



NATIONAL
ART EDUCATION
ASSOCIATION

News

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“The real challenge of change is to fiercely embrace the role of change-maker, rather than just being adept at change-adoption.”

—Deborah Reeve,
NAEA Executive Director

“We are responsible for building a future of leaders. We need those leaders to know why art is important and we need it to impact their lives in a positive way.”

—Joshua Drews,
Secondary

“Speak up, speak out, and remember to be a strong voice for art and for children.”

—Kristine Sunday, ECAE

“All of us, students of all abilities and teachers alike, have the same basic needs including the need to create and express.”

—Doris Guay, SNAE

2017 NAEA National Convention: New York City!



“2017 General Session speaker David C. Driskell (left) stated, ‘Art educators are charged with the awesome responsibility to be the watchers and gatekeepers for culture.’ Your voice will continually change throughout and beyond your career as an art educator. Will you be courageous and develop voices that contribute toward positive change for visual arts education?”

—Kim Huyler Defibaugh, NAEA President

NAEA News

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Cover photo: Participants in Oliver Herring's Areas for Action Special Session in New York.



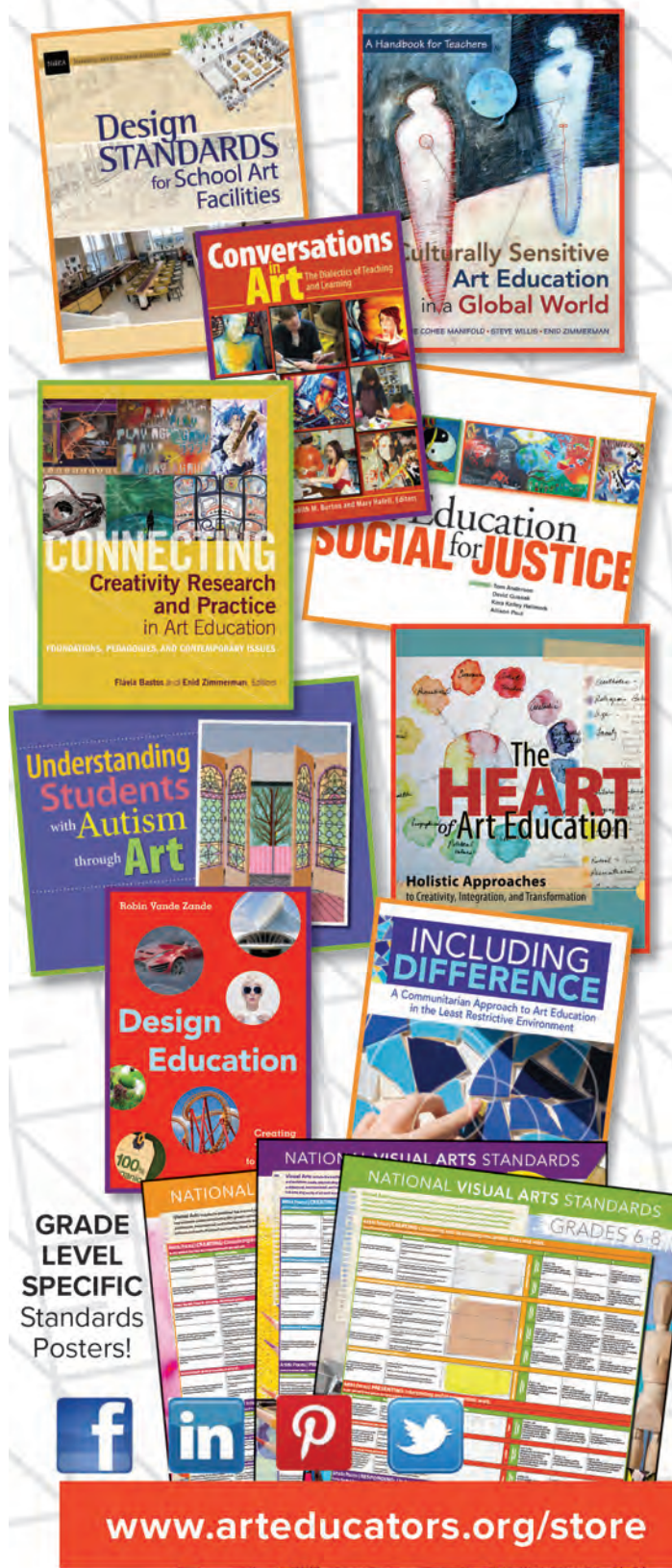
August/September NAEA News will publish in early August.

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

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

Summer RESOURCES

PROFESSIONAL Support for Art Educators!



www.arteducators.org/store

Finding Your Voice

NAEA provides exemplary learning opportunities that help members become more effective educators, artists, leaders, and advocates for visual arts education.¹

The 2017 NAEA National Convention held March 2-4 in New York—The Challenge of Change—welcomed over 7,000 art educators from throughout the United States and 34 other countries. Walking through the sea of individuals who participated in the variety of learning opportunities available, I wondered what inspired each of us to gather together at that time and in that place. How would the value of opportunities offered extend beyond those few days? **Our profession is in transition; perhaps you were seeking clarity for the direction to take that will support your values and fuel your passions. Were you searching for your voice?**

If you were seeking opportunities to enhance your effectiveness as an art educator there were 900+ offerings. The Exhibit Hall held YMMART SPACE and Youth Art Month exhibits along with new and familiar products to explore. Categories of presentations and workshops focused on topics from Arts Integration to Standards and Assessments. Tours and museum discounts enticed everyone to venture outside and explore local art and architecture. General, Featured, Super, and Artist Series Sessions highlighted diversity, steAm, social justice, and contemporary challenges to our profession.

On Saturday, four art educators shared their experiences with evolving practices during a Super Session titled Meaningful Choices: Changing Processes, Purposes, and Products in Art Education. The panel challenged attendees by asking, “What should art be?” They shared their belief that “there are no singular best practices in art education that work for all students, in all places, at all times.” Which offerings at this Convention inspired you to modify your professional practices and change your voice as an art educator?

Perhaps you were seeking clarity on how to express yourself through your personal art. Thursday morning, Jeff Koons explained how he discovered his artistic voice. During his first day as a student at MICA, his class visited the Baltimore Museum of Art. Listening to his professor lecture in a gallery, Jeff realized he knew nothing about art even though he had spent his life making art. Jeff decided he “wanted to make art that people would feel familiar with and that never demanded anything of them.” He takes everyday objects like balloons, basketballs, and vacuum cleaners and presents them in ways that challenge the viewer to consider them fine art. Participants in the Artisans Gallery on Thursday shared their personal artmaking journey, expressing their artistic voices in many media. Perhaps you were able to define your creative voice by talking to artists, attending presentations and workshops, viewing art in New York museums and galleries, and hearing speakers describe their aesthetic journeys. Were you inspired to manifest your artistic voice in visual ways upon returning home from New York?

It is possible you attended due to concerns about dramatic changes taking place in our field with the leadership transition in our nation’s capital. You were seeking strategies and resources to help you speak with a stronger voice of advocacy for visual arts education. In her featured session on Thursday with Diane Ravitch, Laura Chapman encouraged listeners to network through social media, to attend NAEA Conventions and state conferences, and to read publications so “you have a sense that I am not alone in this.” Laura suggested visiting Diane’s blog² (educators can read and post comments on current topics in education) and the site Indivisible³ (information and toolkits for congressional advocacy). Combined with Advocacy resources on the NAEA website,⁴ you will be empowered to share your voice as an art education advocate and communicate your commitment to ensuring that learners of all ages have access to quality visual arts education programs taught by qualified art instructors.

Were you interested in learning about leadership at the personal, local, state, or national level? When addressing Delegates Assembly on Wednesday morning, NAEA President Pat Franklin stated, “It is our job as leaders to encourage others to bring their voice to the table—we have lots of room in our community for diverse thoughts and ideas, experiences and aspirations.” Graduates of NAEA’s School for Arts Leaders shared their experiences during presentations on Thursday and Friday. As a group, they found they shared a commitment to the arts and leadership, and an openness to looking and learning from multiple perspectives. Did you discover you already have leadership skills but want to build upon them, develop new skills, and become empowered to grow your own personal, public, collaborative, or organizational voice?

During his Ziegfeld Lecture on Saturday, David C. Driskell stated, “Art educators are charged with the awesome responsibility to be the watchers and gatekeepers for culture. We plant into the sensitive minds of willing followers, our children, the courage to see the newness of form and the joyous experience in the world of imagination. And, to a certain extent, art represents the aesthetic revolt against sameness.” Your voice will continually change throughout and beyond your career as an art educator. Will you be courageous and develop voices that contribute toward positive change for visual arts education? Our nation’s youngest citizens and the next generation of visual arts educators are counting on us! ■

¹ www.arteducators.org/advocacy/articles/208-naea-strategic-vision

² <https://dianeravitch.net>

³ www.indivisibleguide.com/about-us

⁴ www.arteducators.org/advocacy



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Elect: Vacant



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COMMUNITY!

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: bit.ly/naea-directory

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

Interest Groups. Interested in a particular art education issue? Join an interest group!

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

RESEARCH!

www.arteducators.org/research

NEW NAEA Advisory—Engaging High School Youth Through Art and Technology
<http://ow.ly/JdGU30aINSH>

Studies in Art Education. Subscribers: Access digital editions with your NAEA-registered e-mail address.
bit.ly/studiesinarted

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

NEWS!

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

CONNECT!

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LEARN + TOOLS!

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!
<http://ow.ly/YOoT30anWMQ>

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

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>

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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

New Books. *Design Education: Creating Thinkers to Improve the World* by Robin Vande Zande <http://ow.ly/et3p30a7RZI>

"What's So Great About Art, Anyway?" by Rachel Branham
<http://ow.ly/CtaK30bhkcP>

EVENTS!

www.arteducators.org/events

2017 NAEA National Convention. Find resources, such as session handouts, photos, videos, and more!
bit.ly/naea17resources

SummerStudio: Craft in America - Themes and Practices of Contemporary Art. June 25-29, 2017 | Kutztown, PA. Join colleagues from across the country for this 4 1/2-day series of studio sessions! Deepen your involvement with craft mediums and processes while working with artists featured in the award-winning PBS series, *Craft in America*. Renowned art educator Marilyn Stewart will direct this studio environment on the beautiful campus of Kutztown University, in Kutztown, PA. bit.ly/naea-cia-pa

SummerStudio: STEAM for Art Educators. June 26-29, 2017 | Alexandria, VA. Join Alexandria, Virginia Public Schools Fine Arts Instructional Specialist Andrew Watson and a team of seasoned STEAM art educators to engage in 3 days of hands-on experience in the NAEA Studio & Gallery. Set your path for transitioning from a STEM instructional approach to a STEAM approach, as you design STEAM lessons that align specifically to your unique teaching environment. bit.ly/naea-steam

SummerVision DC. July 18-21, 2017 | Washington, DC. Immerse yourself in The Museum Experience by spending 4 art-filled days in Washington, DC, exploring permanent collections, current exhibitions, and outstanding museums—as works of art! bit.ly/naea-svdc

SummerStudio: Design Thinking for Social Equity. July 18-22, 2017 | Dallas, TX. Once again, NAEA brings together nationally acclaimed visionary leaders and thinkers in art, design, and STEAM education to bridge common goals through the human-centered, transformative power of Design Thinking. Engage in creating hands-on, innovative solutions to real-life challenges of social equity through the use of exciting design thinking strategies.
bit.ly/naea-dt-tx

ADVOCACY! www.arteducators.org/advocacy

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

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! bit.ly/naea-aad17

NAEA's Newly Adopted and Updated Position Statements as of March 2017.
bit.ly/naeasstatements

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 bit.ly/essa-resources



Cleansing the Palette

The real “challenge of change” is to fiercely embrace the role of change-maker, rather than just being adept at change-adoption.

This year’s NAEA National Convention—the largest gathering in NAEA’s 70-year history—lingers with me still. The messages were more vivid. The connections more palpable. The hunger for information and action more insistent.

Our senses are definitely heightened. By the appointment of the U.S. Secretary of Education, Betsy DeVos. By the endless stream of pronouncements from the White House. The world as we know it—education as we want it—is under siege.

And *that* is the truest Challenge of Change—one we never quite imagined when we settled on the Convention theme early last year. And it begs the question, what do *you* do when disruption from above threatens to turn the status quo on its head?

I firmly believe we all have opportunities to lead. And—I’ve experienced first-hand the ability of many in our community to organize and effect change; in fact, that is what makes NAEA a vibrant organization. The passion, knowledge, and action by members underscores the importance of seizing those moments—because applying our brand of creative leadership can accomplish extraordinary things.

But I must say, I never conceived of *this* moment, when the stakes have been raised to unfathomable heights and so much of our lives, and goals, and aspirations hang in the balance.

