

"Let us stay connected and work together to make sure that this transformational time has positive outcomes for our student learners, and strengthens art education programs across the region."

—Diane Wilkin, Eastern Region

"Defining creativity and its role in our classrooms should be an important task for any arts educator, as it shapes how we approach obstacles and opportunities moving forward."

—Peter Curran,  
Middle Level Division

"When teachers have the opportunity to see what students in other schools are doing/ making, they gain the ability to reflect on their practice through a new lens."

—Elizabeth Stuart Whitehead,  
Supervision and  
Administration Division

"How can we art educators and art historians consider the NAEA idea of "+" to extend our family?"

—Jack Watson, CSTAE

"Public and private school art teachers are left to wonder, in what ways will school vouchers affect art education?"

—Lynn Thomas, PPAA



"*Bubbles* was inspired by a memory of my grandmother, my family, a beautiful summer in North Carolina, and the vibrant colors that I associate with them. The distortion of the colors and the facial proportions is almost playful, paired with the vibrancy and setting it recreates a deeply personal love."

Detail from *Bubbles*, by Kayla Taylor, West Forsyth High School. 12th Grade, Clemmons, NC. NAHS Chapter Sponsor: Elizabeth Betson

# NAEA News

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## Nominations for NAEA Awards Due October 1, 2017



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

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

### Program Objectives

- To recognize excellence in the many outstanding individuals, state/province associations, and programs of NAEA.
- To focus professional attention on quality art education and exemplary art educators.
- To increase public awareness of the importance of quality art education.
- To set standards for quality art education and show how they can be achieved.
- To provide tangible recognition of achievement, earn respect of colleagues, and enhance professional opportunities for NAEA members.

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

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

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

Awards will be presented at the 2018 NAEA National Convention in Seattle, and announced in NAEA News. For complete information, and past award recipients, see: [www.arteducators.org/opportunities/naea-awards](http://www.arteducators.org/opportunities/naea-awards)

## Sharing Your Voice: Advocacy

NAEA influences stakeholders and decision makers to support visual arts education.<sup>1</sup>

Discussions on social media during the 2016 election and in March 2017 supporting federal funding for NEA and NEH were encouraging. Why? Because large numbers of educators were actively sharing their voices in support of visual arts education. Let's continue our advocacy efforts, starting with National Arts in Education Week, September 10-16, 2017.

In July 2010, the U.S. House of Representatives passed House Resolution 275 designating the week beginning the second Sunday of September as National Arts in Education Week. The resolution brings the arts to the forefront as a core academic subject and an essential component of a well-rounded education for all learners. Through organizational partnerships, NAEA works with Americans for the Arts, the Arts Education Partnership, and other national groups to advance unified advocacy goals, because "arts education enables students to develop critical thinking and problem solving skills, imagination and creativity, discipline, alternative ways to communicate and express feelings and ideas, and cross-cultural understanding, which supports academic success across the curriculum as well as personal growth outside the classroom."<sup>2</sup> How can you celebrate Arts in Education Week? Host an exhibit, ask decision makers (local, state, or federal) to endorse visual arts education by signing proclamations, and post art education photos and stories on social media.<sup>3</sup>

A big THANK YOU to NAEA members who advocate for quality art education programs by celebrating Youth Art Month<sup>4</sup> every March with art displays in schools, museums, community settings, and state capitol buildings. Do you also participate in Arts Advocacy Day events held in many states during March? As a national partner of the Arts Education Partnership and National Arts Advocacy Day, NAEA sends individuals to Washington, DC each March to represent you and the voice of all visual arts educators.<sup>5</sup> One day is focused on networking with advocates from various arts organizations, viewing presentations of the latest research, and hearing talking points to help state the case for arts education. The following day, your representatives share stories with members of Congress about the transformative power the arts have on learners of all ages.

Voting smART! Election Day 2017 is fast approaching. Before we know it, Tuesday, November 7 will be here. When you vote, you are formally voicing your opinion and advocating for your beliefs. If you want to vote smART, review the Congressional Arts Report Card to learn if your legislators demonstrate support for arts education. Every two years, Americans for the Arts generates this informative document for individuals who wish to vote for candidates who endorse the arts. The September 2016 publication lists members of the Congressional Arts and STEAM Caucuses, their arts voting records, and the pro-arts leadership designation of your legislators. Also included are

questions you may ask candidates who are seeking your votes in this election:

- As you campaign in both large and small and urban and rural communities, how have you observed the power of arts to make these communities unique?
- How have the arts had an impact on your life personally?<sup>6</sup>

Of over 200 million registered voters, only 61.4% exercised their right to vote in the 2016 election.<sup>7</sup> Make an effort to vote to ensure your voice is heard in November 2017.

On the eve of 2017 National Arts Advocacy Day, an inspiring Nancy Hanks lecture was delivered by Darren Walker, President of the Ford Foundation. His words motivated advocates who would be encouraging support for the arts when meeting legislators on Capitol Hill the following day. May you find his words uplifting as you begin the school year:

"At the end of the day, it will always be the people who love the arts who will spread the love of the arts. It will always be the people who love the humanities who make the strongest case for our shared humanity. And it will be us, *all of us*, who will be the best advocates for the work that changes our lives, and the artistic greatness that makes us greater still. So, friends: Let us resolve that each of us will do our best to be like Nancy Hanks. Let us resolve to make our voices heard."<sup>8</sup> ■



NAEA President Kim Defibaugh networking with members of the NJ Art Education Partnership during the AEP Symposium in DC prior to Arts Advocacy Day.

- 1 <https://arteducators-prod.s3.amazonaws.com/documents/244/c7ff8ff6-56f2-48df-b67d-a090b1080d42.pdf?1469826978>
- 2 [www.aep-arts.org/wp-content/uploads/2013/09/HR\\_275\\_Arts\\_in\\_Education\\_Week\\_Resolution.pdf](http://www.aep-arts.org/wp-content/uploads/2013/09/HR_275_Arts_in_Education_Week_Resolution.pdf)
- 3 [www.americansforthearts.org/by-program/networks-and-councils/arts-education-network/tools-resources/national-arts-in-education-week](http://www.americansforthearts.org/by-program/networks-and-councils/arts-education-network/tools-resources/national-arts-in-education-week)
- 4 [www.arteducators.org/news/articles/10-youth-art-month](http://www.arteducators.org/news/articles/10-youth-art-month)
- 5 [www.arteducators.org/advocacy/articles/283-naea-leaders-attend-national-arts-advocacy-day-events-march-20-21-2017](http://www.arteducators.org/advocacy/articles/283-naea-leaders-attend-national-arts-advocacy-day-events-march-20-21-2017)
- 6 [http://afa.3cdn.net/6dad8ba2cb6b94e303\\_77m6vrohk.pdf](http://afa.3cdn.net/6dad8ba2cb6b94e303_77m6vrohk.pdf)
- 7 [www.census.gov/newsroom/blogs/random-samplings/2017/05/voting\\_in-america.html](http://www.census.gov/newsroom/blogs/random-samplings/2017/05/voting_in-america.html)
- 8 [www.americansforthearts.org/sites/default/files/pdf/2017/events/arts-advocacy\\_day/FordSpeechINT03-15-17FINAL.pdf](http://www.americansforthearts.org/sites/default/files/pdf/2017/events/arts-advocacy_day/FordSpeechINT03-15-17FINAL.pdf)



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Be part of NAEA's 24/7 virtual community of practice at [WWW.ARTEDUCATORS.ORG](http://WWW.ARTEDUCATORS.ORG)

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

## COMMUNITY!

[www.arteducators.org/community](http://www.arteducators.org/community)  
Connect to information on membership, the National Art Honor Society, interest groups, and state associations:

**Member Directory and NAHS Sponsor Directory:**  
[ow.ly/wgRw30d8XSb](http://ow.ly/wgRw30d8XSb)

**State Associations.** What's going on in your state? Visit your state association website. [www.arteducators.org/affiliates](http://www.arteducators.org/affiliates)

**Interest Groups.** Interested in a particular art education issue? Join an interest group! [ow.ly/eVOp30d8Y8u](http://ow.ly/eVOp30d8Y8u)

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

## RESEARCH!

[www.arteducators.org/research](http://www.arteducators.org/research)  
**NEW NAEA Advisories—**  
• Engaging High School Youth Through Art and Technology  
• Success in the Alternative Visual Art Classroom  
[www.arteducators.org/advisory](http://www.arteducators.org/advisory)

**Studies in Art Education.**  
**Subscribers:** Access digital editions with your NAEA-registered e-mail address.  
[www.arteducators.org/studies](http://www.arteducators.org/studies)

**Digital Archives for Members.** Check out digital editions and archives for *Art Education* and *NAEA News*! Learn how to access issues here:  
[ow.ly/E0FU30d8XxXa](http://ow.ly/E0FU30d8XxXa)

## NEWS!

[www.arteducators.org/news](http://www.arteducators.org/news)  
View the latest news and developments in the field of art education.

## LEARN + TOOLS!

[www.arteducators.org/learn-tools](http://www.arteducators.org/learn-tools)  
**NEW NAEA Instructional Resource Gallery (IRG)**

The IRG is a gallery space for members to submit, adapt, and share standards-based art lessons worldwide. The IRG utilizes the Voluntary National Visual Arts Standards to guide planning and instruction. Take a tour and expand your collection of engaging art lessons for your students. Submit your lesson plan today! [ow.ly/Y0ot30anwMQ](http://ow.ly/Y0ot30anwMQ)

**National Visual Arts Standards Posters** Posters by Grade Level—PreK-Gr 2, Gr 3-5, Gr 6-8, and High School—are now available. Order for your classroom and colleagues.  
[www.arteducators.org/store](http://www.arteducators.org/store)

**Museum Education Division Peer to Peer Hangouts.** Share ideas about art museum education at monthly Google+ Hangouts (second Wednesday at 1pm EST). Thought-provoking discussions allow members to engage virtually throughout the year. All NAEA members are invited. Find us on social media at [#NAEAMusEdPeers](https://plus.google.com/109713576014955162590) and <https://plus.google.com/109713576014955162590>

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

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

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

**New Books.** *Design Education: Creating Thinkers to Improve the World* by Robin Vande Zande <http://ow.ly/et3p30a7RZl>

*"What's So Great About Art, Anyway?"* by Rachel Branham  
<http://ow.ly/CtaK30bhkCP>

## CONNECT!

Join NAEA's growing social networks:  
[ow.ly/hZSa30d8Yry](http://ow.ly/hZSa30d8Yry)



## EVENTS!

[www.arteducators.org/events](http://www.arteducators.org/events)  
**2018 NAEA National Convention.**

Register and book your discounted accommodations today! Online registration opens late September. Get all the latest details here!

**State Conferences.** Connect and share with colleagues in your state! Find details here: [ow.ly/72N930d9Ewx](http://ow.ly/72N930d9Ewx)

**Delegation to Poland.** Join NAEA's elite delegation on a professional exchange in Poland! Led by NAEA President Kim Defibaugh, the purpose of this delegation is to meet with our Polish counterparts to learn about the challenges and advances in art education delivery at all levels in Poland. This delegation will convene in Warsaw, Poland on October 22, 2017 and will return to the United States on October 29, 2017. Learn more: [ow.ly/JyHe30d93vo](http://ow.ly/JyHe30d93vo)

## ADVOCACY!

[www.arteducators.org/advocacy](http://www.arteducators.org/advocacy)  
**Federal Transition including the U.S. Department of Education.**

View recommendations for the New Administration: Advancing the Arts to Support National Policy Priorities; Trump Presidency Brings Uncertainty to Big Education Issues; and Key Congressional Committees for Arts Policy.

**Tell Your Art Story.** Hear inspiring stories from visual art educators about how art education has impacted their lives and careers. [ow.ly/Eog030d8YJD](http://ow.ly/Eog030d8YJD)

**Issues Briefs for National Arts Advocacy Day 2017.** View, download, and share the Issues Brief for the primary topics of interest including: NEA-National Endowment for the Arts; Arts Education Funding; Arts Education Unified Statement; Create Act; NEA-NEH Legislative History; and more! [ow.ly/PSvR30d8ZsS](http://ow.ly/PSvR30d8ZsS)

**NAEA's Newly Adopted and Updated Position Statements** as of March 2017.  
[ow.ly/v2JE30d8ZbN](http://ow.ly/v2JE30d8ZbN)

**ESSA Implementation and Online Resources.** NAEA continues to carefully monitor the implementation and appropriations process for the Every Student Succeeds Act; implementation will begin with the 2017-2018 school year. Find out more at [ow.ly/r2aP30d8Z53](http://ow.ly/r2aP30d8Z53)



How does NAEA support creative activity as a human right? We're raising the bar so that you can raise yours as we focus on this "Year of Living Uncertainly."

*Sisters are doin' it for themselves.  
Standin' on their own two feet.  
And ringin' on their own bells.  
Sisters are doin' it for themselves.*

—The Eurythmics

I get frequent e-mails and occasional calls from members. Enthusiastic. Appreciative. Inquisitive. Disheartened. And more often they are outraged and disappointed with decisions that impact learners in their sphere. While many are looking for information, resources, and guidance, others are looking for support and validation. And lately, the tone projects a more worrying range of issues and challenges reflective of the times we are living in. In addressing the 2017 Delegates Assembly,<sup>1</sup> I provided a thumbnail sketch of the landscape NAEA must navigate in the coming months and years if we are to effectively advance our mission of advancing visual arts education to fulfill human potential and promote global understanding.

In "Breaking Organizational Silence: Speaking Out for Human Rights in NAEA," published in the July issue of *Art Education*, author's Joni Boyd Acuff, Sunny Spillane, and Courtne Wolfgang have written a most compelling article that begs the larger question of our collective NAEA community, "How does NAEA support creative activity as a human right?"

During my 10 years as your Executive Director, working with those elected to serve as Officers and members of the NAEA Board, the vibrancy and power of community have been recognized and championed—unleashing the might of leadership throughout the community at the individual level... supporting leaders throughout NAEA in taking the initiative to define and shape community... and rethinking systems and structures that better support members in their work as visual arts educators.

While some strategies have been fully executed and resulted in significant new milestones, other strategies are still conceptual—waiting to be developed toward achieving the vision for NAEA's future. Many of you have already made remarkable contributions to NAEA's success; some have recently taken the baton and are running with it. Others are searching for how best to contribute. *This is what a vibrant professional community looks like.*

Over the coming months and years, NAEA is going to raise the bar once again; this time to better support your efforts in becoming game-changing advocates for art education. That sometimes means stepping beyond the comfort zone—a necessary part of the change process. It requires the Board of Directors and leaders throughout NAEA to employ foresight,

rethink the possibilities, and commit to the actions that will position NAEA ever stronger, beyond our own borders.

As we address the priorities outlined in the 2015-2020 Strategic Vision,<sup>2</sup> the NAEA Board and Elects are challenging themselves and leaders throughout NAEA to seek answers to the question, *"How does NAEA support creative activity as a human right?"* Through the upcoming appointment of an NAEA Task Force on Diversity & Inclusion and an Advisory Council of experts outside our field, the NAEA Board is committed to ongoing dialogue to uncover the challenges before us in more fully advocating for all art educators, students, and the field. While NAEA will provide the all-important organizational support, this work will require leaders across our community to embrace both the need and the opportunity, and call upon members to challenge their assumptions and beliefs.

We've been exploring how NAEA might proactively confront change through encouraging and supporting an activist membership. The ground is constantly shifting under our feet in this uncharted territory, where a casual stroke of the pen on an executive order or Department of Education policy directive can turn everything on its head. With this level of uncertainty, we must proactively drive our own change. And that is why I have chosen for this year's series of Palettes: "The Year of Living Uncertainly."

I encourage you to actively engage those 65,000+ art educators who aren't yet NAEA members. Share your story about the NAEA community and what it means to you as a professional. We can accomplish more when we are stronger in number—and art educators can accomplish more knowing that the NAEA community can be relied upon to champion and support one another and articulate the all-important voice of visual arts educators in the halls of our nation's capital.

Hence, the Eurythmics lyrics. NAEA was founded "by members, for members" and members have stood firmly behind NAEA's mission. Members have created a vibrant community, shaped by unmatched passion, energy and commitment. Members have both inspired and advanced the discipline, the field, and the professional community of art educators at large. We could double our numbers if each member recruited only one other art educator to join our community!

In a 1966 speech delivered by Robert F. Kennedy in Cape Town,<sup>3</sup> he said, "There is a Chinese curse which says, 'May he live in interesting times.' Like it or not, we live in interesting times. They are times of danger and uncertainty; but they are also more open to the creative energy of men than any other time in history." As we move through "The Year of Living Uncertainly," we can all take great solace in knowing that through our knowledge, experience and creative sensibilities, we are poised to answer the call.

Best wishes for a remarkable new school year! ■



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1 [www.arteducators.org/search?q=2017+Delegates+Assembly](http://www.arteducators.org/search?q=2017+Delegates+Assembly)

2 [www.arteducators.org/search?q=strategic+vision](http://www.arteducators.org/search?q=strategic+vision)

3 Robert F. Kennedy Day of Affirmation Address, University of Capetown, Capetown, South Africa, June 6, 1966.



## "Lumps of Gold, Ostrich Feathers, Dead Rats, Candy Snap Crackers, Little Tiny Screws...": Art Education Researchers as "Thing-Finders"

*The whole world is full of things, and somebody has to look for them. And that's just what a Thing-Finder does.*

—Astrid Lindgren, *Pippi Longstocking*

What *things* spark your curiosity as an art educator? Are you an art teacher, teacher educator, or museum educator looking to document the learning of your students or program participants? Are you in search of effective teaching strategies for particular outcomes? Are you excited to introduce others' theories to art education? Are you a creator of your own theories of art learning and teaching?

