate, and **Tulsi Gabbard**, the first-ever practicing Hindu to the U.S. House of Representatives. As we celebrate these landmark achievements, I am reminded that our work in the Women's Caucus is just as important today as it was back in its inception year, 42 years and 29 Women's Caucus Presidents ago.

HIGHLIGHTS OF THE 2017 NAEA WC SESSIONS AND EVENTS AT CONVENTION

Our two-part Business and Board meeting at the NAEA Convention will address: What is the Future of Feminism(s)? Embracing Difference, Diversity, and Change, led by panelists **Olga Ivashkevich**, **Amber Ward**, and **Michelle Bae-Dimitriadis**, and Future Feminism(s): Professional Development through Difference, Diversity, and Change, led by panelists **Pattie Chambers**, **Cynthia Bickley-Green**, and **Mary Stokrocki**. Both interactive sessions will focus on contemporary U.S. feminism, which stands on the shoulders of first- and second-wave advocates who fought for the basic economic and civic rights of women in male-dominated Western societies. Today, women and girls enjoy many of these entitlements

yet the landscape of feminism remains a contested battleground of different interests and agendas. Among the most conflicted issues within historical and modern feminism are covert ageism and racism where many feel excluded from the predominantly western, White middle class movement. While many first- and second-generation feminists believe that advocating for political and economic gender equality should remain at the forefront of the feminist movement, younger generations see feminism as a broader umbrella for addressing micro-level imbalances within all facets of daily and social experiences. *All* are invited to participate in shaping the Women's Caucus as we prioritize, lead, plan, and act on current and future initiatives.

The annual *Lobby Activism* event led by **Karen Keifer-Boyd** will take place on Thursday, March 2, 2017 from 10:00-11:00 a.m. in the Hilton lobby. The 2017 theme is *entanglement*. Feminist activist artist **Linda Stein**, the 2016 National Association of Women Artists Honoree for Commitment to Arts and Culture, will make a guest appearance wearing her *Fluidity of Gender* sculpture. Entangling gender expression through play/performance is critical to her work. In our everyday lives, we entangle gender expressions confronting the social and political forces that cause us to be inauthentic to ourselves. We have to armor ourselves against adopting false values, against letting go of our own spiritual and personal freedom, against our uncertainties and fears that come from the extraordinary to the mundane—political elections, military conflict, everyday bullying, and bigotry. Anxiety and serenity are entangled simultaneously. *Body swapping* in the company of other art educator activists and experiencing Stein's sculpture is an opportunity to play, rejuvenate, and empower ourselves.

We encourage you to attend any, or all WC sessions. Some highlights:

Thursday, March 2

Lobby Activism event at the Hilton conference hotel lobby 10:00-11:00 a.m.
 WC Award speeches 4:00-5:50 p.m.

Friday, March 3

Workshop at Stein Gallery & Studio in Tribeca 12:30-2:30 p.m.
 Party at Stein Gallery & Studio in Tribeca 6:30-9:00 p.m.

Saturday, March 4

Women's Caucus Lunch with Artist Speaker **Jean Shin** 11:00 a.m.-12:00 p.m.
 The Challenge of Change: Women's Caucus 2017 Juried Art Exhibition 12:00-1:00 p.m.

NEW WC RESOURCES

WC Research Coordinators **Lisa Kay** and **Amber Ward** created an amazing resource of 70 key terms associated with feminist discourse, a resource for use in your teaching and research. The document *Feminist terms and Definitions* (Kay & Ward, 2016) is available on our website: <http://naeawc.net/research.html>

ANNOUNCEMENT

WC greeting cards highlighting the art of WC members will be available for purchase at the NAEA Bookstore at the Convention. Thank you to WC board members **Sheri Klein**, **Cynthia Bickley-Green**, **Jennifer Motter**, and **Mary Stokrocki** for facilitating this project. This is a fundraiser for WC—so check it out. ■

References

- Grand Rapids Community College Women's Studies. (2010). *A glossary of Women's Studies terms*. Retrieved from <https://grccwomenstudies.files.wordpress.com/2010/09/a-glossary-of-womens-studies-terms.pdf>
- Kay, L., & Ward, A. (2016). *Feminist terms and definitions*. In National Art Education Association Women's Caucus. Retrieved from <http://naeawc.net>

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TAB

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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 at #NAEAMusEdPeers and <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.

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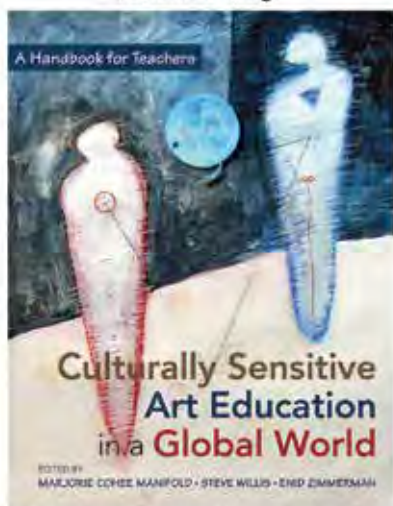
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The National Art Education Association invites YOU to submit your application to be a member of the NAEA School for Art Leaders Class of 2017.

Spaces are limited! See details at: www.arteducators.org