This is the moment when art educators most need to embrace and lead change. Two sessions from our National Convention have stayed particularly at the top of my mind.

One was a Super Session titled, explicitly, The Challenge of Change, with Deborah Howes, Madeleine Boucher, and Tina Kukielski. Across a vast range of art education scenarios, every example was about what people were *initiating*—how they were creating meaningful change in how art education is experienced in our schools, museums, and communities.

They told of changes:

- that create greater access, through online courses and artist-studio visits;
- that create and amplify community, through museum-based online offerings;
- to the on-site museum experience that creates more experience-based alternatives to the conventional *lecturing* docent, with more and better pre/post-visit activities;
- to our very perception of art, through expanding the definition of art;
- to adapting to the *student of the future*, changes that recognize the evolution in social media, cognition, and a predilection to design thinking, collaboration, and open-sourced approaches.

What was the common thread in all the change this panel discussed? Creation... Doing... Proactivity.

The big takeaway: the real challenge of change is to fiercely embrace the role of change-maker, rather than just being adept at change-adoption.

The other session that really struck me was Thursday’s Super Session featuring our own thought leader, Laura Chapman, with Diane Ravitch—both connoisseurs of education and public policy. The flag they waved, even in what they considered to be this most dangerous of times, was for what has always been the art educator’s mission: to bring our passion to activism—to stand up for all learners. To fight for our nation’s youngest citizens. To strive for equity and access to visual arts education.

So, pick up the gauntlet. Affirm and embrace your commitment to be a change-maker.

If you are looking for an opportunity to create change, you don’t have to look far. Passage of the Every Student Succeeds Act (ESSA) is pushing more power and control to the states. The battle is coming to you—and effective advocacy starts at the grassroots. All you have to do is engage it.

If the state level seems too far removed, you need only wait for what’s to come from U.S. Secretary of Education Betsy DeVos’ Department of Education—because her voucher movement will bring increased decision-making to individual communities. The opportunity to effect change will be at your very doorstep.

And here is what we already know: art educators tend to have the activist gene. Working for change is in our DNA. And NAEA is developing timely resources to support your activism and change-making efforts. We are also working collaboratively with the Education Commission of the States and the Arts Education Partnership to keep you abreast of state policy and with arts and education organizations at the national level to monitor and address federal policy.

You can also find both inspiration and support, from peers in your Division—Elementary, Middle Level, Secondary, Administration/Supervision, Higher Ed, Preservice, and Museum Education—or the more than 19 Interest Groups, including the two newest: Asian Art and Culture Interest Group (AACIG) and Disability Studies in Art Education (DSAE). As we work to amplify the voice of visual arts educators, NAEA is also creating new partnerships and alliances that advance our mission and support your efforts on other fronts, with organizations like the Association of Independent Colleges of Art and Design, Disney, and Google.

So, pick up the gauntlet. Affirm and embrace your commitment to be a change-maker. This summer, take on the challenge of change and lay the groundwork for a more inspiring and effective school year—for you, your learners, and your community! ■



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Celebrating NYC:

Reflecting on the National Art Education Association's 70th Anniversary at the 2017 NAEA Convention



Now that the dust has settled from NAEA's 2017 National Convention in New York, we can reflect on all of the knowledge created, friendships developed, and curiosities that were peaked. The atmosphere this year was vibrant with optimism and reassurance that the arts and art education are critical to the social and educational development of all. Beginning with the opening morning General Session with Jeff Koons and his dynamic narratives that frame his contemporary artworks, all the way to the closing General Session with David Driskell and his expressively inspiring presentation on the art education field becoming a more inclusive, diversity-centered site for learning, the Convention's energy filled every inch of both the Hilton and the Sheraton. Everything in between was equally engaging. The Convention presentations, hands-on activities, tours, and workshops stimulated meaningful conversations about plans for future practices in the school classroom, and in community and museum learning spaces.

We have received very encouraging feedback about the Convention's overall theme of hope, its social justice orientation, and its call for action for human rights. If you attended, we hope that you take some time to reflect on your experience in NYC and that you all make some new and exciting goals for the National Convention in Seattle next year. We had a wonderful experience planning the Convention and seeing it come to fruition. We hope your experience was as rewarding as ours was in serving the organization and its members!

—Joni Acuff and Debbie Greh,
National Convention Program Coordinators



Featured Sessions: (Top left) Maxwell Hearn, (Top right) The Challenge of Change, (Above) Blaise Agüera y Arcas, (Center right) Wanda Knight, (Bottom right) Laura Chapman.

(Left) Joni Acuff and Debbie Greh. (Right) NAEA Board (L to R): Patricia Franklin, Thomas Knab, September Buys, Andrea Haas, Cheryl Maney, Sara Wilson McKay, Emily Holtrop, Amanda Barbee, June Krinsky-Rudder, Cris Guenter, W. Scott Russell, Cindy Todd, F. Robert Sabol, and Deborah B. Reeve.





General Session speakers: Jeff Koons (top), David Driskell (center), President Pat Franklin (bottom).



Artist Series speakers: Ursula von Rydingsvard (top) and Derrick Adams (bottom).



(Left, top to bottom) Artisan's Gallery; NAEA Bookstore; Opening Night Party.

(Above, from top) Hands-on Workshop; Guests at Leadership Reception; TouchStones at Collaboration Celebration; Museum Preconference at Metropolitan Museum of Art; and Exhibit Hall.

Convention photos © Seth Freeman 2017. See more at <http://sethfreeman.photoshelter.com/gallery-collection/2017-New-York-NY/C0000F1aShpq4f0>

“Every convention has been an amazing learning experience about the city it’s held in, and the museums, but most importantly about the fellow art educators I meet. I think NEA is more important today than ever before.”

—2017 Convention Attendee





MAKING VIBRANT CULTURES OF ART EDUCATION INQUIRY

The Research Commission, which includes representatives from all NAEA Divisions, highlights and promotes art educators doing research throughout the field—from faculty in higher education and independent researchers, to art teachers in schools, museums, and community settings, to those who lead art education programs. Our charge is to bring people together around issues and practices of research. We do this through our website (above), conversations and presentations in our online Interactive Café and webinars, written publications on research in the field, and research conferences (look for our second preconference in Seattle).

We are pleased to welcome two new members to the Commission. David Rufo, Independent Scholar, is the new Elementary Division representative. David replaces Molly Neves, whose valuable contributions to the Commission's ongoing projects will be missed. Jacqueline McElhany, Art Teacher, Emory H. Markle Intermediate School, joins us as the Middle Level representative, and replaces Chris Grodoski. The Commission owes a very special thanks to Chris—during his two terms he was instrumental in both developing our Interactive Café and coordinating its events and initiating the Commission's Data Visualization Working Group. We thank these outgoing members and look forward to the contributions of our new Commissioners.

RECENT AND UPCOMING PUBLICATIONS

Over the past year, we have completed a number of publications based on the work of the Research Commission and members of its Working Groups. A recent publication is the March 2017 special issue of the journal *Art Education*. Guest co-edited by Research Commissioners Graeme Sullivan (Past Chair) and Mary Hafeli (Chair), the editorial and articles advance the Commission's mission to build constituencies and communities actively involved in researching, and communicating what it is art educators do and the impact we have. Taken together, the articles exemplify art education's vibrant research culture through both our diverse methods and approaches for conducting research and the vital topics and issues researchers choose to study. Due this summer, "Cultivating Research Through Digital Ecosystems," by Commissioners Mary Hafeli, Juan Carlos Castro, Julia Marshall, and Chris Grodoski, describes how research can be cultivated, carried out, and sustained through online networks. This is being published in *Visual Arts Research*, and guest co-edited by Aaron Knochel and Ryan Patton. Members of our Working Groups—Professional Learning Through Research, Data Visualization, and Mixed Methods—have also been actively publishing collaborative research works in a range of journals and books.

SPRING AND SUMMER WEBINARS

We hope you have joined other participating art educators and researchers in the lively exchanges on contemporary approaches to research featured in our webinars. The Research Commission

hosted members from across NAEA for two webinars this spring, with a final webinar planned for July. Our Mixed Methods Working Group, chaired by Melody Milbrandt, presented the first session on April 4. This interactive presentation and Q & A explored ways in which art education researchers use both quantitative and qualitative approaches to increase the depth and reach of their studies on art teaching and learning. The Commission's Professional Learning Through Research Working Group, chaired by Justin Sutters, presented our second session on June 13. Our final session, on July 11 at 7:00 pm EST, features the work of the Commission's Data Visualization Working Group, chaired by Yichien Cooper.

PROFESSIONAL LEARNING THROUGH RESEARCH WORKING GROUP

The Research Commission welcomes a slate of new members serving on our Professional Learning Through Research (PLR) Working Group. We are fortunate to have Justin Sutters, Director of the Master of Arts in Teaching Program and Assistant Professor of Art Education at George Mason University, as chair of the PLR. We look forward to the PLR's continued work highlighting the ways in which research informs art educators' practices throughout NAEA. PLR members include:

Linda Adams, Supervisor of Fine Arts, Montgomery County Public Schools, Maryland (Supervision and Administration Division)
Drew Brown, K-5 Art Educator, Sweet Apple Elementary School, Fulton County Schools, GA (Elementary Division)
Susannah Brown, Associate Professor of Art Education, Florida Atlantic University (Southeastern Region)
Rachel Hallquist, Instructional Coach, Mount Diablo Unified School District, CA (Pacific Region)
Trina Harlow, Art Education Program Coordinator, Kansas State University (At Large)
Joana Hyatt, Assistant Professor of Art Education, Lamar University, TX (Western Region)
Dana Carlisle Kletchka, Curator of Education, Palmer Museum of Art and Affiliate Assistant Professor of Art Education, Penn State University (Museum Division)
Kristi Oliver, Assistant Professor of Art Education, University of Massachusetts Dartmouth (Eastern Division)
Susan Silva, Art Educator, Oakton High School, Fairfax County Public Schools, VA (Secondary Education)
Karin Tollefson-Hall, Associate Professor of Art Education and Graduate Program Director, James Madison University (Higher Education Division)
Pamela Valentine, NBCT EAYA Visual Arts Teacher/Electives Team Leader, Oakland Bay Junior High School, Shelton School District, WA (Middle Level Division)

Our final work this summer—completing the redesign of the Commission's website and Interactive Café, planning for our Seattle research preconference, and setting the topics for our 2017-2018 webinars—will take place at the Commission's annual July retreat. We look forward to announcing these new programs this fall, and invite everyone's participation. ■

Mary Hafeli

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Juan Carlos Castro

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National Art Education Foundation Convenes for Events in New York

Highlights Include 6th NAEF Benefit Fundraising Event, Inside the Designer's Studio

SUPPORT FOR NAEA INITIATIVES

The National Art Education Foundation held its Annual Meeting of the Board of Trustees on March 1, 2017 in conjunction with the NAEA National Convention in New York City. The NAEF Annual Meeting provided an opportunity for the Trustees to take action on several important matters, including the 2017 grant review (see listing of proposals funded). NAEF also approved the 2017-2018 budget, including funding for two NAEA Initiatives: (1) NAEA School for Art Leaders, and (2) a 2018 Preconference on Research to be developed and implemented by the NAEA Research Commission.

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

On Saturday, March 4, the National Art Education Foundation held the 6th Annual NAEF Benefit Fundraising Event, a ticketed event open to all NAEA National Convention attendees. The event, entitled Inside the Designer's Studio: A Behind the Curtain Look at Costume Design for the Broadway Stage, featured Broadway producer Lou Spisto and two time Tony Award winning costume designer Greg Barnes (*Follies*, *The Drowsy Chaperone*). Barnes shared his original

artwork for costumes created for the Broadway productions of *Aladdin*, *Kinky Boots*, and *Follies* and shared his artistic process for designing for the stage. Guests were welcomed by Larry S. Barnfield, NAEF Chair, and Margaret Peeno, NAEF Development Committee Chair. Thanks to all who attended this event, which had a packed room, to benefit NAEF.

Several additional NAEF activities took place in New York. Larry Barnfield moderated a panel featuring the work of NAEF grantees. Research grantee Mark A. Graham presented his research entitled "The Confluence of Art, Design, and Media Arts in Arts and Education," an exploration of the relationships among university programs in these three areas, their connections to art education, and how these disciplines are organized in secondary schools. Ruth Halvorsen grantee Jay Linsenbigler presented his project "If You Can't Beat 'Em... Join 'Em!!", focused on identifying and sharing the numerous resources and possibilities for teachers looking to use mobile devices as another creative tool in the classroom. Profiles of featured grantees can be found on the NAEF section of the NAEA website at www.arteducators.org/opportunities/articles/56-naef-featured-grantee-summaries

Dean Johns, Larry Barnfield, and Kathi R. Levin, NAEF Program/Development Officer, co-presented a session on the NAEF grants program. The deadline for the next review cycle is October 1, 2017 (postmarked) and updated guidelines will be posted on the website in mid-August.