### "THING FINDING" AS KNOWLEDGE BUILDING

Many of my own research questions stem from my early years teaching art. This was in the 1980s, when Discipline-Based Art Education (DBAE) was taking hold in schools throughout the country. As an artist with an active studio practice, teaching in a K-8 school, I immediately noticed a disconnect between the way I understood studio thinking and practice and the teaching approaches leading art educators and art education journals were promoting. As an artist, I had the freedom to find my own problems, develop and express personally meaningful ideas, and explore and experiment with materials to invent my own studio techniques. So as a teacher, I sought to understand what my kids needed in order to have that kind of artistic autonomy, that independence and power of expressive engagement. But when I looked to art education magazines and journals for lesson ideas, I heard from the "experts" that good teaching involved directing students to emulate artworks, themes, and technical approaches of adult "master" artists. This way of teaching toward uniformity in student artwork, based on adult artist models, is widely known as the DBAE approach:

In a DBAE curriculum, the emphasis is on learning art content, not on students' artistic development or the conveying of original qualities in their art products. Hence, similarities among students' products are not viewed with alarm, but rather as a sign of success (Hamblen, 1988, p. 23).

This was my first "thing finding" experience as a beginning art teacher and researcher—a fundamental conundrum, a dissonance between my experiential knowledge of art making and that of the then-contemporary knowledge base in the field. Another curious thing finding experience came from listening closely to the comments adult visitors to my art classes made to my students about their artwork. I had the pleasure of hosting parent helpers in some of my classes, and my principal and other teachers would sometimes stop in to see what the students were up to. I noticed it was not at all unusual for them

to make comments or ask questions like those below that, again, communicated that the value of children's art was to be determined by adults, and not the artists themselves:

*What is this picture of?*

*That's not a dog!*

*Why do you have to use all of those sad colors?*

*It doesn't look right. Here let me do that for you.*

*What happened to your pretty colors? Now you've made it all muddy.*

These early "things"—troubling observations, problems, disconnects—in my practice as an artist and teacher evolved into research questions. How do young people describe their individual goals, decisions, and judgments as artists? How do teachers articulate their goals and intentions in guiding student artmaking? In what ways are these visions of art teaching and learning the same or different for students and their teachers? In an art class setting, how are students' autonomous judgment and independent thinking promoted and encouraged? In whose hands (teachers'? students'?) lies the power of judging rightness in student artwork? And these questions sparked a series of studies that began in my art room, as I tried out different teaching approaches to promote my students' independent judgment and artistic autonomy. The research continued with formal studies I designed and carried out as part of my master's and doctoral degrees. It developed further over many years with publishing the findings of my inquiry into student artistry and teacher thinking and practice.

This is one way in which thing finding leads to personal knowledge that is built and amplified in the field. An artist's or an art educator's personal observations and questions lead to a researcher's small-scale, personal studies, and to larger studies. The findings of the research reach different audiences—fellow art educators, teacher educators, art education researchers, and educators and researchers in fields beyond art. And mine is but one story of how our personal questions may be amplified beyond ourselves to reflect and build the knowledge of a field.

What is your research story? What things are you looking to find, to explore? Where do you seek answers to these questions, these "things" that may provoke our collective inquiry? ■

### References

- Hamblen, K. (1988). What does DBAE teach? *Art Education*, 41(2), 23-35.  
Lindgren, A. (1950). *Pippi Longstocking*. New York, NY: Viking Press.

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# People News



Mary Ann Stankiewicz.

Miami University Department of Art has announced **Mary Ann Stankiewicz** as the 2017-2018 Distinguished Lecturer in Art Education for the John A. and Betty J. Michael Autobiographical Lecture Series in Art Education. Stankiewicz, Senior Editor of *Studies in Art Education*, will also be the keynote speaker for Miami University's Preservice Art Education conference on October 8, 2017. Following this conference, she will present her autobiographical lecture at the Miami University Art Museum on October 9, and will facilitate a panel discussion with preservice art education students on October 10. All are welcome to attend the lecture on October 9.

Dr. Paul Duncum was the 2016-2017 Distinguished Lecturer for the series. In September 2016, Duncum presented his autobiographical lecture entitled, *An Academic Autobiography: From Cowboy Comics to YouTube Videos*. He also facilitated a panel discussion with preservice art education students.

All events with the series showcase incredible contributions to the field of art education and continued dedication to working with current and future educators. Participants enjoy a wealth of knowledge, collegiality, and immense inspiration from the esteemed educator. Miami University Art Education was honored to host Paul Duncum and looks forward to hosting Mary Ann Stankiewicz.

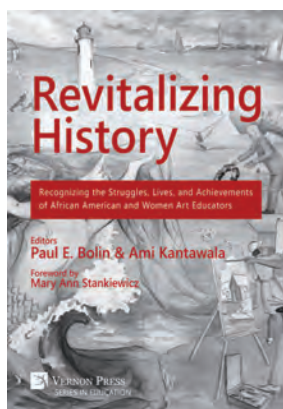


Miami University 2016-2017 art student teachers and art education faculty with Paul Duncum.

The John A. and Betty J. Michael Autobiographical Lecture Series in Art Education was initiated by John Michael with a generous gift in 1972 when Edwin Ziegfeld lectured at Miami University. Noted art educators who have presented in the series include Mary Adeline McKibbin, Victor D'Amico, Natalie Robinson, June King McFee, Charles Gaitskill, Edmund Feldman, Laura Chapman, Eugene Grigsby, Elliot Eisner, Jerome Hausman, Arthur Efland, Georgia Collins, Brent and Marjorie Wilson, Enid Zimmerman, Mary Stokrocki, Renee Sandell, and many more.

The lecture series is archived each year and, currently, the collection is being digitized to allow for greater accessibility and to further celebrate these incredible educators and artists. The digitized collection will be publicized when complete. For more information, see: <http://miamioh.edu/cca/academics/departments/art/academics/michael-lecture/index.html>

## NEW BOOKS



### ***Revitalizing History: Recognizing the Struggles, Lives, and Achievements of African American and Women Art Educators***

Editors and NAEA members **Ami Kantawala** and **Paul Bolin** hope that *Revitalizing History* will generate conversations that continue to strengthen and encourage more interest in histories of art education, but also more sophisticated and innovative approaches to historical research in this field. This text recognizes the historical role that many overlooked individuals—particularly African Americans and women—have played in the field of art education, and acknowledges the importance of history and historical research in this digital age. It is intended to elicit rich conversations about history that would be otherwise beyond what is provided in general art education textbooks.

Available at: <https://vernonpress.com/title?id=130>



### ***Experiencing the Arts: Creative Arts in Education***

In *Experiencing the Arts*, NAEA member **Tracy Hunter-Doniger** provides not only a base knowledge of the arts in education for non-art preservice educators, but examples of best practices, research, experiences, and pedagogical theories of art infusion and how it has been successful in many U.S. schools. *Experiencing the Arts* defines arts infusion, describes the significance of the visual and performing arts (visual art, music, dance and theater), explains how to implement the arts through culture, and discusses underserved populations and the arts. For administrators or schools interested in art infusion, STEAM, multimodal learning, and improving student engagement.

Available at <https://he.kendallhunt.com/product/experiencing-arts>



## NEWS FROM THE NAEA STUDIO & GALLERY

### 2017 NAHS/NJAHS Juried Exhibition (June 5-September 15)

The first national juried exhibition showcasing artwork created by members of the National Art Honor Society (NAHS) and National Junior Art Honor Society (NJAHS) is on display through September 15.

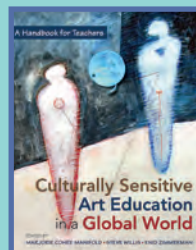
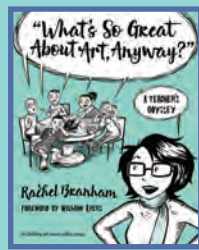
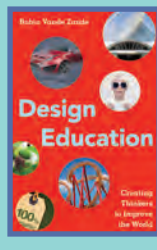
These students represent the pursuit of the highest standards in art scholarship, character, and service, while bringing public awareness to the essential value of art education in the 21st century.

An impressive 768 submissions were received from students throughout the United States. Submissions were juried by a panel of representatives from seven member schools of the Association of Independent Colleges of Art and Design (AICAD)—60 works were selected for display. The virtual gallery of all submissions can be viewed at [www.arteducators.org/opportunities/naea-studio-gallery-exhibitions/current-exhibitions](http://www.arteducators.org/opportunities/naea-studio-gallery-exhibitions/current-exhibitions)

NAEA is honored to display the work of these talented young artists!



## NAEA Resources: Transform Your Practice!



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

## Welcome back!

Are you renewed and refreshed? Are you ready for a new beginning? What is new on your plate this year? New job? New students? New exhibition? New program? New—ly retired? This time of year offers teachers the opportunity to reinvent themselves. I hope that you are taking the chance to experiment with something new—maybe this experiment will lead to research that we do in our areas all the time. One of the most beneficial things about my program is refreshing my lesson scope each year. I love finding new ways to teach content—new ways to engage my students. When asked by students if they will do a lesson they've seen displayed, I can honestly say—I don't know—we will see. There are so many things to learn about and explore, and it is always great to take this chance of a new beginning to stretch yourself and your students.

This summer your Southeastern state leaders were focused on improving and growing many aspects of their own leadership as well as discussing areas to help grow and benefit the members of their state associations. There were many opportunities to grow and be renewed and I hope that you will soon see the results of that professional community in your state soon. Look for ways to get involved and make your mark in your state association! We thank the GAEA for their Southern Hospitality!

### LEADER = LISTENER

*The most basic of all human needs is the need to understand and be understood. The best way to understand people is to listen to them.*

—Ralph G. Nichols

Many people feel that to be an effective leader you have to have the vision and the answers and the means to communicate that to get things done. And that is an important part of leadership, but equally, and in some cases more important is a leader's ability to listen.

As educators we know this, we have to listen... we have to listen to the questions,

listen to the thoughts, consider both sides of an argument... which is exactly what has to happen as a leader. You can't steam roll over your members, you have to hear what their needs are, what their struggles and successes are. They are not the same things that you may have experienced. One of the things I enjoyed most when I was president of my state association was hearing people talk about their programs and students. The light in their eyes as they described a special event or a student who *got it*; and equally the sadness when something didn't go right or when they had to leave a school or lost funding. Those stories shape a leader, they help cultivate an empathy that enhances the time they are serving.

Those opportunities to listen, to hear, to acknowledge what others do can improve your own effectiveness. Through listening, we come to know the quiet leaders, the workers, and those who would be best with a gentle nudge in a direction that might help their true passions ignite and grow. We also hear about areas for needed growth, for focus, for revision, all things that a leader must be aware of—at times you need to hear the negative to help facilitate a change to the positive.

It's why we have two ears and one mouth, many would say.

### STATE HIGHLIGHT—MAEA: MISSISSIPPI ART EDUCATION ASSOCIATION, PRESIDENT CARLA NATIONS

Mississippi had a wonderful year of learning and sharing in a variety of professional development opportunities. MAEA held a spring conference April 1-2, 2017 and we had the DaVinci Institute come in to do our workshop. MAEA won a \$3,000 grant from DaVinci Institute in Washington, D.C. during the NAEA Summer Leadership Conference. As an organization, we decided to use the grant to bring the institute to Mississippi to teach our members about the DaVinci Institute style. Mandy Hallenius, President and Co-Founder of the DaVinci Institute, and Camila Haneberg came to



(Top) Still life strategies refined. (Center) Portrait drawing strategies explored. (Bottom) MAEA members who attended the DaVinci Institute professional development session.

the sunny south and hosted a two-day intensive workshop. It was amazing! Mandy taught still life and Camila taught figure drawing. It was 10 hours of absolutely unbelievable professional development. We had 50 people in attendance and the positive feedback was 100%.

Thank you Carla. What an incredible opportunity for the members of your association and a great way to build your community of leaders. ■



**W. Scott Russell**

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# Eastern Region

If you and I will inspire the people with whom we come in contact to a realization of the hidden treasures they possess, we can do far more than change people. We can literally transform them.

—Dale Carnegie, *How to Win Friends and Influence People*

## **Learn and Connect: Transformation.**

For some of us, the fall will have new beginnings after a time of rest. For others, we've spent the summer in re-design mode and are ready to take new prototypes into the classroom. Still, many of us are involved in programs running continuously throughout the year. Wherever you find yourself this August, I hope you have had time to rejuvenate your art educator spirit and build/make something over the summer.

The Eastern Region is in flux as well—transforming communication and connectional opportunities. A Digation page for sharing Eastern Region opportunities and challenges has opened and can be seen when logged in on the NAEA website. The Eastern Region Facebook page is becoming more active and encouraging interstate idea and information exchange as well as collaborations. Join the NAEA Eastern Region Facebook group!

The Summer Leadership Conference in Maryland (MAEA) allowed states to share successes and challenges, looking for new and better ways to provide PD, support members, and grow. Attendees were greeted with a reception and Sondheim Artist Talk at the Walters Art Museum, visited the Baltimore Museum of Art between work sessions, and enjoyed a crab dinner in this area known for seafood. The work of this summer meeting generated input for

NAEA position statements as our nation moves into the ESSA implementation phase, even as interpretations of the law continue to evolve at the national level.

**Advocate: Proactive Tasks.** Before many of us begin a new school year, take time to review the NAEA position statements.<sup>1</sup> Search to find those topics that are relevant to your teaching environment and current needs. Reference these as you work within your school/museum/center environment to enhance and ensure equitable access to art education opportunities for students. Sharing a document with a highlighted line or two with board members or administrators may be just what is needed to influence decisions to sustain and grow art programs.

## **Celebrate: Award Nominations Season!**

(Deadline October 1) **Now** is the time to nominate a colleague that has played a transforming role in art education for one of the many Award Categories celebrated by NAEA: [www.arteducators.org/opportunities/naea-awards](http://www.arteducators.org/opportunities/naea-awards)

**Looking Ahead: Register now for the March 22-24, 2018 NAEA National Convention** in Seattle, Washington. Remember that Delegates Assembly is March 21, along with other pre-Convention events.

Enjoy the *end of summer* and take a moment to *breathe* deeply before the 2017-2018 school year begins in earnest. As the educational landscape around us changes politically and legislatively, and as we move forward in our own learning and growth, let us stay connected and work together to make sure that this transformational time has positive outcomes for our student learners, and strengthens art education programs across the region. Be an advocate for well rounded educational content, and celebrate our achievements as we reach for even higher bars in the future. ■



(Left) AENJ PD members Gail Fountain and Veronica Barahona at Say It With Clay Workshop, Collingswood, NJ, April 2017. (Right) The Sun Rises in the East. Truman HS students created rooster images for NAEA Eastern Region Award winners.



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Elect: Vacant

<sup>1</sup> Link to a summary list of the statements at: [www.arteducators.org/advocacy/naea-platform-and-position-statements](http://www.arteducators.org/advocacy/naea-platform-and-position-statements).

**Everyone has his or her own unique power. It is our responsibility to find that power and use it to the fullest capacity we can in the service of other people.**

—Toan Lam

What is leadership maturity and why is it important to state and national art education leaders? This question has been on my mind for at least the past four years. The definitions of leadership maturity do vary, but most definitions target a skill set that includes modesty, honesty, humility, and courage. These skills are often coupled with a vision of what might be. If your state association has this type of focus and understands what it can do, it can make an impact on behalf of your membership. Furthermore, these traits are important for a healthy and productive association.

I have witnessed the maturation of the Pacific Region leadership in my term as VP-Elect and VP. In 2015, at the Pacific Region Summer Leadership Conference, state leaders focused on profiling a high-functioning state board. At the 2016 Summer National Leadership Conference, one of the sessions was aptly titled Organizational Health Check-Up. In our regional meetings after that session, it became apparent that that particular session was a wake-up call for many in the room. Discussions about next steps for each of the state associations were thoughtful and systematic. State leaders were sharing what was working and what needs they had for their associations. And, through peer support, they were enabling each other to move forward.

During the planning of the summer 2017 Pacific Region Leadership Conference, I was reflecting on the comments and requests from Pacific Region state leaders for content to be addressed while we were together. These suggestions, gathered during discussions at the 2017 NAEA Convention last spring and the April

Pacific Region Leader to Leader Webinar, were focused, important, and very relevant. The list included the following for state associations:

- Nonprofit status and taxes
- Transition of power (roles of past presidents, roles of board members)
- Clarity for board members
- Moving beyond state conference planning
- Increasing membership—inclusiveness and diversity
- Advocacy at the state level
- Communication venues with membership, including social media
- Bylaws vs. board policies—updating and aligning
- Mining future leadership

The Pacific Region leaders seek to create confidence in the people that will lead their organizations one day. They want to enable others to take action. They support the leaders above them and encourage those following in their footsteps.

Maureen Metcalf, CEO of Metcalf and Associates, noted in a 2016 article for *Forbes* that:

Leaders develop both “horizontally,” increasing their ability at their current level of operation, and “vertically,” increasing their level of complexity, emotional maturity, and opening to new awareness. Many researchers are now saying that “vertical development” is required to navigate the complexities leaders and their organizations face.

Leadership maturity, both horizontally and vertically, continues in the Pacific Region. Notable examples from this summer include:

**Oregon Art Education Association** is organizing their fall conference with an Arts Activism theme. Also, senior high school students from around the state applied for annual

arts scholarships. A June exhibition opportunity was offered by Maryhill Museum for OAEA members’ students. OAEA is also very proud of their updated website and new interchangeable logo, thanks to Randy Maves and Brian Cook.

**Colorado Art Education Association** is celebrating its 80th anniversary this year. Plans to make the annual fall conference a spectacular event are underway. The Colorado Academic Standards Visual Arts Review and Revision Committee work has begun. School Representative Justine Sawyer, is working with the Executive Council to organize Colorado’s first NAHS Leadership Day this fall.

**Washington Art Education Association** held its second annual summer leadership retreat. They met in the camp-like atmosphere of Fort Worden, a retired military base in Port Townsend. In addition to the important board business of writing their new five-year strategic plan, they made art with a Golden Paint representative and enjoyed the natural beach environment. ■

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Pacific Regions leaders in discussion.