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



First Row (L to R): NAEF Trustee Ralph J. Caouette, Former Trustee and current Development Committee Member Rick Lasher, NAEF Trustees Samantha Melvin, Bob Reeker, Robert W. Curtis, Diane Scully. Second Row (L to R): Chair Larry S. Barnfield, Past Chair Dean G. Johns, Trustee Kim Huyler Defibaugh, Featured Speakers Gregg Barnes and Lou Spisto, Program/Development Officer Kathi R. Levin, Vice Chair Doug Blandy, Development Chair Margaret Peeno. Not pictured: NAEF Treasurer Deborah B. Reeve.



CALL FOR NOMINATIONS FOR NAEF BOARD OF TRUSTEES

The Board of Trustees of the National Art Education Foundation is seeking nominations for new trustees who will take office at the conclusion of the 2018 NAEA Convention in Seattle. Potential trustees should have a strong commitment to advancing the cause of art education and insights on foundations; they should be willing to work and to make financial contributions to NAEF.

Trustee responsibilities include:

- Attending all annual meetings, usually held during the NAEA National Convention, at their own expense;
- Actively pursuing contributions, including working with the association to help create proposals (corporate, foundation, etc.);
- Sharing committee work and participating in Board meetings;
- Reviewing grant proposals;
- Acting as a communicator/ambassador within the NAEA membership and externally.

To learn more about the National Art Education Foundation, visit the website: www.arteducators.org/opportunities/national-art-education-foundation

Nominations (including self-nominations) should include complete contact information: name, work and home addresses, phone numbers, and e-mail addresses. Send nominations to: Dean G. Johns, Chair, NAEF Nominating Committee, deangjohns@gmail.com.

The deadline for receipt of all nominations is September 1, 2017.

National Art Education Foundation Announces Grant Recipients for 2017-2018

The Board of Trustees of the National Art Education Foundation (NAEF) has announced the recipients of the next cycle of grant awards. The eight grants awarded reflect total funding of \$37,900 this year. The NAEF grant program is highly competitive, with annual requests for funding totaling approximately \$200,000. The grant awards were voted on by the NAEF Board of Trustees at the Foundation's Annual Meeting in New York, convened during the NAEA National Convention.

The NAEF Board of Trustees and reviewers are impressed with the growth of the NAEF grant program. "There is a high level of interest in our grant programs and the opportunities that they present for art educators at all levels to continue their professional growth through professional development experiences, testing of curriculum models, and conducting research in arts education," reported Larry S. Barnfield, Chair of the NAEF Board of Trustees.

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

The postmarked deadline for applications for the next funding cycle, for projects beginning July 1, 2018, will be October 1, 2017. The NAEF Grant Program Guidelines and Application are currently being updated, and will be available on the NAEA website in mid-August. A calendar for the NAEF Grant Program is available on the NAEF portion of the NAEA website. Questions may be directed to Kathi R. Levin, NAEF Program/Development Officer at naef@arteducators.org.

2017 NAEF Grant Recipients

Project Dates: July 1, 2017- June 30, 2018

RUTH HALVORSEN PROFESSIONAL DEVELOPMENT GRANTS

Jay Linsenbigler, Douglassville, Pennsylvania. Old and New: Combining Traditional and Digital-Based Media to Art and Photography Classes. \$2,500

Barbara Voccola, West Warwick, Rhode Island. To Attend AP Summer Institute at St. Johnsbury Academy in Vermont, July 2017. \$2,090

Jennifer Larsen, Wichita, Kansas. To attend the Georgia O'Keeffe Artist and Writer Immersion Workshop at Ghost Ranch in New Mexico, September 2017. \$1,575

Callie Slider, Maumelle, Arkansas. To Attend TAB (Teaching for Artistic Behavior) Institute Summer Course, July 2017. \$1,335

MARY MCMULLAN GRANTS

No Mary McMullan Grants awarded this year.

SHIP GRANTS

Janet Reynolds, Houston, Texas. To Purchase Compasses. \$500

TEACHER INCENTIVE GRANTS

No Teacher Incentive Grants awarded this year.

NAEA RESEARCH GRANTS

Karen T. Keifer-Boyd, State College, Pennsylvania. Fostering Upstanders to Injustice through Art Encounters. \$10,000

Oksun Lee, Edmond, Oklahoma. The Status of Foreign-Born Art Education Faculty in U.S. Higher Education: Demographic Characteristics, Cross-Cultural Experiences, Challenges, and Contributions. \$9,900

Yiwen Wei, Gaithersburg, Maryland. The Role Social Class Plays in the Cultures of Visual Art Classrooms. \$10,000

We have seen a lot of change this year and appropriately the NAEA Convention focused on the challenge of change.

So what changed for you this year? How did you adjust to the change?

Now the summer is upon us—a time of renewal, refreshment, reenergizing—how are you being renewed? Taking time for your own art? Taking classes for a promotion or salary increase? Traveling? Or simply taking the time to breathe...

This summer your Southeastern Leaders will be renewed and refreshed, along with being challenged and creative in Atlanta, Georgia for our Southeastern Leadership Conference. Lauren Phillips and Zerric Clinton have worked hard to prepare and showcase the amazing arts that Atlanta has to offer. We are eager to enjoy some southern hospitality from the GAEA. We look to hear from members about issues facing art education where you are, ideas, questions, or concerns, so please contact your state president, myself, or Meg Skow. We need your voice as we look to the future of the region and the work of NAEA.

LEADER = COMMUNICATOR

“The art of communication is the language of leadership.”

—James Humes

We can all agree that one thing a leader must be able to do well is communicate. A leader has to effectively communicate a vision and purpose. They must be able to communicate the actions needed to advance that vision. Leaders must be able to communicate those ideals to and with the individuals who will assist them in meeting those goals. Effective leaders do all that while still hearing what is being communicated to them by those they are leading.

A leader must communicate so that they are able to entice the hearts and minds of those around them, to create a fire and an enthusiasm to make goals become reality. But important for any leader to

comprehend is that communication must go both ways for leadership to succeed. Communication from the whole is equally as necessary for an effective leader, and their ability to utilize and unite those voices are critical to success.

So how are your communication skills? Are you ready to use your voice to advance art education?

STATE HIGHLIGHT: SOUTH CAROLINA ART EDUCATION ASSOCIATION (SCAEA) PRESIDENT CATHERINE CAMPBELL

Question: What do you get when you mix 20 workshops, one portfolio review session led by seven college reps, 14 college recruitment tables, over 235 students, over 46 teachers, and 21 schools from across the state?

Answer: One action-packed National Art Honor Society Conference!

SCAEA's annual NAHS Conference was bigger and better than ever this year. Housed at the Columbia Museum of Art, students and teachers alike had a hands-on experience like no other imaginable. This year's sessions included etchings, monoprinting, ceramic handbuilding techniques, portraiture, charcoal drawing, gallery sketching, and hand casting—just to name a few.

SCAEA's continuing partnership with the Museum and the state's colleges have allowed our NAHS participants the opportunity to explore what offerings are available in the area of the arts in South Carolina, college programs and application requirements, and much more. An added bonus to this year's event was access to two current exhibitions at the museum—the Salvador Dali Fantastical Fairy Tales and Enduring Spirit: The Art of Tyrone Geter. Students had the opportunity to explore both of these exhibits and the permanent collection of the museum.

Collaboration has been the key to success for this growing program over the years. Plans are already underway for the 2018 Conference!



(Top) Georgia had the largest group in attendance at the Southeastern Awards Ceremony! GAEA were joined by their State Superintendent, Richard Wood, who was honored with the NAEA Distinguished Service Outside the Profession award. Congratulations, GAEA! Which state will have the most attending in Seattle?

(Center) Auditorium full of South Carolina NAHS students ready for the Conference to begin!

(Bottom) Students create at one of many hands-on workshops at SCAEA NAHS Conference.

Wow, what an incredible advocacy and membership growth idea! How could this idea influence what happens in YOUR state? ■



W. Scott Russell

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EASTERN REGION ON THE MOVE

“Change is a great and horrible thing, and people love it or hate it at the same time. Without change, however, you just don’t move.”

—Marc Jacobs, fashion designer

CHANGE is our new normal. Thomas L. Friedman speaks of the exponential growth and pace of change we are experiencing in his book *Thank you for Being Late: The Optimist’s Guide to Thriving in the Age of Accelerations*. June Krinsky Rudder wrote of change in the last NAEA News. The NAEA Convention theme was The Challenge of CHANGE. As the 2016-2017 school year ends and summer programs, professional learning, and R&R begin, our roles and responsibilities, schedules and mindsets make a huge shift as well. What’s ahead for you?

Summer opportunities abound for expansion and growth as we adapt to the changing educational environment. NAEA offers a wide variety of online workshops as well as weeklong summer events available in several locations throughout the country. NAEA partners with CHICO University and educators can earn graduate credit for work completed.¹

RIAEA (Rhode Island Art Education Association) is piloting a Summer Institute partnership with RISD and RIC this year. Are there partnerships for learning in your state? What learning do you have planned for the summer?

The Eastern Region Summer Leadership gathering in Baltimore, hosted by the Maryland Art Education Association, is upon us (July 6-9). State leaders will explore ways to work smarter, build advocacy and organizational strength, enhance and support members, and work together to strengthen the impact and value of art education programs for our students.

Each of us can find an opportunity to grow and expand our comfort zones. In this year of scheduled ESSA implementation, educators have opportunities to get involved and have an impact on policy. Who is your representative in the State Education Agency Directors of Art Education (SEADAE)? These are the art leaders working in government who are striving to keep art education alive through budget cuts and policy changes.² Let’s get involved in the conversation.

Knowing community leaders can provide opportunities for influence. Who are those elected community members serving as school directors,

and university board members? Who are those township and county leaders, local legislators and representatives? **Youth Art Month (YAM)** events are powerful public showcases that demonstrate the power and content of art programs in local schools and universities. The **PAEA (Pennsylvania)** statewide K-12 show filled the first-floor gallery of the DoE building in Harrisburg—a gallery that surrounds the large space used for meetings and professional training. In **Rhode Island**, the Wickford Art Association showcased and supported an annual YAM scholarship art competition for high school seniors. **VATA (Vermont)** sponsored a YAM Wild Things in the Woods event. We are eight months out from the next Youth Art Month. Are we building relationships, invitation lists, and revising and planning events now?

Eastern region itself experienced a change in leadership. June Krinsky Rudder, resigned her position in order to focus her energy elsewhere and, as Elect, I now step into the Eastern Region VP role. I know we all send many thanks and best wishes to June for her dedicated service as a leader in NAEA! I’m sure we’ll reconnect in Boston at the NAEA 2019 Convention, if not before.

For me, 2017 will be a summer of exploring how I can work and be smarter—reading, organizing, designing an online class, trying new technologies, connecting with legislators, and energizing my spirit through time shared with other creative folks. And, of course, time to **make art!**

How are you moving toward goals that keep you vibrant, engaged, and growing? I’ve posed a lot of questions here. Make a suggestion, share a success, or recommend a book. Join others on the Eastern Region Facebook page, and Share regional events. A New Digication area is ready for use. Let’s grow, change, and move forward together! ■

¹ www.arteducators.org/events

² www.seadae.org



Delegates vote at the 2017 Assembly.



Diane Wilkin

Regional Vice President. Secondary Art Educator, 88 Rice Drive, Morrisville, PA 19067. Tel: 215-801-4036.

E-mail: diwilkin@gmail.com

Elect: Vacant

PACIFIC REGION RISING

This past spring the annual NAEA Delegates Assembly was held the day before the National Convention began in New York City.

Delegates Assembly is a gathering of the state leaders and province leaders to review position statements, proposals, updates to the NAEA Constitution, and make recommendations on these to the NAEA Board. Although the travel distance to this event was the furthest for our region, we had 100% attendance. Well done, Pacific Region leaders! The Pacific Region is rising.

During Delegates Assembly, time is taken to recognize states with national awards for the quality of the newsletters, the quality of the websites, and membership growth through the NAEA Partners Rewards Program. These national awards are for all the states and provinces. This year in the category of membership growth it was a clean sweep for the Pacific Region! In category 1, associations with 1-100 members, **Idaho** received the award for the second year in a row. In category 2, associations with 101-499 members, **Arizona** received the award. And for associations with 500 or more members,

California was recognized for the second year in a row. Furthermore, **Utah** received the regional level award. Wow!

Work and action are ongoing in the Pacific Region as well. **Washington** State had more than 10 WAEA members presenting and a total of 20 members attending the 2017 NAEA Convention. Cynthia Gaub, WAEA Co-President, notes, "In Washington we are working hard on building our Educational Service Districts (state regions) to build monthly meet-ups and professional development. Our state-wide Scholastic Program is in its second year with Cornish School of the Arts and our other Snohomish County program is in its 12th year."

The **Oregon** Art Education Association has been using online conferencing for a few board members who travel long distances from less populated areas of the state. One of the goals in doing this is to increase member involvement from the entire state. Pat Roberts, OAEA President, indicates, "Though our attempts at online conferencing have not been glitch-free, we had moderate success with three whole-board online meetings during our extreme winter weather in December and January." The new improved OAEA website update is now complete with a fresh clean look.¹

The largest contingent ever from **Hawaii** made the 5,000-mile journey to attend the NAEA Convention in New York City this past March. Highlights included honoring their state's outstanding art educator Kathy Chock; Jennifer Herring, from the University of Hawaii, conducting a workshop on Place-Based Art Projects As Social Justice; and acknowledging Aulii Nahalu, their NAEA School For Art Leaders Class of 2016 graduate. The Pacific Region is rising.

As summer moves along, Pacific Region state leaders are preparing to meet in San Diego in early August to do work on their state associations' bylaws, board policies, membership numbers, board transitions, and more. NAEA Past President Pat Franklin will join us in this work. These Pacific Region art education leaders are investing time, energy, thoughtfulness, and creativity to help make each of their state organizations the best they can be year round. James Rees, Pacific Region Vice President-Elect, and I thank them for their good and ongoing work. They, along with all the Pacific Region NAEA members, are why the Pacific Region is rising. ■

¹ Check it out at oregonarted.org.



Pacific Region State Leaders (L to R): Vanessa Quintera, Colorado; Dennis Memmott, British Columbia; and Tracy Perry, Arizona.



Pacific Region Membership Growth Awards (L to R): Tracy Perry, AZ; Armalyn De La O, CA; Cris Guenter, CA; Michele Chmielewski, ID; Amanda Toler, UT; and Lori Santos, UT.



Cris Guenter

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

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

The seasons have changed and most of us now have the time and opportunity to refresh and rejuvenate.

At NAEA, this is also the time to initiate and generate dialogue that could result in new position statements. The current position statements came in handy in Michigan this past school year when the Every Student Succeeds Act (ESSA) was revealed and states were charged with creating plans for compliance with the new federal policy. A team of leaders from our state's arts education organizations,

including vocal and instrumental music, dance, and the visual arts, gathered together to educate our State Board of Education about the opportunities to apply funds to arts-related teaching strategies and interventions. I was able to use the platform statements to guide my advocacy, asserting with the power of the full organization, which is so much more powerful than a single voice. As a result of our joint advocacy, the state incorporated many art mandates into its draft plan. It was proposed that schools in Michigan will now be assessed in part on whether their students have time in and access to the arts during the school day. In addition, all language around STEM has now been changed to STEAM and Title 1 and Title 4 funds can now be used for arts-based approaches to student success. This was an extraordinary shift in the Board's philosophy and was an exciting result of the proactive advocacy of the collective team of art associations! There are currently over 50 position statements available for members' use. These can be found at www.arteducators.org/about/platform-and-position-statements.

Do you have a burning issue that you would like crafted into a cohesive advocacy stance? Please contact me (naeawesternvp@gmail.com) or discuss the concern with your president or state delegate. These leaders and others from each of the states in the Western Region will soon be gathering at our Summer Summit in Elmhurst, Illinois. One of our most important NAEA activities is to surface topics in areas where art educators need support. Writing teams will spend the new school year crafting the language of these statements so that they can be used to advocate for programming, the needs of individuals, the rights of others, etc. You can be a part of this important process. It is a great way to lend your voice and lead the way. Again, contact me and I will add your name to the list of volunteers.

OHIO NEWS

This year we are finally able to complete our grant work that addressed our goals to diversify and to provide quality PD.

We have a series of workshops titled "Reaching Inner-City Youth Through Art Education" spread across the state in five major cities. At local art museums, teachers will network and create Creative Leadership Teams through Crayola. The day also includes a book study, *Transforming City Schools Through Art: Approaches to Meaningful K-12 Learning*, co-authored by Flávia Bastos.

WISCONSIN NEWS

In December, WAEA was a big winner in the Heart of Canal Street drawing run by the Potawatomi Hotel and Casino's signature charity program for children. Each year, funds are generated through special Canal Street bingo games and other promotions. The Potawatomi tribe of Forest County, Wisconsin donated \$35,821.51 to each of 30 charities that benefit children. WAEA funds are being used directly for Youth Art Month, the Visioneers Design Challenge and the Visual Arts Classic. Remaining funds are available through art teacher grants awarded three times a year.

MINNESOTA NEWS

For quite some time now, AEM has struggled with a problem that has plagued a number of other state art education organizations—how to stay relevant and increase our membership to better attend to the needs of art educators and the students that they serve. The AEM Board resolved to hire a professional consultant, Katie Boone, who met with the Board to begin that process. At the 2016 AEM Fall Conference, the AEM Board decided, as part of its presentation, to ask its members what they felt were the critical issues that they faced so that AEM could help to better address those needs. As a result of that session, a group of K-12 art educators met on two occasions to further develop strategies for cultivating a new and sustainable vision for AEM. These get-togethers are known as JAM sessions and will continue into the future to help us to re-evaluate what our strengths and goals are and how to repurpose who we are in order to become more effective as Minnesota's state visual art education organization. ■



Wisconsin Art Educators' Youth Art Month is a big winner!



Youth Art Month winning art.



Painting by Ohio's Keller Clouse.



Cindy Todd

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

Elect: Bob Reeker, Elementary Visual Art & Computer Science Specialist and Nebraska Wesleyan University Adjunct Instructor. 6245 L St., Lincoln, NE 68510. Tel: 402-436-1135. E-mail: breeker@lps.org

Bright lights and a big city are always fun to look forward to and New York City never disappoints.

With the renowned Jeff Koons as a keynote, this Convention was off to the right start! The elementary sessions were wonderfully attended and very well received. It is wonderful to have the opportunity to connect and join in the celebration of art education. As part of the elementary learning experience of the Convention there was also a very lovely awards ceremony for the 2017 National Elementary Art Educator, Jennifer Keith of Metairie, Louisiana. I am excited to hear all about Jennifer's journey in art education next year in Seattle.

The elementary carousels of learning were very well attended, and included classroom management, technology, and teaching with contemporary artists. Each of these sessions was chalk full of wonderful content!

ELEMENTARY CAROUSEL OF LEARNING: CLASSROOM MANAGEMENT

Four talented elementary art educators addressed the challenging topic of classroom management. Participants learned how they utilize strategies in their own art rooms. The room was full of wonderful ideas and sharing of learning.

ELEMENTARY CAROUSEL OF LEARNING: TECHNOLOGY

Four outstanding elementary art educators gave short presentations regarding how they utilize technology in their programs. Through the carousel format, they used varied and effective approaches to enhance their instruction through the utilization of technology. Some of the things that were introduced were QR codes for teaching and digital portfolios.

ELEMENTARY CAROUSEL OF LEARNING: TEACHING WITH CONTEMPORARY ART

Four accomplished elementary art educators shared their successful approaches to creating and delivering lessons which infuse contemporary art/artists. This session was also packed full of wonderful ideas and artists to choose from.

CONVERSATION WITH COLLEAGUES

This session provided an opportunity to connect with other elementary art educators, including the Elementary Division Leadership Team. During this session, participants shared and learned with colleagues on topics of interest and challenges that occur in the elementary classroom. Some of the challenges that were posted included: classroom sharing, size and location of classrooms, material distribution, and number of students in the work load.

2016 National Elementary Art Educator of the Year Showcase; Michelle Lemons shared her exemplary art program in this presentation. Michelle also happens to be the Elementary Director-Elect.



Michelle Lemons,
Elementary
Division
Director-Elect.

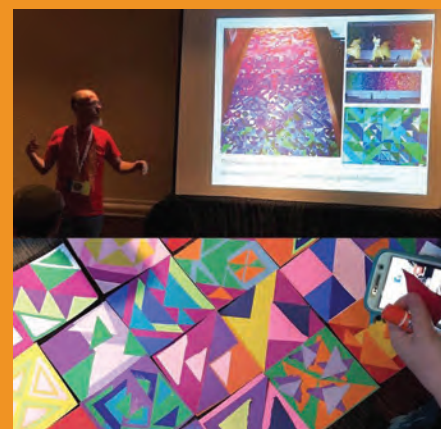
instruction to 1,000s of students. She has volunteered many extra hours for her schools, district, and state association.

She is a Past President/Delegate and current Advocacy Chair for NMAEA, co-chair of the NM Advisory Counsel for Arts Education (NMACAE), art consultant for Davis Publications, and an Adjunct Lecturer for UNM.

Michelle Lemons has been teaching in Albuquerque for 19 years, 15 of which have been in the Fine Arts Elementary Itinerant Program. She has mentored many new and preservice art teachers while providing high-quality art

She has been a state and national conference presenter, and Western Region Elementary Division Director. She has received the New Mexico Elementary Division Award, the New Mexico Art Educator of the Year Award, the Western Region Elementary Division Educator Award, and the National Elementary Division Educator Award. Additionally, she received the New Mexico Excellence in Art Education Award. Michelle strives to provide assistance to all in her professional and personal circle, and has set a standard of professional best practices through her advocacy for, and commitment to, art education throughout her career.

Michelle has a BA in Art and Design, Iowa State University; MA in Art Education, UNM; and an Educational Leadership Certificate, NM Highlands University. ■



(Top) Don Masse, first time presenter at NAEA Convention. (Bottom) Don Masse with Lite Brite at NAEA Convention.



Jennifer Dahl

Division Director. Forrest Street Elementary School, 720 Forrest St., Black River Falls, WI 54615. Tel: 715-579-8029. E-mail: jennifer.dahl@brf.org

Elect: Michelle Lemons. E-mail: mlemons85@live.com

Regional Directors: *Western:* Eryn Blaser, eryn.blaser@gmail.com; *Eastern:* MaryJane Long, Maryjane.lomg1981@gmail.com; *Southeastern:* Amanda Koonlaba, aekoonlada@icloud.com; *Pacific:* Julie Van Dewark, jlvandewark@gmail.com

I've talked with a number of Higher Education Division members since returning from our National Convention in New York and noted several patterns that emerged in their typical responses to this year's NAEA Convention. Many spoke with excitement about new ideas and perspectives that were gleaned from particular presentations, while others noted the inspiring words and accomplishments of their peers. Still others commented on the exhilarating pace of the Convention crammed with stimulating content, but the exhausting sensation of coming back to our respective campuses wanting to implement these new ideas while still catching up on meetings, course schedules, and assignments to grade.

For my own part, I identified with all of these comments. Among other examples, I found inspiration in David Driskell's Ziegfeld lecture on the continued need for promoting cultural awareness through art education, and was awed by the accomplishments and ongoing work of higher education members who were honored with awards at this year's Convention. (Among others, Doug Boughton was named National Higher Educator of the Year, while R. Darden Bradshaw, Pamela Harris Lawton, Julia Marshall, and Ami Kantawala were recognized at the Regional levels; Kevin Slivka received the Manual Barkan Award, and James H. Rolling Jr., Martin Rayala, and Steve Willis were named Distinguished Fellows; Brent Wilson was honored with the Eisner Lifetime Achievement Award, and Julia Marshall received the Lowenfeld Award). Other sessions provided me with opportunities to explore new perspectives, approaches, and ideas, including seminars on research in art education, and Higher Education Forums on the homogenization of scholarship and on changing mechanisms that maintain racism and inequality. And, yes, I too returned home exhilarated—a bit tired—and with a mountain of papers to grade and e-mails to answer.

However, this year—spurred by my new position as the Director of the Higher Education Division—I found myself reflecting more intently on future Conventions and the variety of roles that higher educators may play in contributing to the mission of NAEA. Although our membership numbers are small, I feel our influence is far reaching as researchers, teachers, leaders, and in preparing future generations of art educators. For the past two years, I've learned much from serving as Director-Elect under Sara Wilson McKay's outstanding guidance. I have learned much from her mentorship, not the least of which involves the importance of forming a strong leadership team. To that end, I'm proud to introduce the new regional directors of the Higher Education Division.



Director-Elect, **Amy Pfeiler-Wunder**, is an Associate Professor of Art Education and co-coordinator of graduate programs at Kutztown University.

Amy's research often examines the power of story to illuminate the complexities of one's professional identity and the multifaceted roles of the teacher as researcher, leader, and artist. She also serves as the Higher Education Representative on the NAEA Research Commission.