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**Another summer has slipped away from us and I am hoping that you were all able to participate in one of the many NAEA opportunities for professional development.**

These learning opportunities are just one of the many benefits that comes with your NAEA membership. Your NAEA leadership has been quite busy conducting business throughout the summer. We held an executive Board meeting at our national headquarters. Most people are quite surprised to know that each time the Board meets, they navigate agenda materials that are well over 300 pages long! Our organized staff has created an efficient process that makes this all possible.

Each of the regions also met with state leaders to conduct their Summer Summits. The Western Region met in Elmhurst, Illinois where they reported on their 2016/2017 accomplishments and concerns. It was a fantastic occasion to learn from and with each other and to coordinate our efforts to make our organizations both stronger and more efficient. We had the opportunity to suggest topics for platform statements and still had time to take in the local art and sights. We send a big thank you to Joan Mills and her Illinois team for planning and hosting the big event!

Participating in NAEA and state leadership is both fun and energizing. I have learned many lessons that have made me a better teacher and leader within my own institution and have made great friends with art educators from all over the country and beyond. I strongly encourage you to jump in and join us. The benefits to both you and your organization are immeasurable.

## INDIANA NEWS

Hello Everyone from the Hoosier State! Our annual summer retreat was a wonderful opportunity to spend a few days creating art and sharing new classroom ideas. At our upcoming Board meeting we will set new goals and finalize plans for the November 3-4 state convention at Hamilton Southeastern High School. Our keynote speaker will be Bob Sabol, who will give updated information on the newly adopted Indiana Art Education Standards that will be implemented during the 2018-2019 school year. We are looking forward to another great convention including on and off-site workshops for this event.

## IOWA NEWS

Art Educators of Iowa's 2017 fall conference will be held in West Des Moines, IA October 6-7, with a preconference day of October 5. This year's theme is Synergy! We have a fantastic keynote speaker, Nathalie Miebach, and hope to have many voices from around the metro area and across the state.

## MISSOURI NEWS

We opened our 80th annual Spring Art Conference in Springfield to around 350 attendees with a kick-off Return to Route 66 gala/sock-hop. Cindy Foley, our keynote speaker, presented Making Creativity Visible: Positioning the Art Room as a School's Center for Creativity. We awarded one lucky winner a \$1,000 scholarship after we raised money through our silent auction. Funds were also raised for our new grant program

through Artapalooza where members win baskets or art of their choice. This was a great conference with over 75 sessions. We look forward to doing it again next year in Branson!

## NEW MEXICO NEWS

Our conference "Innovate, Integrate, and Motivate" held in Santa Fe was a resounding success. It featured two keynote speakers, Vince Kadlubek, CEO of the famed Meow Wolf, and New Mexico artist Miranda Howe. Both speakers gave passionate and inspirational talks on their efforts to impact their communities through art.

## NEBRASKA NEWS

NATA took a bite out of the Big Apple when a great group—with many presenters—attended the NAEA Convention. One member brought 6 NAHS students! There were only three high school groups present and they had a fantastic time and learned a lot! We hosted our annual YAM exhibit in the hub of our legislative offices and topped it off with a lovely ceremony. At our Board meeting we discussed membership benefits, the national platform statements, and ways to support and encourage our preservice students.

We send congratulations to NATA's Lorinda Rice, who will serve on the national Board as the Supervision/Administration Division Director-Elect!

## TEXAS NEWS

We celebrated YAM with Big Art Day. Across the state we had events at schools, museums, and community centers. Over 100 pieces of student art were hung at the Bob Bullock Museum in Austin where the First Lady of Texas, Cecilia Abbott, draped each student with a medal. The show was then moved to our state capital.

We hosted a STATE VASE event where the top art students traveled to San Antonio to have their artwork adjudicated. They attended workshops and had their portfolios reviewed by colleges. We had 32,000 entries, 2,140 pieces advanced to State, and 150 received a Gold Seal, the highest award given. ■



The Board and the first lady of Texas.



### Cindy Todd

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## Do you know a great art teacher?

I entered the education field because of my amazing high school art teacher. Great art teachers inspire creativity and innovation every day in classrooms. It is nomination time for the National Art Education Association awards. Time to think about the phenomenal teachers that deserve recognition. The purpose of the NAEA art educator awards is:

To recognize excellence in the many outstanding individuals, state/province associations, and programs of NAEA; Focus professional attention on quality art education and exemplary art educators; Increase public awareness of the importance of quality art education; and set standards for quality art education and show how they can be achieved.

To provide tangible recognition of achievement, earn respect of colleagues, and enhance professional opportunities for NAEA members.<sup>1</sup>

Check with your state and regional organizations for any guidelines for award submissions for national awards. Award nominations are due October 1.

I don't know about you, but now that I have all of my classrooms digging in and getting to work for the new school year, I am excited about the upcoming state and National Conventions. Seattle excitement is on my calendar and I am busy prepping and planning for a wonderful 2018 NAEA Convention. I am presenting fun things at both my state (Wisconsin) and the National Convention! I highly recommend that you attend a National Convention.<sup>2</sup> I also recommend registering early for the most savings and the best hotels.

I am looking for art teachers from rural and urban areas to be a part of the elementary carousels of learning. If you are interested please e-mail me at [jennifer.dahl@brf.org](mailto:jennifer.dahl@brf.org). Elementary

sessions that you will not want to miss include:

### Elementary Connecting with Colleagues: Art Chopped

Art Chopped: Do you love the Food Network show *Chopped*? Show off your creative skills using a bag of mystery supplies to complete a timed art challenge. Lesson plans, assessment and curriculum extensions will be part of this session!

### Elementary Carousel of Learning Curriculum Focus: Working with Adaptive Art and Universal Design

Four talented elementary art educators will address how they work with adaptive art and universal design. Learn how they work with students with special needs within their classroom. This session will include a make and take session for creating a tool that is universally designed and ready to use with your students!

### Elementary Carousel of Learning: Art Show Planning and Prep!

Join four organized elementary art educators who will provide tips and tricks on hosting a successful art show. From hanging to promoting, everything art show related will be covered in this carousel of learning!

### Elementary Carousel of Learning Curriculum Focus: Working with Pre-K to 1st Grade

Four accomplished elementary art educators will give you all the insight to working with the *littles*! How do you pass out supplies? What lessons do you teach? How do you get them to put art shirts on without using half the class time? Everything and anything you have ever wanted to know about working with three- to seven-year-old artists.

### Elementary Carousel of Learning: Working with Visiting Artists in the Classroom!

Four elementary art teachers will give you all the in's and out's of working with a visiting artist. Topics will include funding, different mediums for creating, and community connections.

### Educator Showcase

At the 2018 National Elementary Art Educator of the Year Showcase, 2017 National Elementary Art Educator of the Year Jennifer Keith will share her exemplary art program. You don't want to miss what this award-winning art teacher has to share.

### Awards Ceremony

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. ■

- 1 Information and nomination forms at [www.arteducators.org/opportunities/naea-awards](http://www.arteducators.org/opportunities/naea-awards)
- 2 More information and a letter of encouragement can be found at [www.arteducators.org/events/national-convention](http://www.arteducators.org/events/national-convention)



Artwork by students from Peak Charter School in Lafayette, Colorado. Their art teacher is Katy Mathes.

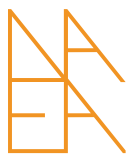


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## THE ART OF LISTENING

I spent the last half of the spring semester and the beginning of the summer observing and interviewing a variety of hardworking, dedicated, and effective K-12 art teachers working in a variety of contexts throughout NAEA's four regional divisions for a book project I'm working on with Renee Sandell. The book's working title is *Real Lives 21: Showcasing the Stories of Art Educators and Contemporary Learning*. The project is meant to serve as sequel to Tom Anderson's similarly titled, *Real Lives: Art Teachers and the Cultures of School* (2000), although we also drew inspiration from other texts that share the inner workings of successful art programs (Hurwitz, 1972) or the life stories of selected art teachers (Hickman, 2011; Stout, 2002).

## How often—outside of evaluative circumstances related to job interviews and annual promotion and tenure related reviews—do we *really* talk to one another about our own use of teaching strategies?

The premise of our new book is to provide a realistic portrait of the day-to-day lives of art teachers working in a variety of contexts, while also emphasizing the importance of storytelling as a way to provide reflection on what it means to be an art educator in the 21st century. By the time the K-12 academic year had concluded, I had traveled approximately 7,000 miles, visited five states or provinces, and collected numerous hours of qualitative interviews. Needless to say, the rest of the summer was spent

immersed in data analysis and the writing of interview-based qualitative narratives (Chase, 2005). A project of this scope has the potential to reveal numerous findings, with one of the most important—if not the most obvious—being that there are numerous approaches and ways to become an effective art teacher, and that good art teachers work in a variety of contexts. Some teachers embraced studio habits of mind (Hetland, Winner, Veenema, & Sheridan, 2007) in advanced placement contexts, while others were more uniquely focused on college preparatory experiences, or worked with digital media, special populations, in migrant farm worker communities or urban environments. Thankfully, K-12 art education is not a one-size-fits-all endeavor. Teachers of the arts have many different stories to tell and—perhaps—too few opportunities to tell them (Barrett, 2006; Chapman, 2005). On more than one occasion during the course of this book project, a particularly rich session of field observations would spur me to state my belief that every teacher should be given one or two opportunities a year to watch a colleague in action for the purposes of listening and learning.

Of course, the nature of this column in *NAEA News* is to address the Higher Education Division as its primary audience. As such, it seems appropriate to speculate on our own opportunities as higher educators to share our stories of pedagogical practice. Certainly, we disseminate and read each other's research. How often—outside of evaluative circumstances related to job interviews and annual promotion and tenure related reviews—do we *really* talk to one another about our own use of teaching strategies? Furthermore, how often do we truly listen? In this regard, my involvement in the *Real Lives 21* book project has served as yet another reminder to truly listen to the stories of my colleagues in higher education and

also to others. Whether these stories relate to instruction or research, or are of a more personal nature, I'm reminded to listen with care and with an open mind before responding with a set-in-stone response (Noddings, 1988, 2005) or pouncing on an opportunity to refute or silence the narratives of others. As the summer winds down and we reconnect with colleagues for the fall semester and at research conferences, I invite everyone—myself included—to routinely take the time to truly listen to one another.

I have a feeling the stories are amazing. ■

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## THE OPPORTUNITY OF OBSTACLES

### Part 1: Naming the Game

**“Creativity occurs in an act of encounter.”**

—Rollo May (1976),  
*The Courage to Create*, (p. 87)

**“I’m trying to create a new kind of order, with its own rules and cohesion.”**

—Theaster Gates, *The Minor Arts*

Over the course of the coming school year, we will investigate the notion of *Obstacles* and the *Opportunities* they present. This five-part series will explore various aspects of our profession, identify potential complications, and develop strategies to enact effective solutions. We aim to share experiences and voices from across the Division, in order to grow our collective classroom practice. Before we begin, it is important to establish a common foundation for our work, specifically in defining our own understanding of *Creativity*. I start here, because it can be a prickly term, a misunderstanding waiting to happen. I wonder how many obstacles can be traced to uninformed assumptions about how creativity works, or what it looks like. I encounter it with colleagues, families, and my students. Some liken it to magic or genetic disposition. Others struggle to see its value. And some lucky few see it as a skill to be honed and nurtured.

Defining creativity and its role in our classrooms should be an important task for any arts educator, as it shapes how we approach obstacles and opportunities moving forward. I encourage each of us to draft a personalized definition for Creativity that speaks to our teaching philosophies. It should be clear, concise, and compelling. Commit it to memory and share it with anyone who will listen!

We now have a foundation on which we can build, constructing pillars of support to prepare us for obstacles that may come our way. And they can come in many shapes and sizes: Time, Money, Institutional Priorities, Access, Curricular Decisions, Assessment Tools, and Personal Experiences. The key, though, is to rely on our understanding of the Creative Process in order to view these potential roadblocks as opportunities for unanticipated solutions.

Our Division Director-Elect, Kathryn Rulien-Bareis, offers the following anecdote of advocating for her program, after finding that her colleagues did not quite grasp her role in the school community:

“Can you design a poster for our concert?” or “Will you paint the award for the winner of the latest student activity?” are questions that I do not hear anymore. As people walk the halls of our middle school, they are able to view a gallery space of 167 art frames showcasing student work. Afterschool art opportunities abound, and, this fall, our entire staff will experience the challenge of creating art, in an activity we have planned, called Art Chopped. The shared experiences of viewing student work and creating art allows colleagues and the community to understand what we do as art teachers.

She continues, sharing a stories of how misguided assumptions of students’ abilities led to opportunities to engage more authentically with her students:

John is a student who teachers may describe as unreachable, angry, or impossible to teach. But, in reality, John just wants someone to understand him. Jane is a quiet student. She sits in a wheelchair and smiles. Her hands do not seem to be able to hold a paintbrush.

But, in reality, Jane is able to move her arms and wants to make marks like other students. Joe gets frustrated with transitions. He may display this frustration by crawling under a desk or pretending he is a dog. But, when he is at his desk, Joe tells amazing stories with his detailed drawings.

John, Jane, Joe, and all my other students deserve my time and attention to understand their abilities and their need to be successful. I individualize instruction and materials. I seek what motivates them. Sometimes it’s a story, a song, a gesture, a treat, or special art tool. When I see John’s anger rising, I’ll place a red Starburst in his hand. I ask him to hold it for a moment and feel the power he is acquiring from it. He smiles and, within minutes, has changed his attitude. Jane uses Universally Designed tools as she creates her marks with the support of peer buddies or adult aides. This week singing the song, *Beauty and the Beast*, brings Joe back to his desk to work. Every day is a new day, offering new opportunities to connect with my students.

Stories like these abound across our Division. It is in our nature as educators to seek solutions to meet the needs of our students and communities. Over the next few columns, we will continue this examination of common obstacles in order to explore opportunities for growth and success. In the meantime, share your stories and your frustrations. Join the conversation and celebrate the opportunity of obstacles. ■

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## STAY CONNECTED

**Facebook:** [www.facebook.com/NAEAMuseumEdDiv](http://www.facebook.com/NAEAMuseumEdDiv)

**Twitter:** @NAEAMusEd

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Not on social media but interested in getting up to date information on the division? Please sign up for the **NAEA Museum Ed Listserv**: [Subscribe: www.arteducators.org/news/listservs](http://Subscribe:www.arteducators.org/news/listservs)

## “You are the buttress to my apse.”

This was the quote on a meme that a group of dear friends and art museum education colleagues sent to me when I was elected Museum Education Director-Elect two years ago. It still hangs on my desk and I look at it every day. As I step into my new role as Division Director, that quote has been on my mind quite a bit lately. In our everyday work, we are expected to support visitors to our cultural institutions; art museum educators are on the front line assisting anyone who walks through our doors. But how do we support each other as colleagues? Who supports, mentors, and assists us?

Getting involved in NAEA has led me to make several connections, both in person and via the Internet. Many of those professional connections have grown into some of my deepest friendships. My NAEA Museum Education colleagues are the first that I reach out to when I'm struggling with a new challenge, and my hope is that you find buttresses within our division and NAEA as a whole during your membership—and don't be shy to be a buttress for another's apse! I'd like to highlight a few ways to get involved and stay connected within our Division.

### CONNECTING ONLINE

The Division has been organizing regular **Peer to Peer (P2P)** online hangouts, or webinars, since 2011. These conversations allow art museum education colleagues to share ideas and reflect together about the issues and ideas concerning art museum teaching. This platform, similar to an online video conference, allows participants to see and chat with one another for free! A typical P2P Hangout includes four or five peers engaging in a discussion around a shared topic through the use of video and audio. An unlimited

number of people can watch, listen, and even engage with the presenters by typing questions or comments for everyone to see. Stay tuned for the 2017-2018 season's themes and dates. All of our past Hangouts are archived as well—check out our webpage for links. This year's P2P is managed by Western Regional Director Melissa Tanner and Southeastern Regional Director Kylee Crook.

**Viewfinder: Reflecting on Museum Education** is our experimental online publication about museum education. *Viewfinder* aims to engage colleagues in ongoing dialogues about museum education today, by 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, *Viewfinder* is a resource dedicated to documenting the value of rigorous reflection. The February 2017 issue related to this year's Preconference theme of Diversity and Inclusion—check it out if you are interested in more resources. If you'd like to be involved, whether as an author or peer reviewer, or if you have ideas or comments on topics or themes, we would love to hear from you!<sup>1</sup> Sara Egan is leading the *Viewfinder* Editorial Board, working with Pacific Regional Director-Elect Kabir Singh.

### SOCIAL MEDIA

Our social media team, led by Western Director-Elect Hajnal Eppley and Southeastern Director Michelle Harrell, post on Twitter and Facebook nearly every weekday. Many of us use social media in our own work, to connect or promote our programming. We post division announcements, including links to initiatives such as P2P and *Viewfinder*, as well as links to other resources we find helpful or inspiring. Check us out today to join the online conversation and make new connections.

### CONNECT IN PERSON: MARK YOUR CALENDARS FOR MARCH 21, 2018!

2018 NAEA Museum Education Division Preconference planning is in full swing. Director-Elect Juline Chevalier and I visited Seattle in June to meet with colleagues at various cultural institutions and learn about their work (and check out their incredible spaces). Watch our Division webpage for the program overview, to be announced in September.<sup>2</sup> Based on the overwhelming response to the theme of Diversity and Inclusion at the 2017 Preconference, we will continue exploring these ideas into 2018.

## But how do we support each other as colleagues? Who supports, mentors, and assists us?

### RECOGNIZE OUR BUTTRESSES

Fall is also a time for us to consider those in our field who have done exemplary work over the last year as well as throughout their career. Nominations are due October 1. Please consider nominating a deserving colleague for their contributions to art museum education field.<sup>3</sup>

I wish you all a spectacular fall that ushers in the start of a new academic year full of bright colors. Remember to reach out to your colleagues with support and don't be afraid to ask for help when you need it. New to NAEA or unsure where to start? E-mail me anytime at [mgrohe@isgm.org](mailto:mgrohe@isgm.org). ■



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- 1 Read <https://medium.com/viewfinder-reflecting-on-museum-education/viewfinder-how-to-contribute-60e6a0c42b9a> for more information.
- 2 [www.arteducators.org/community/articles/79-museum-education-division](http://www.arteducators.org/community/articles/79-museum-education-division)
- 3 Refer to [www.arteducators.org/opportunities/naea-awards](http://www.arteducators.org/opportunities/naea-awards) for more information.

## FALL: SETTING GOALS FOR THE SCHOOL YEAR

**The ultimate aim of education is to enable individuals to become the architects of their own education and through that process to continually reinvent themselves.**

—Elliot Eisner

School is starting! For our membership this means that you are returning to either an undergraduate or graduate program, or starting a school year as a first or second year teacher. The start of school means that planning and setting goals is key for a successful school year. Using the NAEA Strategic Vision structure (Community, Advocacy, Learning, Research and Knowledge, Organizational Vibrancy) to formulate goals is a great way to ensure you are creating experiences that will enrich your resume and ensure that you are preparing yourself for a fabulous career in art education.

**Community: How can you connect and collaborate with other Preservice members on a local, state, and national scale?** Start with our new community board, or reach out on social media (see below). Reach out to your state Arts Education Association. Join a Preservice Chapter at your college or university, or look into starting one!

**Advocacy: How can you share the benefits and importance of an arts education for our students?** Reach out to your local and state legislators. Find out if your state participates in state and national advocacy initiatives and get involved!

**Learning: How can you create arts-focused learning opportunities for peers and/or outside community?** Create tours for prospective students. Provide an arts night for your peers to de-stress and create. Partner with schools or afterschool programs to provide an art lesson or camp. Reach out to other art ed programs in your state and have a STEAM inspired art workshop.

**Research and Knowledge: How can you share your research and knowledge with others?** Host a ArtEd Ted Talk or ArtEd Slam and invite other

schools to participate. Submit research for the Preservice Roundtables for an opportunity to present at the NAEA Convention.

**Organizational Vibrancy: How can you come together to create a meaningful and strong organization?** Host a retreat with your Preservice chapter or art education peers. Brainstorm ways you can fundraise to support a trip to the NAEA National Convention or provide opportunities for your community to grow and achieve our strategic vision.

### **Need more tools to help you plan?**

Check out our 2017-2018 Preservice Syllabus that provides monthly opportunities for you to reach the strategic vision. Also check out our bi-monthly *Preservice Newsletter*. Both are available at: [www.arteducators.org/community/articles/78-preservice-division](http://www.arteducators.org/community/articles/78-preservice-division)

### **SPOTLIGHT ON OUR SOUTHEASTERN REPRESENTATIVE, KATIE THREET!**

**School:** Northern Kentucky University



**What level do you teach or want to teach?** I went into my art education journey wanting to teach middle school, but being with elementary students these past few months has opened my eyes to the wonders of

little ones! They have taught me so much. I would love to get a job post college teaching elementary art, but I would be happy in any setting.

**What one piece of advice can you give to our Preservice members?** Use this time to forge your own path. Figure out what works for you in the classroom, study the masters, but also take time to practice your own ideas. Teaching is so personal, we all do it differently and knowing that from the beginning makes the Preservice experience more fulfilling. Also, attend the National Convention! It is incredibly eye opening and the best place to meet people that can relate to your journey and guide you.

### **What is your chosen art form or medium?**

My chosen art form is painting, but as I go through all of my art classes in college I realize just how much I love the processes of so many different mediums! Painting is my first love—I'll never get over the feeling it gives me. Putting paint to surface then building color to create form is magic.

### **Why did you choose art education?**

I thought of my life in 20 years and couldn't see anything but kids and art. I realized that the only way I was going to be eternally happy was to be in the classroom surrounded by curious minds. Teaching means something new every day and demands that a person be a lifelong learner. These are things I was looking for in a career and I am so happy I am on this path. Art ed rules!

### **LEARNING THROUGH CONNECTING NATIONALLY**

We are excited to start utilizing our social media to keep you connected! Please visit our Twitter and Instagram to see upcoming opportunities, share your preservice successes, and ask us questions, or brainstorm ideas!

### **UPCOMING OPPORTUNITIES**

- Are you doing something awesome as a Preservice member that aligns with the strategic vision? We want to feature you on social media and our newsletter! Send your successes to Jessica Burton Aulisio: [jburton.naea@gmail.com](mailto:jburton.naea@gmail.com)
- Submit nominations for NAEA Preservice Member of the Year and New Educator awards. Deadline for submissions is October 1 each year. Find details at: [www.arteducators.org/awards](http://www.arteducators.org/awards)
- Preservice Chapters: Look for the nomination packet for the RAEA Preservice Chapter of the Year Award. Find details at: [www.arteducators.org/community/articles/78-preservice-division](http://www.arteducators.org/community/articles/78-preservice-division)

See below to contact your Regional Representatives. ■



#### **Jessica Burton Aulisio**

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**As I write this column it is the middle of May and the school year is winding down.**

Even though this will be published in August, my thoughts are focused on the end of the school year. This time of year can be tough. The students often lose focus and teachers (including myself) often lose motivation as the sweet relief of summer edges closer. It can be very hard to stay motivated, stay on task, and push students to learn and create until the very end. Teachers have different strategies to get through that final push, but for me, I fall back on my love

**We do not need to be bitten by a radioactive spider nor be the last son of Krypton to heed these words. As teachers, we already have incredible powers.**

of superheroes—and with the summer movie season starting (or ending, as you read this) there will no doubt be a number of superhero movies and related media coming at everyone from every direction, and I thought I might write a bit on why I think superheroes are an important part of our culture and how what they stand for helps me stay motivated at times like this during the school year.

All of my students know how much I love comic books. When anyone walks into my classroom they tend to wonder if they are in an art room or a comic book store. The walls are covered with artwork and posters of characters from comic books. Some may consider it a bit childish, but the concept of superheroes has always captivated me. Students often ask, “Why do you like superheroes so much?” I used to think it was because I had some need to keep part of my childhood with me as I grew up, but I came to realize that my personal teaching philosophy is closely related to my interest in superheroes.

I could never pick a favorite, but in terms of my teaching philosophy, Superman comes to mind. Superman is the epitome of what we could and should be if we were to give ourselves entirely to compassionate thoughts and actions. This is a superhero’s defining characteristic and what I believe makes good teachers. Superheroes and teachers are nothing without compassion. My favorite Superman moment of all time took place in *All-Star Superman* #10. In this issue, Superman prevents a young girl from committing suicide. He doesn’t help her by catching her as she jumps, or lecturing her, or punching anything—he hugs her. No heat vision. No super strength. He hugs her. The moment I read it, I knew why I taught and I knew why I loved superheroes. It is not really about being faster than a speeding bullet, more powerful than a locomotive, and vaulting tall buildings in a single bound; Superman serves as a symbol for humanity’s potential, challenging us to give up our selfishness and arrogance and

be thoughtful to others. The underlying message found in the comics is to give someone your open arms, your smile, or an ear to listen for no other reason than it’s the right thing to do.

Teaching is more than lesson plans, test scores, or a list of academic standards. Teaching is connecting and inspiring. When Superman saved the girl he said to her, “It’s never as bad as it seems. You’re much stronger than you think you are. Trust me.”

Each day I find myself using those exact words when working with my students. They often come into my class filled with baggage, angst, and pressure from parents, friends, and society. In different ways, I find myself repeating, “It’s never as bad as it seems. You’re much stronger than you think you are. Trust me.” Then, it is always followed with, “Now, let’s create some art.”

Fostering a positive and caring environment promotes learning. Teaching art allows us so many advantages over other content areas. While our art classrooms encourage creativity, healthy discussions, and the use of many problem-solving strategies, the overarching message that the students receive is they matter most.

Our students need to know how much we care for them and how passionate we are about art. I line my walls with posters of superheroes because they are subtle reminders of everything that we can be. The posters send a message that the students in this class are a part of a big community of superheroes.

Many are familiar with the line from the Spiderman comics, “With great power comes great responsibility.” We do not need to be bitten by a radioactive spider nor be the last son of Krypton to heed these words. As teachers, we already have incredible powers. We have the power to serve as examples, the power to create places where students grow in an unselfish learning environment, and the power to demonstrate that the best will be brought out of everyone when we put students first. ■



Print from *All-Star Superman*. 10th ed., Vol. 1, DC Comics. Morrison, Grant, and Frank Quitely.



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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!



**As supervisors, we are always being asked to fit our square peg into a round hole.**

My counterparts in Math and Reading hear from me often that *we are a little different*. As a member of the Division of Curriculum and Instruction for my school system, I have to carry on the countywide initiatives in literacy, data collection, grading, etc. Some of our regional representatives have ideas for how technology tools may be able to help us fit more into that round hole.

**Guest writer Linda McConaughy is Visual Art Supervisor, Baltimore County Public Schools, Maryland, and our Eastern Region Division Representative.**

**So much of education is focused on data collection**—testing, SLO's, Measures of Academic Progress (MAP) testing data, deep data dives, etc. Art educators may often feel the pressure to collect quantitative data using written evaluations and standardized assessments. However, we have the ability to collect and analyze significant qualitative data by documenting the artworks that students make.

For example, in Baltimore County Public Schools, we're photographing all artworks coming in for art shows and creating VoiceThreads presentations that we share with teachers. We've used these *virtual exhibits* as the focus of professional development and to start discussions about the strengths and needs of programs within schools.

When teachers have the opportunity to see what students in other schools are doing/making, they gain the ability to reflect on their practice through a new lens. They can look at their work in relation to the work of other teachers in other settings—identify strengths, gaps, and areas of need that may not have been evident when looking only at the work within their school setting.

When teachers document and reflect on the work of their own students over the course of a unit or a year, they can identify areas of need within their student population. Images of student work collected throughout the duration of a unit or a course, can provide strong evidence of learning and achievement in the visual arts.

**Guest writer Jeremy Holien is Arts Education Specialist for Minnesota's Perpich Center for Arts Education and the Minnesota Department of Education, and our Western Region Division Representative.**

**In Minnesota, we have several initiatives** to support teacher development and evaluation that employ both low tech and high tech options. We are looking at purchasing a statewide license to VoiceThread.<sup>1</sup> This would allow arts teachers to document student responses and serve as a portfolio option for collecting evidence of student learning. It would also allow teachers to focus on visual literacy. In our state

teacher development model, all teachers need to address literacy but the term literacy was not defined as text-based; instead our state definition allows arts educators to encompass their own *artistic literacies*.<sup>2</sup> Within these resources you can learn more about how VoiceThread can be used to capture student responses from strategies like *Visual Thinking Strategies* or *Critical Response* protocols. VoiceThread can assist students as they learn to *read works of art*<sup>3</sup> and it can be a great tool to document student learning.

I am leading the creation of a statewide quality indicators list of *look fors* for visual and media arts classrooms with a team of twelve writers from all levels of K-12 and higher education. We hope these quality indicators of effective arts classroom practice will describe what quality arts instruction can look like. It will be available for public distribution soon. It will serve as a tool for facilitating dialogues between arts educators, instructional/peer coaches, and evaluators within a teacher development process to engage the critical contributions of arts educators to the overall educational system. We developed these lists for visual arts, media arts, dance, theater, and music.<sup>4</sup>

Idoceo is a promising iPad app for documenting student learning, formative and summative assessment, and grade reporting.<sup>5</sup> In addition, it records video and photographs of student process work and can record their responses to artwork, making their thinking more visible.

**Supervision and Administration Division** continued on p. 39.



**Elizabeth Stuart Whitehead**

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# Interest Group Asian Art and Culture

I am very delighted to write this first column of Asian Art and Culture (AAC) and share my great excitement for our new Interest Group.



As the Chair, I would like to express my gratitude to the initiative proposal committee—Ryan Shin, Michelle Bae-Dimitriadis, and Oksun Lee—for their thoughtful contributions and support in the new Interest Group organization process. During the 2017 NAEA Convention in New York, the NAEA Board of Directors unanimously approved AAC to become an official Interest Group of NAEA. I am looking forward to meeting NAEA members who are interested in researching, teaching, and learning about Asian art, culture, and beyond.

Asia is the largest continent with more than half the world's population.<sup>1</sup> According to the Census Bureau (2015), Asian is the fastest growing racial group in the United States, and is expected to increase 115 percent by 2050. However, art education researchers and K-12 art educators have had limited access to Asian art, visual culture, and philosophy

due to the lack of published resources in the field. Vital members in the Asian Art and Culture Interest Group who are familiar with both Asian and North American educational contexts will provide relevant theoretical and pedagogical knowledge to NAEA members and beyond. This will help U.S. art educators not only understand Asian art forms, culture, and traditions, but also gain pedagogical approaches and implications leading to possibilities of intercultural, cross-cultural research and teaching, with the goal of global awareness and literacy. Through our positive involvement within NAEA as an active interest group, we hope to offer art educators from all around the world exceptional resources and diverse perspectives of Asian art, visual culture, philosophy, and educational practices.

Asian Art and Culture (AAC) promotes teaching and scholarship of Asian art, visual culture, and philosophy in all levels of public education as well as museum and community settings. Through critical inquiry, discussion, collaboration, publication, and dissemination, AAC promotes scholarship that explores Asian traditional and contemporary philosophies, art forms, and artists. AAC also provides relevant content and pedagogies for all educators and researchers, such as classroom teaching resources and frameworks for research. AAC will inspire international, intercultural, and cross-cultural, engagement focusing on Asian philosophy, concepts, and practices of art and education within NAEA. For example, Cross Cultural Asian Art Education International Conference, organized by the Cross Cultural Asian Art Education Association in Asia, has over the last few years become a significant venue for many Asian contemporary art educators to share relevant ideas and practices of art education. As an NAEA Interest Group, we intend to work with Asian art educational organizations to develop collaborative conferences and research projects. We expect to develop

a strong relationship with a number of art educators from Asian countries and regions including China, Hong Kong, Japan, Korea, Philippines, and Taiwan. We also encourage their members to be actively involved in NAEA as constructive border-crossing artists-researchers-teachers.

The primary goals of Asian Art and Culture are to:

- Increase research and scholarship of Asian art, visual culture, and pedagogy in art education.
- Explore the theoretical, pedagogical, and practical aspects of teaching Asian art, artists, and visual culture.
- Create and provide educational resources devoted to Asian art and culture to PK-12 art teachers and museum professionals.
- Promote cross-cultural, intercultural research, and scholarship through intellectual and intercultural communication between American and Asian art educators.
- Develop or support collaborative educational projects between Asian and U.S. schools, museums, and art-based community organizations.
- Provide accurate information about Asian art and cultural history to U.S. schools, museums, and communities.
- Address social injustice issues related to stereotypes, prejudices, and common misconceptions associated with Asian visual and popular culture.
- Build a community of art education professionals who contribute to historical and contemporary research on Asian art and its cultural tradition.
- Offer leadership in Asian art and culture in art education to the profession.

I hope to see all current members and welcome new members at our first official business meeting at the 2018 NAEA National Convention in Seattle! ■

<sup>1</sup> <https://en.wikipedia.org/wiki/Asia>

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# Interest Group Art Education Technology (AET)



[www.artedtech.org](http://www.artedtech.org)

Twitter: @aetnaea

Facebook: [www.facebook.com/groups/1662701913963649](https://www.facebook.com/groups/1662701913963649)

**Guest Columnist:** Richard Jochum, Associate Professor at Teachers College, Columbia University. E-mail: [jochum@tc.columbia.edu](mailto:jochum@tc.columbia.edu)

## CURRICULUM MAKING FOR MAKERSPACES

An increasing number of schools have started to invest in makerspaces and digital fabrication tools such as 3-D printers, laser and vinyl cutters, CNC routers, digital embroidery machines, micro-controllers, electronics, smart materials, and e-textiles. While allocating space and equipment for new technologies is an important step in bringing contemporary maker-culture into schools, it is at least equally important to anchor these in the curriculum itself and to fully integrate them within the culture of the school. Initial investments, which are often made enthusiastically, can easily be undermined by the lack of a long-term plan to make the most of these technologies.

Technology-infused makerspaces are maintenance-intensive. They require staffing and training, workstations, ventilation, and potentially costly materials, as well as updates in hardware and software. Apart from these more obvious expenses, the influx of technology tends to leave some teachers scrambling for the right set of pedagogies, lesson plans, and delivery methods to facilitate student learning about new tools and new devices. This can be particularly challenging given that some students entering art education programs have only received traditional art training and are new to many digitally enhanced processes and appliances.

Those facing such challenges can learn much from design educators and *design thinking*. Whereas, art for its own sake is generally open-ended, design asks artists to find focus and to apply their creativity to real world problems. If the problems are real, students tend to feel more engaged. In today's technology-infused world, art and design education share a lot of common ground: both can benefit from a constructivist, student-centered classroom; both emphasize process and project-based learning; both

face the challenges posed by technology immersion forcing teachers to rethink pedagogy and learners to collaborate and share expertise; and both come together in making.

For makerspaces to be sustainable, they need more than just a physical space. They also need grounding in maker pedagogy and a comprehensive notion of curriculum. Along these lines, we at Teachers College have created a Creative Technologies Curriculum (CTC) for artists, educators, and technologists. CTC is a 15-credit-point curriculum expansion to advance interdisciplinary, technology-infused approaches to art and art education.

Examples of these technologies include digital fabrication tools such as 3-D printing, vinyl and laser cutters; smart materials such as e-textiles, robotics and interactive electronics; and programming environments such as Scratch or Processing. The curriculum, recently approved by the state of New York, leads to a graduate-level advanced certificate in creative technologies.

Interactive media and digital and emerging technologies are rapidly changing the field of art education. The goal of CTC is to prepare artists and teachers to work innovatively with creative materials and digital fabrication technologies in their studios and teaching practice, whether in schools, after school programs, museums, or other educational spaces so they can become leaders in educational ecologies and aptly interweave digital tools and creative materials in multi- and cross-disciplinary, collaborative, and playful pedagogies. The critical trifecta of art, technology, and education constitutes an interdependent force at the forefront of educational efforts in primary, secondary, and university-level teaching and learning. In a world of increasing digital fabrication and social practice, it is more essential

than ever to demonstrate proficiency beyond any one skill set.