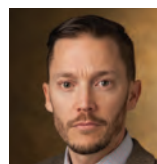


Joni Boyd Acuff, the Western Regional Director, is an Assistant Professor of Art Education in the Department of Arts

Administration, Education and Policy at the Ohio State University. Joni's research agenda and scholarship attends to critical multicultural art education, critical race theory in art education, community-based art education, and culturally responsive teaching and curriculum development. She recently served as a Program Co-Coordinator for the 2017 National Convention and as a Co-Chair of the Committee on Multiethnic Concerns.



The Eastern Regional Director, **Adriane Pereira**, is a full-time faculty member in the Art Education MA graduate program in the Center for Art Education at the Maryland Institute College of Art. Her research interests address issues related to teacher preparation, power, privilege, equity, and social constructions of race and ethnicity. She is a member of the Caucus of Social Theory in Art Education.



Justin P. Sutters, Southeastern Regional Director, is an Assistant Professor and Director of the Masters in Art Education Program at George Mason

University. His research focuses on preservice practices with a focus on licensure, demography, and urban education. He currently serves on the review board of *Art Education* and *Visual Arts Research* and is the Chair of the Professional Learning through Research Working Group of the NAEA Research Commission.



Amber Ward, Pacific Regional Director, is an Assistant Professor of Art Education and Credential Advisor for the Pre-Credential

Program in Art at California State University, Sacramento. Her research uses qualitative inquiry to explore both visual and written text as data. She takes risks with form and content to open new spaces that advance equity and contemplate gender and subjectivity in the field of visual art education.

With this new leadership team in place, we aim to build upon the successes of Sara Wilson McKay's tenure and her efforts to energize the division by promoting collaborative opportunities both within our own membership, as well as with other divisions and organizations and through civic engagement. We look forward to serving you and building Convention experiences that are every bit as dynamic as those experienced in New York. ■



Jeff Broome

Division Director. Associate Professor of Art Education, Florida State University, 1033 William Johnston Building, Tallahassee, FL 32306-1232. Tel: 706-255-7269. E-mail: jbroome@fsu.edu

Elect: Amy Pfeiler-Wunder, Associate Professor of Art Education and co-coordinator of graduate programs at Kutztown University of Pennsylvania. E-mail: wunder@kutztown.edu

Regional Directors: Eastern: Adriane Pereira, apereira@mica.edu; Southeastern: Justin P. Sutters, jsutters@gmu.edu; Western: Joni Boyd Acuff, acuff.12@osu.edu; Pacific: Amber Ward, amber.ward@csus.edu

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www.twitter.com/naeamiddlelevel
Pinterest:
www.pinterest.com/naeamiddlelevel
Listserve:
www.arteducators.org/news/listserv

Middle Level Division

"Nobody takes the same picture of the same thing."

—Susan Sontag, *On Photography*

As we wind down from the turbulent school year and prepare our minds for the coming vacation, it is a good time to reflect on the accomplishments of the past ten months. As a Middle Level Division, we impacted countless students' lives, we celebrated fellow members' work in and out of the classroom, and, we made the 2017 National Convention in New York one of our most memorable yet!

Under the leadership of our Past Division Director, September Buys, our Division hosted a series of successful workshops and networking opportunities; in addition, our colleagues' numerous other offerings targeted middle level educators. Between sessions, museum outings, meet-ups, free "swag," reunions, and sheer energy of the city itself, I hope those who were able to attend appreciate what a spectacular event our Convention proved to be.

Our division was represented in four areas. We: 1) Offered a four-part series of Middle Level Medleys, each targeting a current theme within the profession; 2) Co-hosted, with the other divisions, an awards ceremony for our National and Regional awardees; 3) Facilitated an open discussion about various topics in our Conversations with Colleagues; and 4) Promoted student leadership through our National Junior Art Honor Societies (NJAHS).

Our Medley series brought together nearly twenty Division members from across the Association to explore advocacy, best practices, lesson planning, and curriculum. Presenters offered their expertise on a given subject, and our attendees were treated to a kaleidoscope of knowledge over the four-part series.

The day before, our Division awardees

collaborated in an Awardee Showcase session. Kim Cairry (National), Alice Gentili (Eastern), Marisa Pappas (Southeastern), Carrie Jeruzal (Western), and Anne Quaintance-Howard (NJAHS Sponsor) each highlighted their professional practice and classroom culture.

During the Conversations with Colleagues session, division leaders engaged in dialogue about topics ranging from Assessment to the National Visual Arts Standards to Culturally Responsive Classrooms. Members circulated throughout the room, stopping to share their perspective about a topic of interest. In the coming months, these conversations will be continued via our various social media outlets. Be sure to follow us and stay tuned!

On Saturday, our joint Art Honor Societies session brought together chapter sponsors and future-sponsors to hear from two wonderful leaders, Josh Drews, our Secondary Division Director, and Cappie Dobyns, who showcased the work of her Nin-JAHS from Ames Middle School in Iowa.

This final piece of the puzzle, our National Junior Art Honor Society network, deserves a special mention.

First, we celebrate the work that Ms. Dobyns has done for our Division for the past few years, through her service as a Member-at-Large on the NAHS National Council. She has represented our voice at national meetings, advocating passionately for our members. She is succeeded by Marisa Pappas, who joined the Council in March. Marisa and Division leadership will continue to support chapters across NAEA and assist in chartering new chapters in years to come.

It is important to thank all those who made our 2017 National Convention a success. To our Past Division Director, September Buys, for her tireless organizing and energizing spirit, to our



Student work from Holly Bess Kincaid, Southeastern Region Division Director. *Snap Selfie* by Daniella, grade 8.

awardees, our presenters, and all who helped hang posters, hand out swag, post photos of sessions, and all the other tasks that go into such a huge undertaking, we offer our heartfelt gratitude. Thank you.

Now, let us shift gears and begin looking forward to the coming school year. It is essential that we maintain momentum. Continue to engage with your middle level colleagues. Stay active on our social networks, share your own inspiring stories, and offer feedback to your division leadership. We are here for you, and we want to hear from you!

Your leadership team consists of these dedicated volunteers:

- **Marisa Pappas**, NAHS National Council Middle Level Member-at-Large. Warrenton Middle School, Warrenton, VA. mpappas@fcps1.org
- **Leslie Flowers**, Eastern Region Division Director. Robbins Middle School, Farmington, CT.
- **Tami Green**, Pacific Region Division Director. Rocky Mountain Junior High, West Haven, UT.
- **Holly Bess Kincaid**, Southeastern Region Division Director. Skyline Middle School, Harrisonburg, VA.
- **Michael Orlando**, Western Region Division Director. Berkshire Middle School, Beverly Hills, MI.
- **Kathryn Rulien-Bareis**, Division Director-Elect. Delong Middle School, Eau Claire, WI.
- **Pete Curran**, Division Director. Wayland Middle School, Wayland, MA. ■

Reference

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STAY CONNECTED

Facebook: www.facebook.com/NAEAMuseumEdDiv

Twitter: @NAEAMusEd

Google+: NAEA Museum Education Division

YouTube: NAEA Museum Education Division

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)

Thank you again for a successful 2017 Museum Education Preconference with 375 attendees at 13 institutions throughout Manhattan.¹

Also, check out the most recent issue of our digital publication, *Viewfinder: Reflecting on Museum Education for additional ideas about Intentionality and the Role of the Museum Educator*.²

New York City was such a wonderful place to usher in the new leadership of NAEA.



(Top) Gallery teaching breakout in The Metropolitan Museum of Art. (Bottom) Keynote speakers Keonna Hedrick and Marit Dewhurst kick off the Preconference.

Each has already been working hard on the Development Committee for the past two years, so if you're interested in getting involved, don't hesitate to contact them or fill out our interest form.³ Please meet our Division's leaders here!

- Michelle Grohe, Director. (Assistant Curator of Education & School Programs at the Isabella Stewart Gardner Museum)
- Juline Chevalier, Director-Elect. (Head of Interpretation and Participatory Experiences Minneapolis Institute of Art)
- Emily Jennings, Pacific Region. (Associate Director of Education, School and Family Programs Fine Arts Museums of San Francisco de Young Legion of Honor)
- Melissa Tanner, Western Region. (Family Programs Educator, The Art Institute of Chicago).
- Jenn DePrizio, Eastern Region. (Director of Learning and Interpretation, Portland Museum of Art)
- Michelle Harrell, Southeastern Region. (Chief Educator, North Carolina Museum of Art)

What drives you as an art museum educator?*

Michelle G.: Aesthetic development, and working to ensure that everyone feels welcome and that art museums have something for them—not just those with art or art history knowledge.

Juline: The power of visual art to help us learn about other places/people/cultures/times while simultaneously helping us learn about ourselves.

Emily: The fundamental truth that the survival of our collections hinges upon the empowerment and investment of our community within the institution. This form of engagement demonstrates the multivalent nature of our society and

reveals the relevance of arts education for all audiences.

***Melissa** unexpectedly started her maternity leave early with her daughter Penelope at time of *News* deadline, but she looks forward to sharing ideas about art museum education soon.

Jenn: Art captures and lays our humanity out in front of us all. It can help us understand ourselves and equally, if not more so, art prompts us to better understand others. Finding ways to make our collections and exhibitions relevant within our communities is more pressing than ever.

Michelle H.: Sparking a love of the arts in others—especially to new audiences who haven't been given access to the arts.

What goals or aspects of the Division's work do you hope to advance in the next two years?

Michelle G.: The Preconference theme, Diversity & Inclusion: Art Museum Educators as Levers of Change, really resonated with our members this year. I'd like to explore how to keep the momentum going yearlong.

Juline: I agree with Michelle G., the work of diversity, equity, access, and inclusion are key. I also look forward to seeing the results of the research study on K-12 visits, and working to address adult museum visitors in our work as a Division.

Emily: Supporting the exchange of best practices in regards to teaching and research, as well as creating a platform for the division to highlight exemplary program models across all areas of our work ranging from Family Programs, Public Engagement, and Interpretation.

Jenn: While K-12 museum programming is an important aspect of museum

Museum Division continued on p. 37.



Michelle Grohe

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SUMMER: A TIME FOR REFLECTION AND CONNECTIONS

As summer begins I look forward to a time of relaxation, reflection from the last year, and building connections. My current reflections include thinking about the Preservice Division, where we have been with Amanda Barbee (Past Division Director) and where we are going with the addition of Tori Lynne Jackson as Division Director-Elect. I am also reflecting about how the Preservice Division can continue making connections and building our community over the summer. John Dewey once said, "We do not learn from experience... we learn from reflecting on experience."

A little creativity and networking can lead to an amazing summer experience and a great way to build connections.

Let's face it, college is tough, and the summers are a sweet relief from the seemingly endless projects, papers, and tests. It is important to use this time to not only reflect on the year past, but also on your future. How can you best use the summer months to help your future? Summer is the best time to build your connections and bolster your resume. Look for opportunities in an area that you would like to eventually teach to help build your network. Many schools host summer enrichment programs or camps where you can provide art lessons. Museums work year-round and can provide you with an internship or community art opportunity. If you are staying around your university or college, ask if you can host a community art program for local students in one of your classrooms. Also, look into partnering with nonprofits that work with youth to see if there are any opportunities to provide art lessons once a week or

create a community art piece such as a mural or sculpture garden. The sky is the limit! A little creativity and networking can lead to an amazing summer experience and a great way to build connections. We want to hear from you! Share your summer experiences with your Preservice Community through Facebook (@preservicedivision), Twitter (@NAEAPreservice), or Instagram (preservice.naea). We want to see and share how you are spending your summer as a future art educator!

As I reflect on the Preservice Division, it is impossible not to think about where we have been and how far we have come. Over the last three years we have grown from an Interest Group to a Division and we could not have done so without the help of Amanda Barbee. Amanda has worked tirelessly on transforming the Preservice Division with an amazing Preservice Handbook that helps outline how to run a Student Chapter, new Convention sessions and updates, and Google Hangouts with professionals in the art education field, just to name a few. Thank you, Amanda for being such a great and fearless leader and for being the voice of the Preservice Division over the last two years. I am joined in thanking Amanda by our wonderful leadership team, Barry, Shannon, Carlos, Alice, and Tori. You did an incredible job and we have big shoes to fill!

I am also very excited to formally introduce Tori Lynne Jackson, our new Preservice Division Director-Elect. Tori graduated recently from James Madison University with a Bachelor of Fine Arts degree in Studio Art with a Concentration in Ceramics with a Licensure in Art Education in the state of Virginia. We are extremely lucky to have Tori's fresh vision in our leadership team and I am looking forward to working with you over the next two years! Look for her introduction in our May/June Preservice Division Newsletter. ■



(Top) Preservice Leadership Team in NYC! (Bottom) Amanda and Jessica at Convention in NYC!



Jessica Burton Aulisio

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It was an honor to join the Board in March at this year's Convention in New York and I cannot wait to begin working with NAEA as the Secondary Division Director.