New technologies found in the current DIY culture and maker movement have given us new ways to present artmaking in schools. These require a willingness to experiment and take risks. Like designers and artists, art educators must become comfortable with exploring the potential of what is new. As teachers of future artists and art educators, we must prepare them by investing in, and maintaining, the physical space and tools that will allow them to experiment with new technologies; by developing curricula that recognize the importance of new technologies; by giving them the guidance they need to become fluent with materials they may find unfamiliar; and by allowing them the freedom that is essential to creativity.<sup>1</sup> ■

*Richard Jochum is a media artist with a strong focus on video, video installation, performance, and socially engaged art. An associate professor at Teachers College, Columbia University, he oversees the new Creative Technologies Curriculum as part of the Art and Art Education Program.*

<sup>1</sup> More information can be found at: [tc.columbia.edu](http://tc.columbia.edu) and [www.thirteen.org/metro-focus/2016/02/schools-get-creative-with-technology](http://www.thirteen.org/metro-focus/2016/02/schools-get-creative-with-technology)



**Purring Tiger, MIZARU, 2015.** Part of New Gifts, The Creative Technologies Exhibition, Macy Gallery, Teachers College, Columbia University, © CTC.

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**Greetings! My name is Andres L. Hernandez, and I am the Past President of the Community Arts Caucus (CAC) Interest Group.**

I hope you all are well and have enjoyed the summer months, hopefully with a little relaxation and artmaking thrown in for good measure.

It's been a while since you've heard from CAC, so I'd like to update you on a few things. Since the 2017 NAEA National Convention in New York City, we've had some changes in the leadership of our Interest Group. First, I'd like to personally thank our outgoing CAC Executive Committee members for their service over the last few years: Jennifer Combe, Past President; Jody Boyer, Vice President; and Marit Dewhurst,

Communications Liaison. All three helped give new life to our Interest Group, including developing our first ever CAC website, reviewing Convention proposals, selecting our CAC Travel Award recipients, and organizing our CAC Convention Tour. We wish them much success in their future endeavors, and are extremely grateful for their service to our members.

During our annual Business Meeting at the Convention, we elected our current CAC Executive Committee members. Please join me in welcoming our new leadership: Kate Collins, President; and Dianne Sanchez Shumway, Vice President. As Past President, I look forward to working with both of them to continue shaping CAC and supporting our membership.

I'd also like to congratulate Jessica Nelson, who was selected as our 2017

**We'd love to hear any ideas you might have in support of the CAC mission, and of course, we'd like to learn more about the amazing work our CAC members are doing in the field.**

CAC Travel Award recipient. Jessica was able to attend the New York City Convention with the help of this award, and delivered a great presentation entitled, Implementing a Portraiture Methodology in a Community-Based Arts Framework. For those of you that are unfamiliar with this initiative, the CAC grants a travel award each year to an emerging practitioner in the field to support attendance at the NAEA National Convention. Please stay tuned for our travel award application for the 2018 Convention in Seattle in the coming months.

In the meantime, we encourage you to stay connected with CAC by joining our Facebook group ([www.facebook.com/groups/325319077516100](https://www.facebook.com/groups/325319077516100)), as well as bookmarking our CAC website (<https://communityartscaucus.org>). We're working hard to bring some new initiatives to our membership, as well as preparing a robust community arts tour during the Seattle Convention. We'd love to hear any ideas you might have in support of the CAC mission, and of course, we'd like to learn more about the amazing work our CAC members are doing in the field. If you'd like to spread the word about your community arts work, please send a link and/or photos of projects you are working on or have recently completed to [ahernaz@saic.edu](mailto:ahernaz@saic.edu).

We wish you the best for the start of a new school year, and encourage you all to stay committed to doing meaningful, arts-based work in your respective communities. Take care! ■



## 2017-2018 NAEA PARTNERS PROGRAM HAS BEGUN

pARTners Membership Growth Rewards Program—Did you know that there are 97,000+ K-12 visual arts educators in the United States? That's a lot of potential for

expanding our NAEA Community! Think of how our professional community and visual arts education worldwide could thrive with the addition of these new members! A special thanks to everyone who participated in the 2016-2017 year of the pARTners Membership Growth Rewards Program—which members and state associations will win in 2018? It could be you!

This membership growth program focuses on increasing membership at the individual level as well as the state level. For each new member recruited, recruiters are entered in a chance to win a \$500 Blick Art Materials coupon or a complimentary 2018 NAEA National Convention registration. State association leaders are provided with toolkits to assist them in connecting with potential members. States with the largest percentage of growth in each region—based on the program from April 1, 2017 through January 31, 2018—will be recognized at Delegates Assembly at the 2018 NAEA National Convention with an award and in NAEA publications.

**Get started now!** Find out more at: [www.arteducators.org/community/partners-membership-growth-rewards-program](http://www.arteducators.org/community/partners-membership-growth-rewards-program)

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Fellow Choice Art Educators, I hope this article is finding you well rested and excited to start the new school year.

No matter the level of Choice you offer to your students, you should be happy to know that you are empowering students in a way that is putting them in a position to engage in the world and level up their own learning.

My thoughts are about what can I do to improve my program to engage my students in authentic ways and to create original works? I included some readings below to motivate you further, as I always find this helpful. Transforming your physical space is almost as important as transforming your teaching practice. The approach and planning is key to a successful program. Having a vision for what you would like to see as the outcome is vital to keeping on track for a true transformation to deliver a solid Choice Art program.

Consider some key components to figure out what can be delivered to your students successfully within your school community and classroom space.

- How informed are you about the changes you want to implement?
- All Choice Art educators will tell you how they defined their classroom spaces and how they support the student's engagement. Seek out online platforms to help connect you to support and find new ideas. The bottom line is not about what someone else does, but how you will be able to best support a Choice Art program.
- Growth mindset— teaching includes and requires you to continue to learn.
- Find new skills and develop them, collaborate with other disciplines to help level up the learning and to help connect the creative design into all areas of education. Share what is

successful in your classroom spaces with others so that everyone can benefit and deliver a quality program.

- Communicate the changes with your community so that there is a greater understanding about what student engagement looks like and how you plan on evaluating the individual successes. Options for gathering evidence of learning range by grade levels. A few ideas can be portfolios, presentations, digital recordings, and written reports, self-evaluations, and standards-based assessments.

NAEA 2018 in Seattle will be one way that you can connect with Choice Art educators. We are a fast growing community and we strive to help everyone navigate the transitions and levels of Choice Art in art education.

If you are already a Full Choice or TAB educator, what are the changes you will be making this year in the classroom to keep the entire school year moving along with a solid level of quality? On many forums I have noticed questions like: How are students maintaining the drive to create original works without falling into the Pinterest pit? How do you get students to have a deeper engagement?

What is the visual art program doing to engage the students with the greater community? Are there some ideas that transcend the classroom space into the community that offers an engagement beyond an individual's work? If the student had a capstone or demonstration of learning event which required an audience, would the engagement increase? How can you



Painted Piano Project designed by high school students for an outdoor public art enrichment project for the city of Little Rock, AR.

provide an opportunity for students to build out into the world from the concepts they have been developing in the Choice Art classroom?

What kind of connections have you created to work cross-curricular? How have the students engaged in global issues and social problems?

I hope this kickstarts some thoughts for the success of your school year and encourages you to connect with other Choice Art educators to help share and grow the community. ■

#### Suggested Article Links:

<https://ww2.kqed.org/mindshift/2016/04/14/how-giving-students-choice-during-the-day-can-create-unstoppable-learning>  
[ww2.kqed.org/mindshift/2017/05/02/how-schools-can-help-students-develop-a-greater-sense-of-purpose](https://ww2.kqed.org/mindshift/2017/05/02/how-schools-can-help-students-develop-a-greater-sense-of-purpose)  
[www.npr.org/2013/06/21/179822992/what-role-do-relationships-play-in-learning](http://www.npr.org/2013/06/21/179822992/what-role-do-relationships-play-in-learning)  
[www.ted.com/talks/jim\\_hemerling\\_5\\_ways\\_to\\_lead\\_in\\_an\\_era\\_of\\_constant\\_change](http://www.ted.com/talks/jim_hemerling_5_ways_to_lead_in_an_era_of_constant_change)

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# Interest Group Committee on Multiethnic Concerns (COMC)

Guest Columnist: Gloria J. Wilson, Middle Tennessee State University. Website: [gloriajwilson.com](http://gloriajwilson.com)

As we begin a new semester/school year, I am inspired to provoke constructive and courageous conversations about race, alongside students,

with the hope that these moments might prompt occasion's for/of exposing the fractures and the dangers that lie in the alternative—silence. Scholars in education (Singleton & Linton, 2014) have aimed at offering ways into these conversations, and in doing so; simultaneously relinquish the comforts

of silence and passivity. Most recently, I have referred to these conversations as *desirable difficulties*—or openings for *deeply felt* transformation.

*How might a compassionate art education inspire and inform courageous pedagogical practice? How might this compassion support the act of transformation?*

**Compassion.** /kəm'pəSHən/ *n.* sympathetic consciousness of others' distress, together with a desire to alleviate it.

I challenge students in my Aesthetics course to take up inquiry and respond to contemporary aesthetic issues in order to develop deeper insight and ultimately test and challenge theories. Each week, students are challenged to apply these *case puzzles* to their own personal experiences as students, artists, and preservice teachers.

By practicing *compassion*, I allow myself, as an educator, to hold open a space for my students to contribute varied responses to otherwise difficult topics.

Weekly engagements in their visual journals have revealed thoughtful consideration of these class provocations and serve as a reminder that when we accept the mantle of educator, we are necessarily in service of respecting and caring for our students; especially if we [aim] to provide the necessary conditions where learning can most deeply and intimately begin (hooks, 1994). I take inspiration from the visual/textual musing of my students and agree that in order to enact compassion, we must shift toward selflessness to connect with stories beyond our own, even when it is difficult to do so. That said, I believe that courageous pedagogy takes place when we allow ourselves to be compassionately in dialogue *with* one another rather than simply *to* or *about* one another. Only then, can transformation of fractures occur.

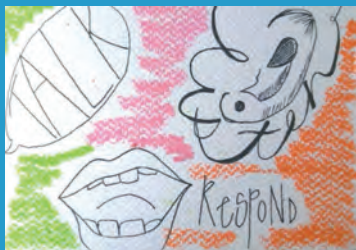
**Transformation.** /tran(ɪ)sfər' māSH(ə)n/ *n.* a thorough or dramatic change in form or appearance.

Acting on this belief, Sara Scott Shields (Florida State University) and I have begun to work together to immerse ourselves and our students in dialogue about the role race plays in social, emotional, intellectual, and moral consciousness and development. As a means of expanding the scope of understanding surrounding the issue of race, we have artfully examined ways to create connections through critical duoethnographic dialogue between ourselves and among our students (Norris, Sawyer, & Lund, 2012). Seeking to navigate and transform the imaginary divides that racial constructs have created (Omi & Winant, 2015), our students have exhibited courage in these exchanges. A *call and response* or a *call to* respond to that which plagues the human condition.

Using their critical imagination to *defamiliarize the familiar* (or the reverse) allows the capacity to promote active learning, and thus transformation. Asking our students to make art, using *books* as a medium (see photo), allowed our students to challenge themselves to transform a structure,—not only creating a new piece of art, but also pushing through porous boundaries toward a transformation of consciousness (Eisner, 2002). Our duoethnographies support these transformations, as students prodded one another toward moments of discomfort as they unpacked the construct of race in their personal lives and experiences.

If experiences—old and new—are central to the whole of education and learning (Dewey, 1938), likewise the process of invention and reinvention is but one possible outcome of a qualitative arts education. The aesthetic experience has educative function, and, as a transaction that emphasizes an engagement with present issues and future possibilities, specifies a direction for advancing art education for the 21st century.

Committee on Multiethnic Concerns (COMC) continued on p. 39.



(Top) L. Shattuck, *Compassion*, 2016 (MTSU Art Education student). (Center) E. Breedlove, *Transformation*, 2016 (MTSU Art Education student). (Bottom) FSU Art Education student work, 2016.

Hazel L. Bradshaw-Beaumont Young

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# Interest Group Caucus on the Spiritual in Art Education (CSAE)

www.csae-naea.org



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.

*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...*

—Author Unknown

**There have been many moments in my life that are those critical moments when I made the choice to live, many moments of becoming.** Becoming is a position taken to think differently, create a new image of thought, one in which the process of becoming—invention and creativity are privileged over status, identity, and recognition (O’Sullivan, 2006). These moments have led to the person; to the artist and teacher I am today. Like a mosaic, each piece fits beautifully into a lovely composition that is my life as an artist thus far. My first memory as a very small child was noticing the first bud on a tree branch in the very early spring. It is an indelible memory that triggers each year after the winter solstice. I decided that I was living and knew that I was a part of something bigger than myself. I began to live when I first saw the lights of a theatrical stage, and danced my first ballet. I decided to live when dance became my language as

young girl. I began to live when I stepped on an airplane at the innocent age of 18 and headed out west in the middle of my senior year of high school. I stepped away from a male-dominated family, and culture, and began the journey I am still traveling today. I decided to live when I attended University of California, Berkeley—and priceless years, just after the riotous uprising on UC campuses, I began to live when I walked into the studio of the Abstract Expressionist sculptor Peter Voulkos. His energy and his huge personality filling my senses with the possibility of art as a life, and how art could bring about social change.

It was the streets of Berkeley through *the Happenings* and the darkened art history auditoriums of the great art historian Peter Seltz, wild haired and magical, that inspired my vision of how it was possible to transform the world through art. His passion for the contemporary art of his time was infectious and awe-inspiring. I decided to live when I committed my life to Art. I began to live when I stood up for the rights of the Filipino people under the dictatorship of Ferdinand Marcos, as an ex-Peace Corps volunteer using my voice to speak through my music. People Power followed that movement. The People Power Revolution began as a series of popular demonstrations in the Philippines protesting the Marcos regime; these began in 1983 and culminated February 22–25, 1986. I decided to live when I gave Bob Dylan a painting, and he thanked me from the stage. I bought a guitar and began my musical journey when I took the stage for the first time at The Earl of Old Town in Chicago and became Patti Rain. Making the decision to live for me happens each time I make

the choice that will allow me to continue to grow as an artist. The experiences of deciding to live inspired me to follow the path of the artist.

## **I began to live as a teaching artist attending my first NAEA Convention in Phoenix, Arizona.**

NAEA became the center of my teaching practice. I became a better teacher through the people I encountered each year at the NAEA Convention, the lessons learned, friendships made, and how I was changed by the influences that inspired me. I became a leader in NAEA by the inspiration of Peter London and his teaching. I am thrilled to be presenting our second hands-on workshop in Seattle with Peter London. The artist’s clock is an eternal and internal clock connected to nature and the seasons, connected to the pulse of humanity. Each time we choose to live, we expand our possibilities as humans and the possibilities of what we can contribute to other humans on the planet. Deciding to Live is a decision to BE. But BEING is static, where as BECOMING is fluid and dynamic. There is no sense of being, which is separate from becoming. We are in a constant state of becoming. (Deleuze & Guattari, 1994). ■

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# Interest Group Caucus of Social Theory in Art Education (CSTAE)

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

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

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

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

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

Guest Columnist: Rebecka Black, University of Arizona. E-mail: [blackr@email.arizona.edu](mailto:blackr@email.arizona.edu)

## The deadline for submitting proposals to NAEA 2018 is coming up as I write this,

making me reflect not only on the NAEA Convention this March, but also on the College Art Association annual convention, hosted in New York this year. Both organizations hosted sessions devoted to social theory and social issues within art and art education. CSTAE hosted discussions on Critical Race Theory and historical and contemporary art education, incorporating racial justice awareness, and tackling war play and the militarization of youth, among other topics. CAA held discussion of historical and contemporary art of Western and non-Western cultures through a postcolonial lens. Both conferences held multiple sessions calling for a reconsideration of peripheries and centers in non-Western art education, and art historiography, respectively. Psychology of the built environment, Black Lives Matter, globalist discourse, queer theory, and socially engaged practices were topics relying on social theory presented at this year's NAEA and CAA conventions. But CAA wasn't just about art history content; there were also sessions devoted to socially conscious pedagogical practice for art historians, in classrooms and museums, and presenters looking to improve the way art historians engage students through social theory applied to viewing and displaying art. And a few panelists discussed how they incorporate artmaking into socially engaged art history curricula. Both these conventions for artists, art educators, and museum professionals and educators offered sessions on the importance of engaging curriculum through community building.

However, in my experience of university art history and art education departments, this sense of community is not so pronounced or engaged with across the two disciplines. This is surprising since

art educators and art historians share a common goal. We all want to harness the power of looking and creating to equip our students for navigating their contemporary moment through socially conscious and engaged practices, be it artmaking or art historical research and criticism.

With so much in common, and with both disciplines guided by the same ultimate goal for our students, how can we understand the disciplinary divide between us? Art historians need artists to create. Artists need art historians and critics to critically engage with their work. Artists need art educators to keep the cycle going. And art historians are also art educators who simply work in a different medium than visual artists. We perpetuate the disciplinary divide by not engaging with one another more often, by not relying on that sense of arts community about which we profess to our survey and studio students.

How then, do we as educators willfully enmeshed in the process of understanding relationships and dynamics between social bodies—in this case, departmental bodies—view the creation and perpetuation of such a divide amongst our larger disciplinary family? What lens do we turn on ourselves to understand why we so often keep our mutual passion for explaining similar observed social phenomenon so exclusive when we all do similar things for similar reasons? It seems the elitist history and hierarchy of art history and museums (Efland, 1990; Buffington, 2007) has determined that historians and critics are a different, higher intellectual breed, and that those who make art or teach artmaking belong to a subcategory, akin to manual labor, in the history of art. We also know that this idea, based on Western Enlightenment classist bias, is not at all true. To argue against Deleuze, arborescent is not always negative. Art historians are not *rhizomatic*. Art and museum educators are not *rhizomatic*. They are not one *and* two. They

are one, then two (Deleuze, 1987). In my view, we are all arborescent from artists. And we need one another because we are one another. We are different species in the same genus of educators within the larger family of art.