Once again, it was another great Convention; however, when I reflect on my past Conventions, I find myself wishing my students could have experienced what I did. How great would it be for them to learn from the amazing speakers we had? Or to see the stunning artwork and share time with the many art teachers who comprise our community as many of us were able to during the

Convention? Especially powerful was David Driskell's speech that reaffirmed our thoughts about art education. As I listened to his presentation, I thought of my students—and students everywhere—and wished that they, too, could experience the presentation and feel the passion of art advocacy within them.

This feeling was validated after participating at the South Carolina National Art Honors Society conference hosted by the Columbia Museum of Art on March 11. Over 300 students from all over our state convened to learn from professors from ten universities and colleges by attending multiple sessions, visiting gallery tours, and sharing college art portfolio reviews. It was a truly incredible NAHS conference with this amazing synergy between the students, teachers, colleges, and museum staff. Everyone attending agreed that the students had the taste of a national conference similar to those that I have had the privilege to attend over the past several years.

This experience should not be limited to only South Carolina's students—all students need to better understand the role of the arts and why they are vital. One way is to build on what South Carolina is doing and what NAEA did with the Creative Industries Conference in Washington, DC, where students across the country convened to hear speakers, learn in sessions and collaborate with one another. Imagine regional conferences—and, perhaps a national conference—specifically designed for our students.

At our Secondary session on NAHS at the National Convention, I met some incredible people from Colorado and Ohio who would like to create a student conference in their state. One of my goals this year is to help them make it happen for their students, as well as to serve as a resource for secondary teachers across the nation to help organize more state-level NAHS conferences across the country.

As art teachers, we are responsible for building a future of leaders. We need those leaders to know why art is important and we need it to impact their lives in a positive way. Our students are our strongest advocates and deserve an opportunity to come together at a state, and national level, to learn the importance of our field. While each of us are champions of arts advocacy in our classrooms, students are in the position of taking our work to a whole new level. We are at a critical time to be advocates for arts education and we need future leaders and additional voices who will be our champions—and voters—in supporting our cause.

NAHS will be critical to making this happen. NAHS provides a place for students to learn, collaborate, and serve as future arts advocates. This, coupled with the great work of our students, can open opportunities for us to share curriculum and instructional strategies with other teachers as well. To accomplish this requires attention to one of the most important steps toward improving our teaching profession—strengthening our commitment to networking, sharing, and leadership, and coming together for the common goal of promoting the subject we love.

I would like to serve as a resource to support state boards to organize a NAHS conference or regional conferences. I am working with a team to plan a three-day Southeastern NAHS conference designed to give students the chance to attend sessions, hear amazing speakers, and collaborate with one another—and I want to hear from you. When would you like it? What do you need to help make it happen? What would you like as an outcome of the conference?

Again, I want to say how excited I am to be a part of the NAEA Board and the chance to be able to serve you, your needs, and your students. ■

Our students are our strongest advocates and deserve an opportunity to come together at a state, and national level, to learn the importance of our field.



Josh Drews and students at the Columbia Museum of Art for the SC NAHS state conference in March.



Joshua Drews

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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!

COLLECTING DATA FOCUSED ON EVIDENCE OF STUDENT LEARNING

"I have too much content to cover to take the time to gather evidence that students are learning."¹ This quote from a teacher has me a little baffled. As teachers, regardless of content, I believe that we are constantly collecting data and acting on the data. I heard once that compared to other professions, teachers make the most number of decisions per minute—just under air traffic controllers. I believe it! When I was in the classroom, I wasn't recording data constantly, but I was constantly absorbing data and adjusting my instruction accordingly. The third child to ask me the same, or similar question, meant I didn't explain it well enough and needed to review the instructions. A child sitting after five minutes of studio time without much on their paper meant they were probably stuck and needed further assistance. Noticing when a few students are almost finished with their work and I'd better come up with an extension activity for them to do or they will be a distraction to others, is critical.

I received my undergraduate degree in the mid-late 1990s—a time when the idea of formative assessments were just starting to take off. In my coursework, formative assessments were not emphasized. Over my 19-year career, one master's degree, a certificate in Supervision and Administration, and umpteen classes, I now train teachers on how to use formative assessments to collect data (both anecdotal and recorded). I am by no means a data guru, but I do know how to use data to guide us where we need to go.

In Prince George's County in Maryland, we use Charlotte Danielson's *Framework for Teaching and Learning* (2013) to set expectations and evaluate our teachers.

In Domain 3d of the Framework, Danielson discusses the importance of *Using Assessment in Instruction*. The *distinguished* level looks like:

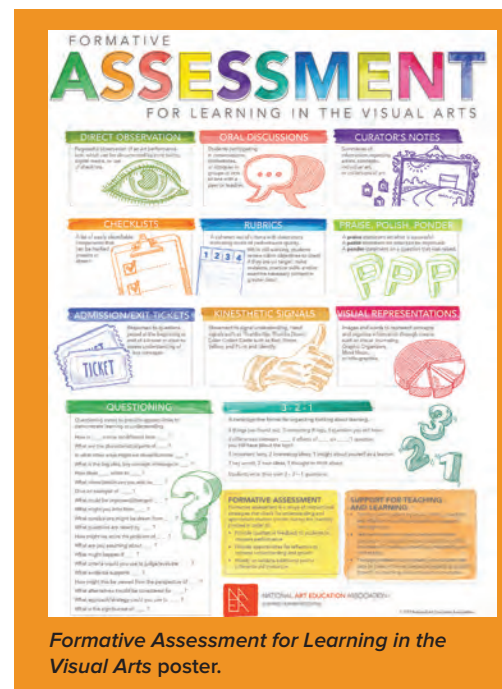
Assessment is fully integrated into instruction, through extensive use of formative assessment. Students appear to be aware of, and there is some evidence that they have contributed to, the assessment criteria. Questions and assessments are used regularly to diagnose evidence of learning by individual students. A variety of forms of feedback, from both teacher and peers, is accurate and specific and advances learning. Students self-assess and monitor their own progress. The teacher successfully differentiates instruction to address individual students' misunderstandings. (page 55)

So what does this look like in the art room? There are many ways to evaluate the student's degree of learning in art studio and to ensure the success of the lesson. Some possible examples:

- Students help establish the evaluation criteria for their artwork.
- The teacher is constantly taking the pulse of the class through whole group check-ins.
- The teacher makes frequent use of multiple strategies to elicit information about individual student understanding.
- Feedback to students is provided from many sources, including other students (critique).
- Students monitor their own understanding, either on their own initiative or as a result of tasks set by the teacher (self-critique).

- The teacher's adjustments to the lesson are designed to assist individual students based on feedback and evidence of student learning.

At the Supervision and Administration preconference in New York City, the *Formative Assessment for Learning in the Visual Arts* poster was revealed and showcased. Visual Art Supervisors from around the country reviewed, practiced, and discussed each of the 11 strategies, listed on this NAEA poster, for how teachers can use formative assessments to move students forward in their classroom and create instruction and feedback catered to student needs. You may want to consider purchasing this



Formative Assessment for Learning in the Visual Arts poster.

Supervision and Administration Division continued on p. 37.



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Interest Group Art Education Technology (AET)

www.artedtech.org

Twitter: @aetnaea

Facebook: www.facebook.com/groups/1662701913963649

AET had another fruitful NAEA Convention in 2017. Below is a report of our activities at NAEA in New York this year.

AET/CTC Preconference

The day before the NAEA Convention began, AET co-sponsored a preconference with Creative Technologies Curriculum at Teachers College, Columbia University. This preconference was to lay the groundwork for artists, technologists, and art educators to come together and discuss, learn, and develop partnerships for emerging digital media education pathways in teaching, studio practice, and research. Nearly 100 people registered for the half-day conference. AET would like to thank Dr. Richard Jochem, Siobhan Cavanagh, and Zhenzhen Qi in their significant efforts for making the preconference a success.

AET Awards and Reception

AET awards are in their fourth year. **Alice Gentili** is the recipient of the AET Outstanding Teaching Award, **Laura and Matt Grundler** are the recipients of the AET Outstanding Community Service Award, and **Mary Lou Stokrocki** is the recipient of the Outstanding Research Award. Congratulations to all of them. The nomination for next year's awards is due December 15, 2017.¹



Award recipients (L to R) Laura Grundler, Alice Gentili, Matt Grundler, and Mary Lou Stokrocki, along with AET officers.

We hosted four panel sessions:

AET Challenges & Opportunities Panel with Jessica Jagtiani, Sohee Koo, Jessica Jagtiani, Caitlyn Vandermass, Robert Quinn, and Mary Stokrocki.

Art Education Technology and Social Theory in Art Education: Critical Digital Making with Panelists Rachel Fendler, Adetty Pérez Miles, Kevin Jenkins, Courtne Wolfgang, Olga Ivashkevich, Steve Ciampaglia, Cassie Smith, Lena Berglin, Kajsa Eriksson, Martin Lalonde, Ehsan Akbari, Juan Carlos Castro, Julianne Hogarth, Michelle Bae-Dimitriadis, and facilitators Christin Liao, Aaron Knochel, and Ryan Patton. (This session was co-hosted with Caucus of Social Theory in Art Education.)

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

AET PechaKucha with Stacie Greenland Ahran Koo, Krisha Moeller, Ashley Naranjo, Robert Quinn, Amy Ruopp, Christopher Sweeney, Susan Whiteland, Guey-Meei Yang, and Ann Wu.

AET Technology and Research Panel with Sean Justice, Ahran Koo, and Marissa McClure.

We especially want to thank these thirty individuals who presented at these sessions.

Collaborative Party

With other interest groups (CSTAE and WC), we co-hosted a collaborative party at the Linda Stein Gallery. The event was intended to let more people know about our interest groups and provide opportunity for members to connect with others.

AET Open Membership Meeting

At the open membership meeting, we discussed how to expand AET and serve the needs of NAEA members. Members also provided ideas for future activities for AET.

AET board members (2016-2018):

- Chair: Ryan Patton
- Chair-Elect: Debra Pylypiw
- Secretary: Lilly Lu
- Vice Chair of Best Practice: Andrew Watson
- Vice Chair of Technology: Krisha Moeller
- Treasurer: Tingting Wang
- Delegate: Sean Justice
- Past Chair: Christine Liao

Here are a few highlights of AET's recent progress:

We continue to be the largest special interest group in NAEA.

We provided many opportunities for members to present at NAEA Conventions with AET-hosted sessions.

Our website continues to develop and expand with the integration of social media and holds a social media challenge encouraging members to use our hashtag #artedtech.

Based on membership feedback, we are making efforts to provide expertise and community support for NAEA members through multiple venues and vantages of thinking.

At the conclusion of the NAEA Convention in New York last March, it was evident to me that the AET organization remains strong with excellent support and leadership from our members. Past Chair Christine Liao's efforts have positioned AET as an important part of the NAEA organization. As a special interest group focusing on the use and creation of technology for artmaking, art teaching, and art education research, AET is making efforts to support NAEA members in the 21st century. ■

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

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Choice is not a dirty word nor is it a cult or a secret society.

Teachers who are Choice-Art Educators believe in the importance of allowing students to direct their own learning, and to behave like real artists, choosing their own ideas to explore. And, some art teachers are teaching with choice but don't realize that they are choice teachers! One of my favorite moments of the NAEA 2017 NYC Convention was at the Choice-Art Educators business meeting when we were explaining the choice continuum and all the different variations of teaching with choice. A woman raised her hand and asked, "If I do this and this and this then I am a choice/TAB teacher?" "Yes!" She seemed shocked, relieved, and amazed. Choice teaching can take so many different forms and can fit into any type of school setting. You are a choice teacher if you believe in and allow students to self-direct their learning, even if you only do it some of the time.

Choice teaching is believing in the importance of students learning to design meaningful work for themselves, not about letting students choose between this project or that one.

For some teachers, choice takes the form of limited topics or media. This can be a very comfortable way for many to approach teaching with choice because it gives them and their students clear guidelines. Limiting media seems to be the most popular approach, particularly in high school, because teachers can introduce a media, give some lessons or *boot camps* about effective ways to use the media and then let the students design their own concept for a final piece. Limiting topics or themes is another approach that makes many who are new to choice teaching more comfortable, for example, "Make a self-portrait in any medium." Again the student is making important choices in designing the work; not only which medium to use, but how

large or small, from which angle, whether to even include an image of themselves or not, etc.

Choice teaching is growing in popularity. Believe it or not we now have nearly 1,000 members! With so many interested in this way of teaching, it was no wonder many of the sessions about choice teaching were overflowing and that many people could not get into the rooms. We look forward to larger rooms in the Washington State Convention Center in Seattle, 2018, to accommodate the growing interest in this way of teaching. After the Convention, many teachers reflected on this frustration. Elizabeth Harkins Honeysett said it very well, "Building and maintaining relationships with other TAB/Choice teachers is essential to our growth as educators and the growth of our industry. When we are limited by things like room size, frustration sets in and those relationships cannot grow. NAEA needs to recognize how important choice is and cultivate an environment where those relationships can flourish."