In this moment of geopolitical and social uncertainty, we art historians, artists, and art and museum educators convene to share our ideas for positive change via art. But we continue to do it separately as we always have. The art historians came to the family dinner (National Convention) early in February and left before the art/museum educators and artists arrived in March. Not in malice, but just because those two sides of the family caught up with one another last Friday in the departmental meeting. Oh, and one of the art historians had one of the studio instructors from her department guest lecture her class on contemporary photography. So, we do collaborate sometimes. The artists and art/museum educators sat at the very table the art historians did and talked about the same things the art historians did. But how meaningful for our students and discipline(s) would it be if both sides of the family got together for our annual gatherings? The theme of the NAEA 2018 Convention is Art + Design = STEAM, and encouraged proposals about collaboration with and building curricula from other facets of art and art education. How can we art educators and art historians consider the NAEA idea of “+” to extend our family? ■

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### Two key attributes of DIG are to facilitate and provide opportunities for collaborating and networking

among NAEA members, individuals outside of our organization, and other organizations who promote the teaching of design and design thinking in preK-12 art education programs across the United States. The material provided on the DIG website will help to inform you about some of the many opportunities available to you. If you have an interest in joining DIG, we hope that you will get involved with our group and contribute your thoughts and energy!

The primary goal of the Design Interest Group is to integrate design education into the educational curricula through art education programs. DIG is organized exclusively for educational purposes. These purposes include: promoting the teaching of design in PreK-12 art education programs; advancing the teaching of design in art education teacher preparation programs; conducting presentations on design education topics; generating resources for the teaching of design; and offering in-service workshops on the various issues related to design education and design thinking. Our goal and purposes shall always be consistent with the NAEA Strategic Plan.

Anyone who is a member of NAEA may become a member of the Design Interest Group (DIG). People who are not NAEA members but show an interest in DIG may be added to the listserv to receive DIG e-mail communications.

#### NAEA Summer Studio: Design Thinking for Social Equity

July 18-22, Dallas, TX—NAEA Summer Studio: Design Thinking for Social Equity explored the visionary role of Human-Centered Design to guide learners in the creative problem solving process of Design Thinking, an inventive process through which problems are identified, solutions proposed and

produced, and the results evaluated. The 2017 Summer Studio was sponsored and hosted by the University of Texas at Dallas (UTD), School of Arts, Technology, and Emerging Communications (ATEC) with unprecedented participation and contributions from the O'Donnell Foundation, Crayola, Cooper Hewitt, Smithsonian Design Museum, Gensler, LIVE lab, Visualization Department Texas A&M University, Triseum educational learning games, private contemporary museum The Warehouse, The University of the Arts, Association of Independent Colleges of Art & Design, Fossil and GearBox, and XQ Super Schools, Design-Lab High, Wilmington, DE, and Grand Rapids Public Museum School, MI. K-12 art + design teachers and administrators, higher education, STEAM, and museum educators were inspired by the state-of-the-art Edith O'Donnell Arts and Technology Building and the collaborative knowledge and expertise of renowned, exemplary art and design leaders and educators throughout the week long intensive Summer Studio. Guided by interactive, real-life problem solving, participating teams explored solutions through Design Thinking for Social Equity in their community, school, and classroom.

Summer Studio Design Thinking is an ongoing institute with a visionary mission to promote innovative school to college and career readiness in the 21st century thorough art and design education and the cultivation of a national Community of Learners and Leaders in Design Thinking.

Lead Instructor contacts can be found on the DIG website.

**Jacob Riley Simons**, Director of Design Strategy, Gensler; **André Thomas**, Founder and CEO of Triseum, Director of the LIVE lab, Visualization Department Texas A&M University; **Michelle Cheng**, Professional Development Manager, Cooper Hewitt, Smithsonian Design Museum; **Kristen Walter**, Teaching and Learning Specialist, Crayola; **Martin Rayala**, Co-Founder, XQ Super School,



(Top) André Thomas, Founder and CEO of Triseum educational learning games, Director of the LIVE lab, Visualization Department Texas A&M University, and Kristen Walter, Teaching and Learning Specialist, Crayola. (Bottom) Collaborative problem solving with Design Thinking Director of LIVE lab.

Design-Lab School, Wilmington, DE; **Cindy Todd**, Co-Developer of the XQ Super School, Grand Rapids Public Museum School, MI; **Paul Sproll**, Head, Teaching + Learning in Art + Design, Rhode Island School of Design (RISD); **Kevin Henry**, IDSA, Associate Professor, Product Design, Columbia College Chicago and Author of Drawing for Product Designers; **Rande Blank**, Director, MAT Art + Design Education, The University of the Arts; Chair, NAEA Design Interest Group, Board Member, DESIGN-ED; **Thomas Feulmer**, Director of Educational Programming, The Warehouse, Private Contemporary Museum; **Dennis Inhulsen**, Chief Learning Officer, NAEA; **Deborah Moore**, AP Arts & Music Director, NMSI/AP Strategies, Inc.; and **Jan Norman**, Founding Director of Design for Thinking Teaching Institute, Director NAEA Summer Studio: Design Thinking. ■

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# Interest Group

## Disability Studies in Art Education (DSAE)

### Thank you NAEA and NAEA members for welcoming Disability Studies in Art Education as a new Interest Group.

We, in turn, welcome you to consider joining us and to enjoy our column. Disability studies, for readers unfamiliar with the concept, is an interdisciplinary field that promotes first-person accounts of disability as a cultural identity and advocates for disability rights policies. We have chosen to introduce the field by discussing a recent article by a psychology professor and a rebuttal by three disability studies scholars.

“Why I Dread the Accommodations Talk” by Gail A. Hornstein appeared in *The Chronicle of Higher Education* in March 26, 2017. Hornstein is a senior researcher and professor of psychology who describes herself as an outspoken advocate for people with mental illness. She begins by introducing a student she calls Lee, who arrived in her office with an “old black motorcycle jacket and punk haircut” (para.1) and a form from the accessibility office. The reason she dreads such moments is because “they have become formulaic and often defensive—distant from the actual needs and talents of the student thrusting the form at me” (para. 3). Lee explained that she had panic attacks and that her contract allowed her to have extended deadlines when needed.

Hornstein explained that the course was fast paced and missing a test would leave Lee at a disadvantage. “I know you want to do well in it. Let’s talk about how to make sure that happens” (para. 6). Putting down the letter, Hornstein asked about how she calms herself down before the exam—in a clinical intervention of sorts—which did not elicit very much from Lee. She left the office, never returning, but instead received high grades in the course, apparently without any further incident.

The problem with this advice from Hornstein is that it appears to be benign, compassionate, and most of all, logical.

Who wouldn’t agree that the student needs to take responsibility because that is what she will need to do in the real world upon graduation. College cannot lull her into thinking that life and work will be so accommodating.

Although Hornstein did not reveal her personal mental and physical status, the reader can assume that she speaks from the position of *normality*, for which she vigorously advocates. This is the kind of rhetoric that people with disabilities confront daily, and which disability activism and disability studies attempt to challenge.

In their response to Hornstein, Tara Wood, Craig A. Meyer, and Dev Bose wrote a counter narrative to Hornstein’s ableist narrative, titled “Why We Dread Disability Myths,” May 24, 2017. First, they write, we must overcome the “overcoming narrative” (para. 8), the myth that disabilities can be overcome with sheer willpower, or in their words, resilience. Not only does this ideology continue to locate the problem in the student rather than in her environment, but “it also positions the accommodations talk as a moment to wean students off their accommodations” (para. 7). While we all want our students to be healthy and happy, this myth “reinforces an ablest culture” (para. 8) that discourages students to reveal vulnerability with an instructor who assumes to know better, a case of “speaking for, through, and about” students rather than heeding their experiential knowledge (Jurecic, cited by Wood, Meyer, & Bose, 2017, para. 10).

Hornstein purports to write a success story. Wood, Meyer and Bose counter that story with statistics that suggest that 64 % of college students drop out for mental-health related reasons according to the National Alliance on Mental Illness, 2012. Hornstein assumes that the student did not return to her office because she proved capable in receiving high grades in the course. Perhaps another way of reading this conclusion is that a critical opportunity was missed where trust and respect between faculty and student might be established, let alone adhering

to the contract that was made with the student’s disability resource center.

Wood, Meyer, and Bose conclude that the greatest problem in this story is that the reader is left with the overwhelming notion that disability is inherently a problem. “This myth is the most insidious of all because it is presented as a matter of common sense: that disability is something to dread. ...in direct conflict with academic achievement” (para. 16).

**Disability studies** advocates for disability as an identity, as an orientation to life, which brings variation, diversity, and richness to our classrooms, college campuses, and society. We believe that people with disabilities lead dignified and valuable lives, and normalization needs to be unpacked for its destructive, albeit well-intentioned, effects. Hornstein writes “it’s our responsibility as faculty members to uphold educational standards to ensure fairness, and to model resourcefulness for all students, no matter their background or life challenges” (Wood, Mery, & Bose, para. 20) This principled statement needs to be unpacked for its unconscious implicit message: that accommodations are unfair and that students with disabilities cannot uphold educational standards.

The student who brought the accommodation contract to her professor was asking for a discussion about accessibility. She was looking for a commitment from her professor that she would be invested in her progress evidenced by revisiting the discussion during the semester. “These conversations should not be an effort to dig deep into the student’s disability and personal life, or an effort to cure the student” (Wood, Meyer, & Bose, para. 23).

Wood, Meyer, and Bose offer resources, such as accessibility statements for syllabi:

[http://kairos.technorhetoric.net/praxis/tiki-index.php?page=Suggested\\_Practices\\_for\\_Syllabus\\_Accessibility\\_Statements](http://kairos.technorhetoric.net/praxis/tiki-index.php?page=Suggested_Practices_for_Syllabus_Accessibility_Statements)

**Disability Studies in Art Education (DSAE)** continued on p. 39.

Alice Wexler

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## Greetings to our NAEA early childhood art educators!

As I write this column for *NAEA News*, thoughts of the 2018 Convention are at the front of my mind—perhaps it is because proposal deadlines are just around the corner, but also because the theme of the Convention has me thinking about my work, and the kinds of leadership challenges I have asked of us over the past year and a half. While I have been quick to advocate for our members to stretch across disciplinary boundaries, I have thought less about extending invitations to other disciplines to become visitors (and members) to our ECAE organization.

Here at Old Dominion University, Bree Ruzzi, a doctoral candidate in Library Science, is working tirelessly on her dissertation. In addition to excellent scholars from library science, Bree has also had the opportunity to work with former president and ECAE member Angela Eckhoff. She is currently enrolled in my Advanced Qualitative Research Course and recently I had the opportunity to look through a series of scientist drawings she collected from grade 2 children. Loosely based off of Florence Goodenough's Draw A Man Test, the Draw-a-Scientist Test is a projective drawing test, developed in 1983 by David Wade Chambers, that Bree used to help bridge the gap between what children are able to put into words, and ideas that are not so easily accessible through young children's language.

I was curious to know more about Bree's decision to use this approach in her research and so we sat down to talk about it. Here is an excerpt our conversation:

**Kris** How did you decide to incorporate children's drawings into your research?

**Bree** Because of the young age of the students and the differing capabilities, including drawing in the research seemed the most appropriate method of students' observations. As I said before,

students had the choice to write or draw answers, but I encouraged drawings for their findings. I also used the Draw-A-Scientist Test (Chambers, 1983) as a pre-test and post-test of students' ideas about who does science.

**Kris** Do you consider their drawings as art and can you tell me a little bit about why, or why not?

**Bree** I do consider it art. Art has a long history in science. Scientists often use drawings to better remember what they have seen and are therefore able to compare it to other observations. Darwin's drawings from the Beagle voyage are a great example of this. He used his drawings to compare the different species of the Galapagos, which in turn developed into his scientific theories.

**Kris** From what I understand, your draw a scientist test is broadly based on Goodenough's Draw a Man test—how did you come to find/ use this approach for your research?

**Bree** I don't remember when I first came by it, but I do remember thinking "Wow, what a great way to measure perceptions with young students or students of varying abilities." Because I'm so interested in working with young students and science I was pretty sure I'd use that measure in my research.

**Kris** How have the draw a scientist pictures helped you to understand children's drawing?

**Bree** I can get a little glimpse into the minds of the students through their drawings. For example, some students are not particularly expressive verbally, but are very expressive through their drawings. I feel like maybe it's a space where they know they are allowed to do whatever they want, so it's safe for them to express themselves.

**Kris** How have the draw a scientist pictures helped you to understand children's perception of science (generally speaking—I know that you haven't completed analysis yet).

**Bree** One of the ideas behind using it as a pre/post test is to see if their perceptions about who can do science changes. Some students' perceptions didn't change much at all. However, some changed drastically. One went from drawing a white man in a lab coat to a woman of color studying cheetahs in the Serengeti. I think that shows a significant mind shift in who they perceive can do science, and that's the main idea.

I shamefully admit that I was thinking of our leadership roles in a narrow way—as something that we take out into the community and share, but now I would like us all to think about how we can invite people in. How might doing so enrich our ways of understanding the multidisciplinary nature of our work? And how can it forward democratic aims for art in early childhood?

Bree Ruzzi is a doctoral candidate at Old Dominion University in Library Science. Her research focuses on the intersections of young children's science learning and school libraries. My thanks to her for sharing her work and ideas—and for shifting my own. ■

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### Welcome to the 2017-2018 school year!

As you start back to school after what I hope was a restful summer, I encourage you to contact your state art education association to determine who your board representative is for independent schools. Ideally, your state board has independent school representation, and your annual state conference has time allotted for independent school art educators to meet, share best practices, and form community within your town, city, and state.

By definition, a community is a body of persons of common and especially professional interests scattered through a larger society (*Merriam-Webster*, 2011). The ISAE Interest Group was formed specifically to inspire community among independent school practitioners, promote best practices, and advance the field of art education. As a group, our developed community through shared professional interests can work to help us be the best we can for our students and our schools. If you are not a member of the ISAE, please consider joining when renewing your NAEA membership! To

learn more about our history and what we have accomplished, login to the NAEA Virtual Art Educator's website and view the April 2017 archived webinar at: <https://virtual.arteducators.org/products/naea-interest-groups-roundtable> ■

#### Reference

Community. (2011). In *Merriam-Webster.com*. Retrieved from [www.merriam-webster.com/dictionary/community](http://www.merriam-webster.com/dictionary/community)

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## USSEA AWARDS CALL FOR NOMINATIONS

**DEADLINE for all nominations: December 1, 2017**

**USSEA's Annual Edwin Ziegfeld Awards** honor distinguished leaders who have made significant contributions to the National and International fields of art education. Two Ziegfeld Awards will be presented during the NAEA National Convention in Seattle, March 22-24, 2018.

One **national award** to honor an art educator from within the United States.

One **international award** to honor a colleague from outside the US, who has made contributions of INTERNATIONAL significance to art education.

**ELIGIBILITY:** Nominees should be members of USSEA or InSEA and persons who have brought distinction to International aspects of art education through an exceptional and continuous record of achievement in scholarly writing, research, professional leadership, teaching, professional service, or community service bearing on international education in the visual arts.

**The USSEA Award for Excellence in PK-12 Art Education** is presented to a PK-12 art educator who has demonstrated leadership in and commitment to multicultural, cross-cultural educational strategies in their school/s and communities. This educator actively implements an approach that builds respect for human dignity and diversity through art. The teacher must be a member of NAEA and USSEA to be recognized for their contributions. Their work must be confluent with the mission of USSEA, which is to foster "teamwork, collaboration, and communication among diverse constituencies in order to achieve greater understanding of the social and cultural aspects of art and visual culture in education."

**USSEA Award for Outstanding Master's Thesis** is presented to a Master's graduate whose thesis or creative component reflects the mission of USSEA (above). The topic investigated in the master's work promotes pluralistic perspectives, deepens human and cultural understanding, and/or builds respect for diverse learners.

**NOMINATIONS:** Nominations may be submitted by any member of USSEA, InSEA, or NAEA. **Forms are available at the USSEA website:** <http://ussea.net>.

**E-mail nomination materials or questions to:** Angela LaPorte, [alaporte@uark.edu](mailto:alaporte@uark.edu).

**DEADLINE:** Nomination materials (nomination form, vitae, letter of nomination, and two additional letters of support) are due by **December 1, 2017**. Letters of nomination, acceptance, and support must be written in English. Recipients will be recognized at the annual NAEA Convention. Past awardees are listed here: <http://ussea.net/awards>. Please consider nominating a member who has not yet been recognized.

## CALL FOR CHAPTERS

**NAEA Anthology "Engaging Civic Participation: Critical Approaches to Teaching Digital Media in Art Classrooms and Communities"**

**Editors: Michelle Bae-Dimitriadis and Olga Ivashkevich**

The anthology will explore the ways digital media and technologies can be used to teach critical thinking and civic participation in public schools, university classrooms, and community settings. We are particularly interested in art education practices that engage students in using digital media to challenge gender, class, racial, ethnic, and other cultural biases and stereotypes, or respond to the social, economic, and political issues in local and global communities.

Anthology chapters should address the following topics:

- (1) Philosophical and conceptual approaches to teaching civic participation to children and youth via digital media and technologies;
- (2) Using digital media and technologies to teach critical thinking and civic participation in K-16 classrooms;
- (3) Using digital media and technologies to teach critical thinking and civic participation in diverse community settings.

Please submit a short **400-500 word chapter proposal** (as a Word file) to anthology editors at both [suehbae@gmail.com](mailto:suehbae@gmail.com) and [olga@sc.edu](mailto:olga@sc.edu) by **October 31, 2017**. Notifications of proposal acceptance will be e-mailed to authors by December 31, 2017. Tentative deadline for final chapters (4,000-5,000 words, APA style) is **May 31, 2018**.



*NAEA's LGBTQ+ Interest Group is committed to action that informs and supports our community and our allies, including highlighting art and artists that can be featured in classrooms. In this issue, we profile artists Juan Jose Barboza-Gubo and Andrew Mroczek and their work in promoting visibility of marginalized communities in Peru.*

**Icon: Redux/Revision:** Juan Jose Barboza-Gubo and Andrew Mroczek employ image to Defy the Patriarchy in *Los Chicos* and *Virgenes de la Puerta*.

Peru's Roman Catholic Church has shaped the country's political climate for nearly 500 years. A prime target, Peru's LGBTQ+ community has long struggled with no resources to aid them, no laws to protect them, and no recourse for crimes against them.

Lima's Marcha del Orgullo (Pride March) in 2014 amplified the voice for equal rights as youths turned out in record numbers, becoming a community tied together by an unwavering demand for civil rights. Consequently, the demand for recognized civil unions entered Peru's political discussions.

In Lima's classist society, change is generated by youth in *lower* classes. The subjects in *Los Chicos*, a photographic series by Juan Jose Barboza-Gubo and Andrew Mroczek, represent this community. Defying patriarchal machismo and antiquated social mores, these young gay men exhibited tremendous courage in allowing themselves to be publicly seen as a thriving, vital community.

As gay youth demanded civil unions, the trans+ community sought basic human rights. Trans+ people have low visibility in Lima's society, residing in the poorest boroughs. Lack of visibility limits opportunities for positive role models, leaving a fragmented community disconnected from larger Peruvian culture.

A recent surge in conferences generated by LGBTQ+ organizations nationwide, spearheaded by groups like Feminas, Promsex, and No Tengo Miedo, increased activism within the Peruvian trans+ community. They focussed on healthcare, education, and support for gender reassignment and name changes. Currently, many trans+ women are

refused hospital care, or are forced to seek out facilities separated from the general population. Many are denied mandatory government-issued ID cards once they transition, effectively isolating them from society.

These conferences allowed younger trans+ people to learn from their elders, became a platform for disseminating methods of survival, and linked trans+ people to their history. Among the many stories shared about activists and artists is one relating to the Virgen de la Puerta.

The 17th-century tale of the Virgenes de la Puerta (Virgins of the Door) occurred in the town of Otuzco. Villagers credited an effigy of the Virgin of the Conception for having averted an attack and sparing the townspeople's lives. The lesser-known version is set in the late 1970s to early 1980s, and is told within the trans+ community. It tells of a priest who relocated from northern Peru to Lima, bringing an effigy of the Virgenes de la Puerta. He welcomed trans+ women into the congregation, and entrusted them with the care of the Virgenes, including its decoration and presentation each December 15, when the church celebrates the Feast of Our Lady of the Gate.

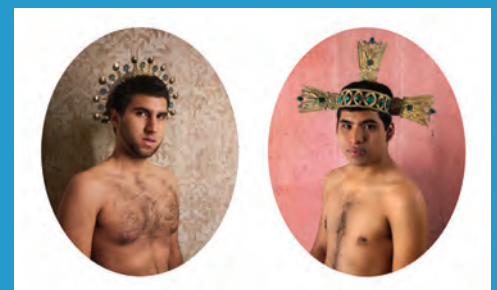
Word spread throughout the trans+ community that a church had opened its doors to them, and the congregation grew substantially. The December 15 celebration evolved into the anniversary of the caretakers' acceptance to the church, and they embraced the statue as their own. She remained an effigy of the Virgenes, but began to bear the likeness of her caretakers, with bright dress and bold colorings. Word of this reached the Catholic Church of Peru, who attempted to close the parish and have the women excommunicated. In an unprecedented act of rebellion, the priest refused and defended the women, describing them to be "amongst the truest of believers."

It is impossible to confirm the validity of the tale. The name of the priest has

vanished, and it's widely accepted that the lives of the caretakers of the Virgenes were lost to the HIV/AIDS pandemic. But the story still acts as an anthem for the trans+ women of Peru. Whether it is fiction or fact, it is recognized as the first act of defiance against the Church's repressive policies.

The *Virgenes de la Puerta* project, another photographic series by Barboza-Gubo and Mroczek, honors these women by re-incorporating them into the cultural landscape of Peru. In the spirit of *Los Chicos*, and in direct contrast to their oppressor's intentions, the work celebrates the contributions made by trans+ people and presents them as iconic figures within their native land. This project pays homage to their resilience to strengthen, empower, and embed a sense of pride within Peru's LGBTQ community.

To learn more about the artists' work, visit: [www.barbozagubo-mroczek.com](http://www.barbozagubo-mroczek.com) ■



(Top) Denise, Yefri, & Angie, Archival Inkjet Print, 28"x42", 2016. (Bottom) Humberto & Saul, Archival Inkjet Print, 8"x12" each.

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# Interest Group Lifelong Learning (LLL)

Guest Columnist: Weena Thanachaisakul, Faculty of Education, Chiangmai University, Thailand. E-mail: dearweena@gmail.com

## TELLING A STORY: USING A WEAVING PROJECT AS ACTIVITY-BASED LEARNING TO PROMOTE LIFELONG LEARNING IN AN ETHNIC MINORITY GROUP IN NORTHERN THAILAND.

*The highest education is that which does not merely give us information but makes our life in harmony with all existence*

—Rabindranath Tagore

**Lifelong learning should not be geographically limited.** When Lifelong Learning was introduced in Thailand as part of the educational reform of 1999, government, academic institutions, and educators had already been involved in lifelong learning projects in the school system. These projects, however, did not reach the disadvantaged tribal minorities near the Burmese border—groups with their own cultures, life styles, and beliefs, but often lacking citizenship and its benefits, including health care and education.

**Lifelong learning should not be limited to academic contexts.** Besides being a teacher at Chiangmai University in Thailand, I serve on the board of directors of a small NGO involved with human rights and quality development of one ethnic minority by using a grant from an international organization to end the cycle of poverty and disadvantaged status. We chose one of the villages (henceforth, Village A) inhabited by a group called the Red Lahu, or Red Muser, living in a remote area in Chiangmai Province, as our target group since their area gets virtually no benefits from the government, and the people often cannot read and write Thai. Our team formulated activities and programs providing them with information and instruction on healthcare, hygiene, and human rights. A weaving project was used as one way of getting people together and helping them to integrate and apply this knowledge.

**Social organization.** The villagers are divided into two groups (shifts). One group, consisting mostly of children and seniors, stays and works with their crops. The second are young people who travel to the city to work at low paying jobs.

The intensive labor of the first group, growing rice, corn and cabbage, generates little income due to low market prices. As the second group ages, they return to the village and rejoin the first group for the rest of their lives, often with health problems, such as high blood pressure and heart disease, resulting from years of hard work. Many feel useless and depressed, as they cannot contribute to their families.

## LIFELONG LEARNING TEACHES NOT ONLY INNOVATIONS, BUT ALSO PRESERVES VALUABLE TRADITIONS:

**Why weaving?** Victims of this cycle include traditional activities, such as weaving. Weaving is an integral part of Lahu culture and technology, and even includes special tools and equipment, such as backstrap looms. Now, however, the beautiful traditional outfits are eschewed in favor of cheap manufactured clothing. City-bound young people have no chance to learn these crafts. One solution is to teach returning older adults so that they can work at home while taking care of their children and grandchildren.

Our organization provides key ingredients so this will work. We organize the activities, find markets for the products, and provide teachers from a nearby village (henceforth Village B) who are Black Lahu or Blace Muser, a different tribe, speaking a similar language. After some initial difficulties in breaking the ice, things started working. The seniors contributed their memory and knowledge. Teaching took place in the open space in the middle of the village, and encompassed an entire system of how to produce simple patterns, and use weaving techniques on backstrap looms. Later, the teachers moved to more complicated patterns, and the elders—drawing from their own memories—became more proficient. After a few weeks of practice, the villagers started creating their own patterns by adding additional lines and spaces reminiscent of what they saw in the city. We observed how these villagers became more confident and enthusiastic about learning

new patterns, and even passing their passion on to other family members, thus creating a closer community.

Our initial purpose had been to teach seniors useful skills that would increase family income. The benefits exceeded our expectations, with seniors less depressed and closer to their children whom they even teach to count through weaving activities. A second benefit is their newfound desire to set up a community group between the two villages, and expand weaving programs to other villages in similar situations. ■



A weaving class in a remote area in Chiangmai Province provides older adults with opportunities to learn new skills, build community, enhance wellbeing, and secure additional income. Credit: [www.kidsarkfoundation.org](http://www.kidsarkfoundation.org)

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



<http://nasdae.ning.com>

## THE CHALLENGE OF CHANGE II

Many of you may have counted the single digits as you finished the days in the 2016-2017 school year. I hope it was a wonderful year, with another wonderful year on your horizon!

Challenge of change, our NAEA Convention 2017 theme, will continue through the summer. Those lazy, hazy, crazy days of summer? Not so much for so many!

Items of change are included along with the many duties of rounding out a school year—**every** year. Whether the change is a new student, a new class, a new course, a new room, a new building, district, town, state, retirement... you got it! Change is constant.

I hope that you had the opportunity to truly give new ideas gleaned from New York's Convention a shot in your teaching life. It may take more than the partial semester you had to really dive into some new learnings, but I hope you did.

One of the biggest things about change, and about summer, is the opportunity for each educator to dive into professional development, whether self-initiated or district mandated. Ongoing professional learning is a wonderful way to hone our best skills while adding new ideas. Sometimes the new ideas are tough to tackle. Teachers are sometimes the best students, and may also be the most challenging students!

Think how education has changed since your first foray into the classroom as a student teacher—which for the majority of you, may have been as part of a K-12 art education program. In the best of all worlds, research, data, best practice, and field experience informed the college program design, the choice of the cooperating teacher, and your experience. In the best of all worlds, that is still happening.

And, while all of that is still happening, it is still changing. In fine arts education, change is undertaken with the best intent of learners at heart (again, in the best of all worlds). Educator preparation programs nationwide adopt practices informed by such national bodies as NASAD.

Founded in 1944, the National Association of Schools of Art and Design (NASAD) is an organization of schools, conservatories, colleges, and universities with close to 400 accredited institutional members. NASAD establishes national standards for undergraduate and graduate degrees and other credentials for art and design and art/design-related disciplines, and provides assistance to institutions and individuals engaged in artistic, scholarly, educational, and other art/design-related endeavors.

Our ever changing landscape of family, students, childcare, social, economic, and political influence has seen the change of greater emphasis on early childhood programming in the school system. Along with that comes the honor and responsibility for us as educators to **continue** to be prepared to meet the needs of all learners. In this case, that may mean adding the “Pre” to K-12 (preschool often is designated as ages three, four, and five).

I absolutely love my K-12 and adult learners, I really do. But, there is something magical about the excitement, magic, and wonder in watching little children in the creative process. PK-12 certification is already the reality in many states, whether the K-12 endorsement is *grandfathered* in for current educators, added to colleges and universities, or a combination of the two.

Those of us with years of experience with the wee ones understand that it is not simply a kindergarten curriculum that is

taken at a slower pace! It most certainly is not having those little critters sitting still for 30 minutes at a stretch—**aarrgh!**

For many, the change from K-12 to PK-12 **does** mean a shift in thinking! It requires a different sort of patience. It must have a clear understanding of developmental milestones. It can only be most effective with a combination of personal and professional integrity in preparing to learn, to grow, to be uncomfortable and gradually becoming more comfortable, then proficient, and then a truly excellent educator!

**Be the best example of what we expect from our very own students every time we meet them.**

But, there is that change word again.

Keep all the best of what we do as an art educator. Add the best of what we learn in new areas. Recognize and shed the not-so-effective practices. Be the best example of what we expect from our very own students every time we meet them.

This summer, perhaps each of us could apply a bit of Picasso to our own personal think tanks: “It took me four years to paint like Raphael, but a lifetime to paint like a *child*.”

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

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**NASDAE Chair-Elect. Position is currently unfilled. This could be you! Please consider sharing your expertise.**

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## SCHOOL VOUCHERS AND THE ART ROOM

The school voucher program as envisioned by Secretary of Education Betsy DeVos and President Trump has both supporters and critics. Vouchers will allow parents to decide where the education dollars allotted to their children will be spent. The exact details of the plan have not yet been released, but examples of student vouchers programs can be seen in Milwaukee, Cleveland, and the state of Florida. Public and private school art teachers are left to wonder, in what ways will school vouchers affect art education?

School vouchers were less popular when first introduced 15 years ago. Few eligible families chose to spend their voucher dollars in private schools, leaving the majority of the money in the hands of public schools. In the 2001-2002 school year, less than 10 percent of eligible students in Milwaukee were enrolled in private schools using voucher dollars. The number was less than 5 percent in Cleveland. Even lower numbers were reported in Florida. Historically, families have paid for private school tuition out of their own pockets and continued to do so even though many had access to vouchers. Low income families were accustomed to being priced out of the private school system, and were not yet using voucher dollars in the early days of these systems. Voucher use has increased over time, however enrollment numbers in both private and public schools have remained roughly the same. Currently, more families are using their voucher dollars to send their children to the private schools that they were already enrolled in, rather than absorbing the whole cost out of pocket. The availability of school vouchers has not created a seismic shift of students migrating from public to private schools, as some critics had feared. But it has created a shift in dollars.

This shift means that private schools might see increased amounts of money to educate roughly the same number of

students, which is good news for private school art teachers, who have historically earned less salary than their public school counterparts. Private school teachers have received less support for continuing education as well, which explains why more public than private school teachers hold advanced degrees. The swelling of budgets might mean that teaching conditions in private schools will become more attractive to experienced art teachers, creating a shift in teachers from public to private school, rather than the anticipated shift of students.

Enrollment numbers also remain steady in public schools, but funding may decrease as voucher dollars that used to go to public schools flow into private schools instead. Reduced funding for public schools has never been good news for art teachers, although many have become used to it. Teaching big within small budgets is an art form all its own, and many teachers are already masters of it. This trend may continue. Now might be a good time for public school art teachers to create an arts booster organization, to increase art *lab* fees, to partner with local arts organizations, to learn more about grant writing, and to form alliances with private partners in the community.

Families choose private school for a number of reasons. Religion seems to be their first criteria. The Friedman Foundation<sup>1</sup> conducted a survey of families who chose private school in Indiana. They found that 57% listed “lack of morals/character/values instruction” and 53% listed “lack of religious environment/instruction” as key reasons for choosing private school. Religion is often central to private schools, making it attractive to parents for whom this is a priority. Public schools have attempted to avoid religious education in the past, but have begun to embrace character education and emotional intelligence in order to educate the whole child and create good citizenship. This trend is

likely to continue, especially if school districts wish to attract families back into public school. Creating age appropriate character education lessons in the art room might be one way for art teachers to stay in step with this trend. School guidance counsellors can be great resources in this area.

**Teaching big within small budgets is an art form all its own, and many teachers are already masters of it.**

Surveyed families stated that their second reason for choosing private school is academic achievement. They perceive private school as more rigorous, with smaller classes, and fewer discipline issues, leading to greater student learning and higher achievement as measured by test scores. Unfortunately, this perception is not entirely true. Data on student achievement from Milwaukee and Cleveland was “not significantly different for voucher students than for other low-income Milwaukee public school students.”<sup>2</sup> Students who transfer from public to private education may not see the increase in achievement that their parents hope for.

Each school year holds new surprises, challenges, and opportunities. In 2017-2018, we should expect the same. The details of the proposed school voucher program and its long-term effects are not yet known. Let’s all stay tuned and be prepared to teach our best art lessons yet. ■

### Resource

The Promise and Peril of School Vouchers, May 12, 2017. Retrieved from [www.npr.org](http://www.npr.org)

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

<sup>2</sup> <http://www.nea.org/home/16970.htm>

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# Interest Group Special Needs in Art Education (SNAE)

<http://specialneedsart.weebly.com> | [www.facebook.com/groups/1598777830388913](http://www.facebook.com/groups/1598777830388913)



**This article focuses on the term *special needs* as I currently think about it.**

In my first newsletter column, I wrote that I believe all individuals have the same needs. We all need to feel cared about and respected, to gain understanding and skills, and to achieve. We all need to create and express, have our curiosity aroused, participate with others, imagine, risk, choose, and gain interests and skills for lifelong joy. These are fundamental human needs shared by all and necessary for self-reliance. Our students with sensory, behavioral, or cognitive challenges including severe and profound disabilities share these with all others. Yet, we call some students special needs students. As a teacher and teacher educator, I have wondered whether the word special becomes derogatory as our language separates and segregates. We use the language of the overarching systems within which we teach and are easily caught up in the day to day of time and energy constraints, past lessons, one size fits all curriculum content, and classroom management. Yet, each individual in our classroom progresses in understanding and skill at a unique rate. All students are unique. Instructionally, each student presents individual development and experiences to express through art and unique skills through which to communicate their experiences. I am grateful that research has provided us with a number of instructional methods such as project based learning, cooperative learning, and differentiated instruction, and a number of specialized tools and technologies as means to meet our shared needs and reach and teach our classrooms of unique individuals.

Are we prepared to lead all students toward self-reliance not only in art but also in life? My thoughts diverge. In Wilmington, North Carolina, a family with two children having cognitive disabilities realized that jobs available to them were not only repetitious and

boring, but kept them in back rooms, not in an interactive environment where they and the humans they contact could share and learn from each other. The family began a coffee shop business that hires only people with disabilities. Think about the fundamental needs of all people and how the special thinking, planning, risk taking, and teaching of this family now moves many employees with disabilities toward self-reliance. What special thinking, planning, understanding, management skills, and planning skills do we as teachers have to move each unique individual in our classroom toward self-reliance? As art teachers we also have special needs as we reach and teach all students considering their uniqueness, their abilities, and their disabilities.