Despite the frustrations around room size, many also commented on how great it was to meet like-minded educators. Amanda Capalbo said, "Going to the choice-related sessions made me feel like I finally found my people!"

Choice-Art Educators love to share and support one another! In addition to our Facebook page, Joy Schultz has set up a wonderful way for us to share information on Google.¹

Once you access the main folder, there are folders within it to keep things organized and easy to access. Please copy the things that interest you without removing them so that they remain there for others. And, please share your own work! Curriculum maps, assessment forms, and letters to parents are all things that are frequently asked for, and the more examples that we have of ways to teach with choice, the more inclusive we can become.

We also hope to start a website soon. For that, we need your help. To get a domain name, and host a site we need money.

You are a choice teacher if you believe in and allow students to self-direct their learning, even if you only do it some of the time.

When we first became a special Interest Group, we decided not to ask for dues, but at the Convention we realized that we need at least a small operating budget for things like hosting a website, offering food at meetings, buying Choice-Art Educator giveaways like buttons and tags, etc. Please visit and vote on whether or not we should have \$5 dues.² We need more than 600 votes to amend the bylaws, and only 30 people have voted thus far.

It was so exciting to meet so many Choice-Art Educators at the 2017 NAEA NYC Convention, I look forward to meeting more of you at the next one! ■

¹ <https://tinyurl.com/zdoqdju>

² www.surveymonkey.com/r/WG29PBR

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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.

CSAE presented a very special studio encounter with Dr. Peter London at the 2017 NAEA National Convention in NYC.

We are so grateful to Peter for sharing his expertise with the CSAE and other NAEA members, and so grateful to Kathy Duse of NAEA for assistance in planning this event with us.

The many members who joined us for the early morning session with

Peter welcomed and participated wholeheartedly in this studio experience. With very simple drawing materials, provided by the CSAE, and an inspiring facilitator, the participants created amazing works of art, inspired by the ideas and philosophy presented by CSAE in this workshop. We are hoping to present another such event at the NAEA National Convention in Seattle 2018. Peter London will join us, as well as Jane Kuntzman and myself facilitating the studio experience. We are growing as a Caucus within NAEA, and our first effort

to broaden the audience and participation was a huge success. We look forward to more events, and to continued growth within NAEA. We welcome Nancy Brady as our Chair-Elect, and we will introduce our full board in our next newsletter. Check the CSAE website for information on a summer workshop with Peter London.

Thank You to the NAEA Leadership for your support. ■



NAEA 2017 NYC: CSAE Studio Encounter with Peter London.

Patricia Rain Gianneschi

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Nancy Brady

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Website: www.cstae.org

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

JSTAE: www.jstae.org

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

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

WHAT DOES A SOCIALLY ENGAGED CLASSROOM LOOK LIKE?

At some point in graduate school, after full immersion into a study of contemporary art practices, I decided to rewrite my curriculum to reflect the way artists work today. Initially, this meant restructuring projects to engage students with the work and practices of contemporary artists, but soon thinking of this shift in terms of curriculum and projects was not enough. I would have to change the classroom into a dynamic space that empowers students to creatively engage with issues, and that makes the structures of learning visible to (and governable by) students, transforming the classroom into a work of socially engaged art in itself. Along the way, I have encountered a number of educators who have already made this shift, and have served as a model of what a socially engaged classroom can be. For my final column, I would like to highlight the work of some inspiring and influential art educators who foreground process and transform the classroom into a work of art in itself.

Stacey Abramson, an art educator in Winnipeg, Manitoba, extended a lesson on mark making to include commentary on the kind of *mark* or impact that new freshmen might make upon their school. Using the work of contemporary artist Julie Mehretu as a model led to a discussion of overlapping experiences, and eventually to the history of the school. Abramson asked the school's principal, who grew up in the same town, to share his experience—which he did by taking students on a tour of the secret corners of the campus and the former dirt bike trails he traveled as a kid. Students eventually envisioned their own stories in these spaces and produced artwork in response, but this private tour created a new kind of dialog between students and their principal, one based not in the rigid strictures of school but in empathy, personal narratives, and layered histories.

In Spanish Fork, UT, artist and educator **Jethro Gillespie** has reimagined his high school visual art curriculum into a space of autonomy and student engagement through contemporary practices such as Oliver Herring's Areas For Action and a Portable Art Gallery (described in the July 2014 issue of *Art Education*). In one example of student exchange called Make/Do, Gillespie's students found something they were interested in and learned how to do or make it from scratch, and then taught their classmates how to do it. In this exchange, failure was encouraged as part of the learning process, and students were assessed on process journal entries.

Todd Elkin, a high school art educator in Fremont, CA, extends the idea of exchange down to the foundations of the classroom experience. In an ongoing project called Assessment as Dialog, Elkin seeks to turn the traditionally hierarchical, one-way assessment process into a more collaborative, two-way conversation. Thirty of Elkin's students engaged in an assessment of a teacher they all shared, unpacking verbal and nonverbal forms of communication utilized by the teacher, who responded through self-reflection and dialog. The project culminated in a multi-media installation at a gallery, documenting the process of the exchange. This project blurs the lines between learner and educator, artist and student, and class project and socially-engaged artwork.

How can we move beyond the notion of projects to create a space where the roles we play as teachers and learners become a situation for creative engagement? Certainly, the increased emphasis on process over product in contemporary art education is helpful. When we have found the right balance process and product, the difference between the concepts is ambiguous. These artist-educators have created a classroom dynamic where this

How can we move beyond the notion of projects to create a space where the roles we play as teachers and learners become a situation for creative engagement?

ambiguity is productive.

OPPORTUNITIES WITH CSTAE

We invite you to join our membership as you engage with social theory in your art and art education practice. We encourage art educators to share your lessons and unit plans with other critical educators, thus contributing to our Online Curriculum Portfolio. You can participate in discussion, feedback, and mentorship on marrying theory and practice. Guidelines to submit can be found at <https://naea.digication.com/cstae/Welcome> or by contacting Jennifer Combe at jennifer.combe@mso.umn.edu.

Look out for the upcoming call for submissions for Vol. 38 of our journal (*JSTAE*) at http://scholarscompass.vcu.edu/jstae/cfp_archive.html.

NAEA CONVENTION IN NEW YORK

CSTAE presented 18 sessions at this past Convention, which offered resources and strategies, reflections and critical questions surrounding equity, and socially responsible action in and through arts education. ■

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- Elkin, T. (2015). Chapter 2: Exchange as art. Retrieved from www.accdionbookproject.com/the-artist-book/notes-strategies-addenda/chapter-2-exchange-as-art

Jack Watson

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Manisha Sharma

CSTAE Coordinator. Assistant Professor, Art & Visual Culture Education School of Art, University of Arizona. Tel: 520-621-7034. E-mail: msharma1@email.arizona.edu



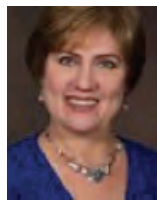
Interest Group

Design Interest Group (DIG)

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



NAEA 2017 OUTSTANDING DESIGN EDUCATOR



Jan Norman is the outgoing Chair of NAEA's Design Issues Group (2014-2017) and Founding Director of the NAEA Design Thinking Summer Studios (2015, 2016, 2017). Prior to her

current responsibilities at NAEA, she was the National Director of Education, Research, and Professional Development at Young Audiences Arts for Learning (YA), the nation's leading source of arts in education programs and services reaching more than 5 million children each year. Prior to joining YA, she was the founding Director of the Design for Thinking Teaching Institute, University of the Arts; Professor and Chair of Art & Museum Education and Director of Graduate Programs at UARTS, Founding Chair of the Philadelphia Arts in Education Partnership (PAEP); Eastern Region Vice President for NAEA; and President of Pennsylvania Art Education Association. Recognizing Jan's exceptional leadership and advocacy abilities, many other arts organizations, foundations, and initiatives at the state and national level have enlisted her exceptional expertise and efforts. Jan's accomplishments over more than 45 years in the field are numerous and under her guidance and direction the number of children who have received arts + design education programming has grown substantially each year.

"It is the greatest honor one can receive to be acknowledged by your colleagues, who inspire my own vision and goals and whom I deeply admire and respect. I appreciate this award more than words can express."

—Jan Norman

Past Dig Award Recipients:

Robin Vande Zande, 2014, Martin Rayala, 2015, Paul Sproll, 2016.

WELCOME TO THE DESIGN INTEREST GROUP

The primary objective of the Design Interest Group (DIG) is to fulfill the compelling mission of preparing art educators, teaching artists, and other leaders in design education. Our collective goal is to guide learners of all ages in the human-centered, transformative power of Design Thinking (NDTI, 1998), an inventive process, through which problems are identified, solutions proposed and produced, and the results evaluated.

Visit our new DIG Website:
www.naea-dig.org

MEET OUR NEW LEADERSHIP

Rande Blank is Chair of NAEA's Design Interest Group and Director of the Higher Education Division for the Pennsylvania Art Education Association (PAEA). She is Director of The University of the Arts, MAT in Visual Arts Education Program.

Doris Wells-Papanek. Doris is NAEA's Design Interest Group Webmaster and Chair-Elect. In addition to her NAEA responsibilities, she is the Founder and Director of the Design Learning Network where she collaborates with K-12 and college educators, creative practitioners, and learners to design and research creative problem-solving learning experiences.

Opportunities to get involved: DIG Membership Chair (new position)

The Membership Chair facilitates the annual membership renewal and membership recruitment, communicates with new and renewing members, and maintains accurate member records. Contact: Rblank@uarts.edu for more information.

WHAT'S HAPPENING NATIONALLY

NAEA 2017 Summer Studio Design Thinking for Social Equity, Dallas, Texas, July 18-22.

This Summer Studio will explore the visionary role of Human Centered Design



Cindy Todd and Martin Rayala, Lead Facilitators from their XQ Super Schools.

to guide learners in the creative problem solving process of Design Thinking. Sponsored by: NAEA, University of Texas at Dallas, School of Arts, Technology, and Emerging Communications (ATEC); Crayola; Cooper Hewitt, Smithsonian Design Museum; Gensler, with contributing partners O'Donnell Foundation, funder of AP Arts and Music Incentive Program at Math and Science Initiative (NMSI), LIVE Lab, Visualization Department Texas A&M University; Triseum educational learning games; The University of the Arts; Association of Independent Colleges of Art & Design (AICD); and The Warehouse, a private contemporary art museum. **Join our NAEA national vision to build "Community of Learners & Leaders in Design Thinking."** For registration, scholarships, and details visit: www.arteducators.org/events/summer-studio-design-thinking-for-social-equity

Info Contact: jannorman728@gmail.com

WHAT'S HAPPENING INTERNATIONALLY

Learn x Design 2017—The Fourth International Conference for Design Education Researchers organized and hosted by Ravensbourne, London, **June 27-30, 2017.**

This conference brings together researchers and practitioners from a wide variety of higher education design settings with the intention of connecting emergent models and ideas around the digital, with the scholarship of teaching and learning. <http://lxd2017.london>

Conference supported by and in collaboration with Cumulus, DESIGN-ED, Design Research Society. ■

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Jan Norman

Past DIG Chair. Director of Summer Studio Design Thinking. Cell: 610-608-9200. E-mail: jannorman728@gmail.com

At the NAEA Convention in New York, I was excited to participate in robust discussions about varying dimensions of collaboration.

Comprised of elementary art teachers, early childhood generalists, artists, art specialists, museum and community educators, and university faculty and researchers, the ECAE Issues Group reaches across a broad spectrum of professionals. Those of us who work with/in early childhood education understand that our work requires continuous collaboration with others. We work to support young children's art experience through our conversations and our everyday actions among others. Collaboration is the key to these negotiations.

Our ability to enrich our discussions happens when we are able to sustain our opportunities to do so.

I'd like to take a moment here to reflect on my experiences at the NAEA Convention in New York. While staying at the Sheraton, I met some great folks in the elevator and while standing on the streets of New York City. Some of the best information I received at Convention happened in the informal conversations I had with colleagues, classroom teachers, and old friends. At the same time, I could not help but sense a divide in the expectations and hopes that attendees and presenters had at the Convention. While many attend the Convention to find new and innovative ideas to take back into their classrooms in the form of lesson plans and ideas, others look to deepen their understanding of research. In recent years, this divide has seemed to grow concurrently with a political and educational climate that has, at best, been tolerant and, at worse, hostile to art and art education.