Newer theories (Max-Neef, Elizalde, & Hopenhayn, 1991) speculate that the interplay of people, nature, the environment, and society helps everyone to meet their fundamental needs. This interplay may either satisfy or violate growth toward self-reliance, the overarching goal of education. Our classrooms are interactive systems. Reaching and teaching students is systemically interactive and interrelated and a number of instructional approaches have proven helpful to teachers of diversely unique students. One approach, differentiated learning—a way of planning for and engaging student ability, interest, style of learning, communicating, and cultural background—was written about in a recent SNAE column. Learning to work with and designing differentiated units that are then class shared may resolve the special need of some teachers. Other approaches spoken about at NAEA Convention in New York, or written about in *Art Education* such as project-based learning, choice-based education, and cooperative grouping may meet the basic needs for all students while resolving the special needs of teachers with many unique individuals in a classroom.

Teacher *special needs* include constraints of time, lack of student motivation,

broadly diverse levels of development and achievement in one classroom, and limiting abilities to use and amounts or types of media and tools. These may require designing more flexible art units, motivating students to create art based on individual interests, issues, and community involvement, using the extra hands of trained peer teachers and paraeducators that know our expectations, and/or inventing or requisitioning adaptive tools. Our special needs may require that we regularly consult with peers, parents, and other school professionals. Personal enthusiasm and the flexibility to adapt are essential. The list of our special needs is exhaustive and resolving them takes time, will, and planning. Being an art teacher is not easy! What are your needs and how will you work to grow this school year?

**What special thinking, planning, understanding, management skills, and planning skills do we as teachers have to move each unique individual in our classroom toward self-reliance?**

I anticipate using our column to address successes and issues, to find helpful solutions to the constraints we experience in our classrooms. Let me know about your *special needs* and of course, your special accomplishments, inventions, and discoveries. Guest writers are always welcome. Share your expertise and your comments. Don't forget the SNEA Facebook page, a great place to share questions and answers. Log in regularly! ■

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## UNDISCLOSED PRACTICES PART I: WRITING

Every year, I give a presentation about writing in graduate school to my beginning level researchers enrolled in both my initial and professional certification master's level art education programs. The slides include memes and rules for writing, for example, "1) Writing is an act of discovery; 2) Leave your reader breadcrumbs; 3) The first draft of anything is [insert colorful expletive]." Every slide ends with phrase "...and sit down in a chair and write." Deceptively simple, sitting down and devoting time to our scholarship rather than the never-ending administrative, accreditation, and curricular task lists of our lives can feel a little daunting. As two of the most undisclosed practices in academia, writing, and data analysis (Belcher, 2009; Daza & Huckaby, 2014) are two processes we often feel as if everyone else has all figured out. Consequently, in this newsletter and in the next issue I would like to take a moment to reflect on writing and data analysis in an effort to disclose some of my own processes and invite you to do the same.

### In not judging myself about what and how I *should* be writing, I'm getting more words down on paper.

Three years ago, as a newly hired junior faculty in sole charge of an art education program in much need of reorganization, I felt that writing was unattainable. A year and half, two re-accreditation processes, 10 syllabi, and 120 hours of catalog work later, I set out to reconnect with my writing self and made one day a week my writing day. It was a line in the sand. I was *going to write*. On that first writing day the first week of the semester, I stared at the cursor on my laptop for hour. Then in frustration, I cleaned my entire house, top to bottom.

The next couple of months were a practice in saying "no" and saying "yes." Saying "no" to people wanting me to

schedule meetings on my writing day. My writing time disappeared (and still does) if I was not diligent and protective. Saying "no" to checking my e-mail more than the allotted once midmorning for any bonfires to put out (which I pre-defined for myself). I can't go completely off grid, but I can let go of my perfectionism of having no unread e-mails in my inbox. Saying "yes" to writing at home where it is harder for others to interrupt me. Saying "yes" to using a timer—I've always written with a timer. I love a timer! I write more words in a rhythm of writing for about 30 minutes and taking ten minute breaks—you can do a lot of yoga and clean a whole house if you do it ten minute breaks. It's a win-win. Saying "yes" to writing in different ways—sometimes I'm brain dumping, sometimes I'm revising, sometimes I'm typing, sometimes I'm scribbling in my notebook, sometimes I'm bouncing between three documents. Oddly enough it's productive. In not judging myself about what and how I *should* be writing, I'm getting more words down on paper.

### What about you? What have been your successes and struggles with writing?

How do you like to write? How do you discover your thoughts? What tasks do you absolutely have to get done before you can write? What tasks are you using to procrastinate about your writing? Where do you write best? What is the absolute shortest interval in which you can be productive in your writing and how can you make more of those short intervals that appear in your life?

For some inspiration, I humbly offer the following:

For those who need to read some beautiful words, I recommend Rebecca Solnit's *The Faraway Nearby*.

For those who need someone to assign themselves some homework in order to revive their writing practice, I recommend Wendy Belcher's *Writing Your Journal Article in 12 Weeks: A Guide to Academic Publishing Success*.

For those who want to engage with a writer about writing, I recommend Annie Lamott's *Bird by Bird*.

For those of you who want to try a timer, I recommend the app Pauses—it turns your screen black, insists you pause, and times your breaks. ■

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## Presidential Scholars in the Arts Make Waves at the Kennedy Center

On June 19, 2017, The National YoungArts Foundation celebrated the 2017 U.S. Presidential Scholars and presented a dynamic multi-disciplinary performance at John F. Kennedy Center for the Performing Arts featuring the 20 U.S. Presidential Scholars in the Arts. The evening highlighted the remarkable talents of all YoungArts Winners from across the country.

In addition to the performance, YoungArts presented *She/Rose*, an exhibition recognizing the voices of the seven female U.S. Presidential Scholars in the Arts who are visual artists and writers—the young artists encouraged viewers to democratize the ways in which they view women, their histories, accomplishments, challenges, and innovations.

For more information see: [www.youngarts.org/press-kits](http://www.youngarts.org/press-kits)

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## Dear members and friends of USSEA,

Our USSEA conference, Building a Civil Society Through Arts, in Kansas, was held July 27-29, 2018. We were very excited to have Marie Watt as our keynote speaker at the USSEA conference. As beautifully described in her artist statement, “Marie Watt is a multidisciplinary artist who draws from biography, history, Seneca proto-feminism, and Iroquois teachings. Through her work, she gathers stories that tether her to place and community. She is drawn to the places where these stories reside: ubiquitous objects (blankets), Indigenous place names, historicized materials (bronze, iron, and timber), and old photos—particularly those that reveal acts of civil disobedience. By hosting community sewing circles and collaboratively built sculptures, she seeks to foster conversations between multi-generational participants; she considers this an Indigenous approach to knowledge sharing and organizing. Collaboration is an active agent in her work, not merely a ‘process.’” Marie holds

an MFA in Painting and Printmaking from Yale University, and degrees from Willamette University and the Institute of American Indian Arts. In 2016, she was awarded an Honorary Doctorate from Willamette University. Some of her work has been included in collections of major museums such as the National Gallery of Canada, The Smithsonian National Museum of the American Indian and Renwick Gallery, The Tacoma Art Museum, The Fabric Workshop and Museum, Facebook, The Seattle Art Museum, The Denver Art Museum, and The United States Library of Congress.

The Korean art educators held the 35th World Congress of the International Society for Education through Art (InSEA) in Daegu, South Korea August 7-11, 2017. The four keynote speakers representing North America were David Gussak, Rita Irwin, Mary Stokrocki, and Karen Keifer-Boyd.<sup>1</sup>

This year’s congress was heavily promoted, and advertised Daegu as the 2017 location at the 2014 Melbourne Congress in order to make it a festival of research, creativity, and reflective practices in global education through art. Spirit ∞ Art ∞ Digital was the overarching theme of InSEA 2017 World Congress, along with the sub-themes of fostering humanity through arts, drawing on diversity, living in digital space, and envisioning the future. The committee received over 500 abstracts from 44 countries around the world.

The *Journal of Cultural Research in Art Education (jCRAE)* is our annual publication of the United States Society for Education through Art. *jCRAE* focuses on social/cultural research relevant for art education, including cultural foundations of art education, cross-cultural and multicultural research in art education, and cultural aspects of art in education. These areas should be interpreted in a broad sense and can include arts administration, art therapy, community arts, and other disciplinary and interdisciplinary approaches that are relevant to art education. Theoretical research and studies in which qualitative

and/or quantitative methods as well as other strategies used can be considered for publication.

Without you, USSEA could not achieve our mission which is to “lead and support multicultural and cross cultural initiatives that foster teamwork, collaboration, and communication among diverse constituencies in order to achieve greater understanding of the social and cultural aspects of the arts and visual culture in education.”

### Let’s honor and celebrate the following award recipients for their contribution to USSEA and the field of art education during 2017:

We would like to congratulate **Maya Alkateb-Chami**, the recipient of the USSEA Award for Outstanding Master’s Thesis. This award is presented to a graduate level student whose thesis or creative component reflects the mission of USSEA.

We also would like to congratulate **Siobhan Vicens**, the recipient of the USSEA Award for Excellence in PK-12 Art Education. The USSEA award for excellence in PK-12 art education is presented to those who have demonstrated leadership in and commitment to multicultural, cross-cultural educational strategies in their schools and communities.

**Kevin Tavin** is the recipient of the International Ziegfeld Award. This award honors one American and one international art educator who have made an outstanding and internationally recognized contribution to art education through exceptional records of achievement in scholarly writing, research, professional service, or community service.

See June/July *NAEA News* column for other award recipients. ■



USSEA Awardees Elizabeth Garber and Angela LaPorte at NAEA Convention.

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#### Alice Wexler

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<sup>1</sup> [www.insea2017.org/index.php?gt=info/info02](http://www.insea2017.org/index.php?gt=info/info02)



# Interest Group Women's Caucus (WC)

<http://naeawc.net>



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

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

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

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

Has your WC membership lapsed? To renew, go to [www.arteducators.org](http://www.arteducators.org). Need assistance? Call Member Services at 800-299-8321, or e-mail [members@arteducators.org](mailto:members@arteducators.org).

## We marched on January 21, 2017.

We spoke truth to power at the 2017 NAEA Women's Caucus Lobby Activism Event. We persist. The Women's Caucus continues to speak, to stand up, to build bridges. The WC continues activist efforts to eradicate gender discrimination in all areas of art education, to support women art educators in their professional endeavors, and to educate the general public about the contributions of women in the arts.<sup>1</sup> There is no better time to join WC than now! **Announcing: FREE MEMBERSHIP FOR ONE YEAR FOR NEW MEMBERS!** Simply call, e-mail, or fax NAEA membership at P: 703-889-1287 direct | F: 703-860-2960 | E: [ccastillo@arteducators.org](mailto:ccastillo@arteducators.org). For more information: <http://naeawc.net/membership.html>

Check out our newest *Featured Member* **Amy Brook-Snider** on our website.<sup>2</sup>

**Amy** speaks truth to power through a distinguished career that has spanned feminist activist efforts from the beginnings of the Women's Caucus and include her most recent work with the American Civil Liberties Union.

It is time to start thinking about the 2018 NAEA Women's Caucus Exhibition. What will you submit? Next year's artist juried exhibition theme will be aligned with the overall 2018 Convention theme of Art + Design = STEAM. During the Convention exhibition session, the juror artist presents her feminist, research-based artwork and engages in audience dialogue, followed by presentations by the exhibition artists of their work.<sup>3</sup> Questions about WC Exhibition? Contact **Missy Higgins-Linder**, WC Exhibition Coordinator, at [mhigginslinder@gmail.com](mailto:mhigginslinder@gmail.com).

Another profound way to recognize the contributions of women (and all) art educators is through our awards program. The deadline for applications is November 15, 2017. The WC invites nominations for the annual June King McFee Award, Mary J. Rouse Award, Kathy Connors Award, Maryl Fletcher DeJong Award, and Carrie Nordlund Award. Any member of the NAEA Women's Caucus may submit nominations. For additional information and directions: <http://naeawc.net/awards.html>

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

Mary J. Rouse Award Chair—**Michelle Bae-Dimitriadis**, [baems@buffalostate.edu](mailto:baems@buffalostate.edu)

June King McFee Award Chair—**Debbie Smith-Shank**, [smith-shank.1@osu.edu](mailto:smith-shank.1@osu.edu)

Maryl Fletcher De Jong Award Chair—**Read Diket**, [rdiket@wmcarey.edu](mailto:rdiket@wmcarey.edu)

Carrie Nordlund Award Chair—**Patty Bode**, [patty.bode@gmail.com](mailto:patty.bode@gmail.com)

Kathy Connors Award Chair—**Pamela Taylor**, [pgtaylor@vcu.edu](mailto:pgtaylor@vcu.edu)

### DESCRIPTIONS, ELIGIBILITY, AND CRITERIA FOR AWARDS

The Kathy Connors Teaching Award honors an outstanding art teacher/educator who is recognized by students, colleagues, and supervisors as someone who consistently inspires and mentors students in a cooperative, collegial, collaborative, and nurturing manner.

The June McFee Award honors an individual who has made distinguished contributions to the profession of art education, and one who has brought distinction to the field through an

exceptional and continuous record of achievement in scholarly writing, research, professional leadership, teaching, or community service.

The Carrie Nordlund pre-K-12 Feminist Pedagogy Award honors a person who has made a special effort to incorporate feminist pedagogy into her or his pre-K-12 teaching, and which pre-K-12 art educators, peers, and administrators have recognized as inclusive.

## It is time to start thinking about the 2018 NAEA Women's Caucus Exhibition. What will you submit?

The Mary J Rouse Award recognizes the contributions of an early professional who has evidenced potential to make significant contributions in the art education profession. The award is given in honor of Mary J. Rouse, a highly respected and professionally active art educator, whose untimely death in 1976 deeply affected the art education profession.

The Maryl Fletcher de Jong Service Award honors an individual in the field of art education who has made noteworthy service contributions to art education as an advocate of equity for women and all people who encounter injustice. This individual contributes outstanding service of community, state, national, or international significance that contributes to eliminating discriminatory gender and other stereotyping practices for individuals and groups. ■

<sup>1</sup> <http://naeawc.net/index.html>

<sup>2</sup> <http://naeawc.net/featured.html>

<sup>3</sup> Deadline to submit is November 15, 2017 and details for submission can be found at: <http://bit.ly/2018NAEAWCEXhibitionEntry>

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**Cynthia Bickley-Green**

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**Supervision and Administration  
Division** continued from p. 19.

**Guest writer Maren Oom Galarpe is Director of Arts at a PreK-8 International Baccalaureate school in Southern California, and our Pacific Region Division Representative.**

**With the many effective technology tools available** in education, supporting teachers can seem overwhelming. Some navigate technology tools easily to collect data, while others may need more support. Step-by-step resources with visuals can ease their apprehension. E-mailed tutorials with the step-by-step guidance via video, screencasts, voiceover, etc. can be the support needed to remember the information long after a professional development workshop is over. Some online tools include Google Suite/Google Classroom for teachers with shared folders and Workplace by Facebook.<sup>6</sup> Workplace is a product created by Facebook that serves the purpose of being a collaboration and communication tool among colleagues. Separate from Facebook entirely, Workplace leverages a similar interface with similar capabilities (built-in chat, file sharing, threaded conversations, groups, privacy settings, etc.) that are only available to those who are a part of your institution or organization.

Using technology tools and the quality arts instruction indicators mentioned above, arts educators can more clearly show how arts education is a critical component in every child's education, as well as advance the role of arts education in all schools. Whatever the method, differentiation for all learners is key for adults as well as students. We hope we have provided you with some resources to consider when supporting the collection of data. ■

1 <https://voicethread.com> and [www.smores.com/2n127](http://www.smores.com/2n127)

2 You can learn more about that project <http://tinyurl.com/lt2bkgs> and <http://tinyurl.com/kcg5dk9>.

3 [www.smores.com/xfjgh](http://www.smores.com/xfjgh)

4 They are available in draft form here: <http://tinyurl.com/mdr45ae>

5 Available at: [www.idoceo.net/index.php/en](http://www.idoceo.net/index.php/en)

6 [www.facebook.com/workplace](http://www.facebook.com/workplace)

**Committee on Multiethnic Concerns  
(COMC)** continued from p. 24.

An expanding of the possibilities of racial consciousness through acts of compassion and thus, transformation, is what continues to guide my direction as a contemporary educator, artist, and researcher.

*How might we contribute as art educators in courageous and compassionate ways? In what ways do we limit our compassion? I'd love to know your thoughts. ■*

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**Disability Studies in Art Education  
(DSAE)** continued from p. 28.

Other disability resources: <https://disabilityrhetoric.com/resources> ■

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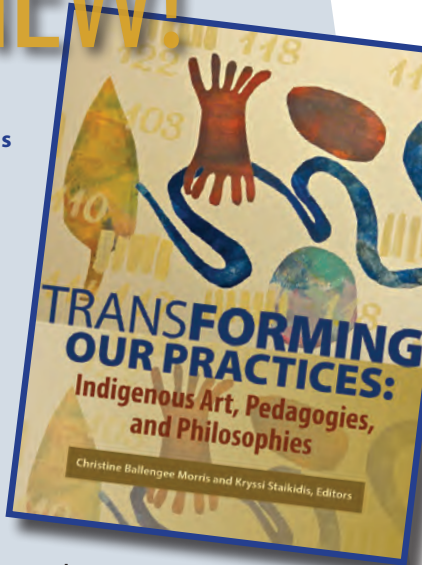
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# NEW!

**What might we learn from Indigenous research, pedagogy, and contemporary art practices?**

And how might educators approach Native cultures differently if contemporary Native artists were studied as agents of social change with important stories to tell, if research was seen as a connecting and emancipatory practice, and teaching as holistic and egalitarian?



This new book from NAEA, *Transforming Our Practices*, addresses these questions through a blend of voices and experiences, creating a resource that has not been present in the field of art education.

For more information, and to order, see:  
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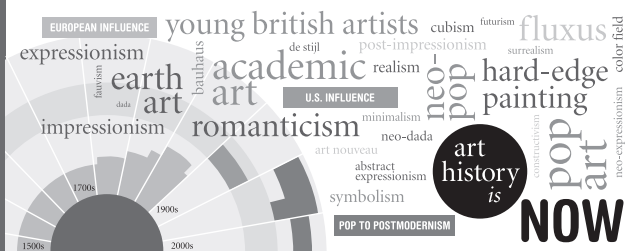
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