ECAE members who attended the business meeting had a robust discussion of the Convention, the selected sessions, and the possible changing needs of the ECAE community. One suggestion that arose from our conversation was the importance of collaborations between researchers and practitioners. Far too often, it seems, that the work of research is distanced from the work of practice—and the work of practice is distanced from the work of research. This *theory/practice* divide is a long-standing tension between faculty in higher education and the professionals who work in formal educational settings.

As a researcher, I want the work that I do to matter to those who work every day with young children. However, I certainly recognize how being away from those everyday contexts tends to immunize me from some of the very difficult situations faced by those *on the front line*. At the same time, I want those who have the privilege of spending their daily lives with children to understand that university research offers amazing opportunity to explore the possible. Together, researchers and practitioners have much to offer each other—each keeping the other balanced between the realities and possibilities of great teaching and learning. This is not to paint a bleak portrait of classroom realities in which the only hope for teachers comes from the possibilities of the expert. Practitioners are much more than technicians. They too are innovators who use their daily contact with children to help forward a passion for and learning with the arts.

Over the past two years, I have worked closely with a group of preschool teachers who work in a small Reggio-inspired preschool in my local community. This kind of sustained involvement with an early learning community is vital to my research practice in similar ways that research is vital to their teaching practice. Together, we are able to ask different dimensions of similar questions leading to more meaningful discussions of working and being together with young

children, discovering the richness of their learning, and celebrating successes of our work. I have recently suggested to the director that we begin sharing the story of our experience, together, at local conferences. For me, this seems like a great way to share how researchers and teachers can collaborate together in hopes of making a sustainable, and positive, difference to our work as educators.

I encourage each of you to think about collaboration beyond NAEA Convention week. Consider who is in your community that could be possible collaborators—can your school and your museums connect? What about your local university and your classroom? What about creating some learning communities of your own? I also encourage us to think about how we collaborate with one another. Our ability to enrich our discussions happens when we are able to sustain our opportunities to do so. I encourage you to reach out and open up discussions with your colleagues, share stories, and ideas. And begin thinking about ways that you might be able to team up for ECAE sessions in Seattle—at NAEA 2018. ■

Kristine Sunday

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Alison Coombs

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Greetings from the Independent School Art Education (ISAE) Special Interest Group of NAEA!

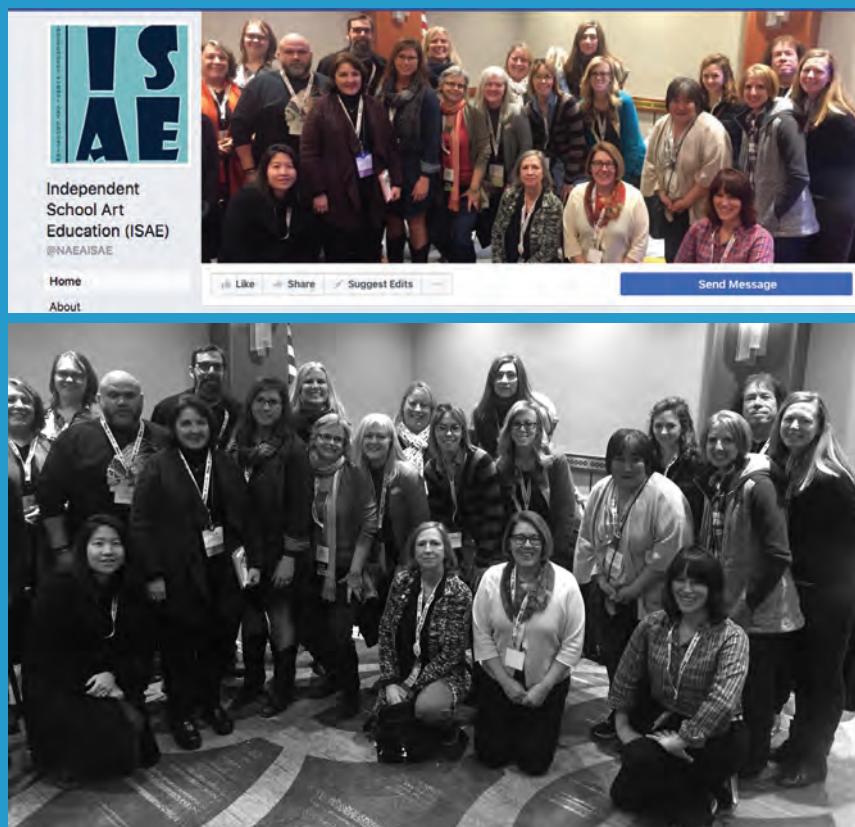
Thank you to everyone that joined the Conversation with Colleagues during the 2017 NAEA Convention. We hosted a lively discussion about hot topics happening now in independent schools to include the following:

- Advocacy for the arts;
- Product vs. process in the visual arts (and how to educate parents and administrators on the advantages of a process focused curriculum);
- Competition with athletics for funding and general attention within the school setting;
- School curriculum focus on STEM and the potential for adverse effects in the visual arts;
- Reduced funding for visual arts programs;
- How to increase parent involvement;
- How to promote professional development for art teachers within one's school and community;
- How the arts can utilize the movement toward design thinking for advocacy within the total school program.

ISAE also hosted a business meeting to discuss goals and the development of the Board. The 2017-2019 Board of Directors includes Rebecca A. Stone-Danahy, President; Priscilla Woods, Vice President; Trinity Osborn, Secretary; and Billy Claire, Webmaster and Social Media. The newly formed Board is currently working at the suggestion of the membership to develop a greater Web presence. Check out our Facebook page at Independent School Art Education (ISAE).

We are also working toward hosting a digital art show for students as part of a larger goal to assist with advocacy for the arts in independent schools.

At this time, we would love to hear from you! What are the hot topics in your school? What are you concerned about as an art educator in the independent school setting? What do you need help with in your school? Feel free to post to the ISAE Facebook page or message me at stone.danahy@gmail.com. One of the goals of the ISAE is to promote art education through professional development, service, advancement of knowledge, and leadership in the independent school setting. Your Board recognizes that continued communication and relationships built between independent school educators and the NAEA will foster this growth. We look forward to serving you throughout the 2017-2019 Board term. ■



(Top) Independent School Art Education (ISAE) Facebook page. (Bottom) ISAE Conversation with Colleagues, 2017 NAEA Convention, New York.



Guest Columnist: Sister Sanders and colleagues in faith.

After years of writing the *LGBT News*, I return as a guest reporter, queerly hijacking the column to serve as a Big Gay Church (BGC) bulletin.

Our BGC8 *Ch-ch-changes* service in New York encouraged fierce commitment to social justice and active engagement in voicing concern for service to all publics in education. The service also advocated mindfulness when attending to the fluid intersectionalities of race, class, gender, and sexuality that manifest through art education studies. Mindi, Courtne, Jim, Kim, and guest educator Manisha Sharma delivered messages of hope and faith to a tolerant and valiant community of conscientious and fabulous art educators from across the United States. A few pictures from the BGC 8 service showcase the fun and fellowship shared in NYC, and this column aims to assert ways we can all engage in working toward change.

2017 BGC 8 opened with a welcoming song service orchestrated by Brother Love (aka Courtne Wolfgang), whose playlist sampled Nina Simone and Mavis Staples' hymns of protest, love, and perseverance. The congregation was called to unite all behind a heavenly charge—working for social justice, love, and compassion. These themes repeated across a service of queerly camp and rigorously serious scholarship, examining ways art educators can explore curricular *ch-ch-changes* and play with pedagogically innovations that lovingly interrogate how race, class, gender, religion, and sexuality can be studied in all art classrooms.

Last year, the Jewish lesbian Cantor Patti Duke Ellington [Pritikin] shared her favorite prayers and stories of Jewish lesbian performers in the early 20th century who bravely challenged injustices. In 2017, the BGC service stretched to the East with sister Manisha Sharma, guiding devotees in considering Hindu spiritual concepts and the richly complex and inclusive gendered notions

embodied in sacred spirits, calling for all to accept facets of identities rarely revered in the west.

Sister Sanders recapped visual artist Nick Cave's prodigious artistic output, exploring the autobiographical, political, and social commentaries Cave has performed and installed across the planet (currently profiled in the 2017 season of *Art21*). As an artist, Cave's extended metaphors and material manipulations embody time-honored craft skills and confront contemporary social struggles, and are fashioned into works of heroic proportion that amply multiply silenced communities so their voices can be heard. Art educators are encouraged to traverse such *odysseys of matters* that create meaning through art historical re-examinations and material cultural explorations in the classroom.

Repeatedly in the 2017 BGC service, our sages called for devotees to unite in support of critical social justice work, loving attendance to those with lesser privileges, and imagination of new ways to celebrate, contemplate, and re-enliven acts of compassion, leadership, and heroic visionary practices. Miss Jeanette (Kim Cosier) engaged ushers in distributing her offering of prayer cards, this year honoring and wrestling with *Fierce Badass Butches*. Embodying the approachable teacher skilled at speaking truth to power, her performative gestures leverage humor when calling out brave new frontiers blazed by our forequeers.

The Right Reverend Mindi Rhoades closed the session with a talk on Radical Love, and the purpose and obligation all of us have to embrace change and inclusion, especially when it comes to the students and the communities we serve. What is the responsibility of Art Education in the generation of loving and meaningful learning spaces? What else can we do?

These questions, and more, will continue to drive the work that we do as a field and especially the work done by the NAEA LGBTQ+ art educators.

The NAEA LGBTQ+ Interest Group would like to invite all members of NAEA to join us via our Facebook group (NAEA LGBTQ+) and on Instagram (@naealgbtq) and to become members of our Interest Group. Allies welcome! In the coming months, we'll be debuting a collection of resources and lesson plans around LGBTQ+ issues and tactics for combatting homophobia in schools. Don't miss it. Join today! ■



Pauli Murray (1910-1985). An orphaned, African American butch lesbian, Murray was a fearless, lifelong social justice, civil rights, and women's rights activist. She fought all odds and became an author, poet, lawyer, co-founder of Congress on Racial Equality (CORE) and the National Organization of Women (NOW), and professor. In her 60s, she was the first ordained Black female Episcopal priest, and she was made a saint upon her passing. She was unstoppable!



2017 BGC 8 (L to R). Brother Love, aka Courtne Wolfgang; Rev. (Mindi) Rhoades; Miss Jeanette, aka Kim Cosier; and Sister (Jim) Sanders. Not pictured, Manisha Sharma, and Melanie Davenport.

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Interest Group Lifelong Learning (LLL)

Guest Columnist: Jen Balge, John Michael Kohler Arts Center. E-mail: jbalge@jmkac.org

MAKING MOMENTS: SPARK! PROGRAMS

In the United States, more than 5 million people are living with Alzheimer's disease. With the baby boomer population aging, this number is expected to keep rising—estimated to reach 16 million by year 2050. Seeing the growing need in our communities and inspired by the work of Dr. John Zeisel, museums have been offering cultural programming for adults with Alzheimer's disease since 2003. In the Midwest (and growing to a national level), this effort has materialized as the SPARK! program. Using the Meet Me at MoMA model from the Museum of Modern Art in New York as a starting point, SPARK! is structured for this specific audience to foster a supportive community and use the arts as a point of expression and interest.

At the John Michael Kohler Arts Center in Sheboygan, Wisconsin, the SPARK! program was launched fall of 2010 to provide creative engagement for individuals with early- to mid-stage memory loss to share with a friend, family member, or care partner. SPARK! programs benefit care partners just as much as participants with memory loss, as they meet other caregivers, learn of resources and connections in the community, and enjoy an activity with their loved one.

Alzheimer's and dementia are different from normal aging. Proteins called plaques and tangles grow in the brain, mainly in the memory and learning regions, eventually spreading to other areas. This process is inevitable once it has begun—but steps can be taken to ease and slow the progression. Engagement, creative and otherwise, like movement and conversation, has been shown to slow the progression of the disease. One of the most powerful things I have learned through the SPARK! program is how creativity shifts during Alzheimer's and dementia. For adults with regular aging, we have a lot of context that lies within our memories, which can create barriers to creativity. For example, the sky is blue, the grass is green, and how things look and how we interpret and depict them is often quite set in our minds. With

Alzheimer's, a lot of those connections are no longer present and the things these adults are able to create and interpret are unlike anything else.

Some of the most creative works come from participants in my SPARK! groups. This is enabled by artmaking workshops that go beyond simple step-by-step instructions where end results are expected to be very similar. The technical process of creating is relaxing and beneficial—the physical act of drawing or making something out of clay can be very therapeutic. However, the real breakthrough, and the reason the arts have been connected with slowing the progression of the disease, is through the act of creative expression. One successful program involved one of JMKAC's Arts/Industry Artists-in-residence, Esther Knoble, who uses her experiences to inspire her embroidery. She presented on her work and we had prepared for our group to create embroidery on paper. One woman made a self-portrait where colorful lines and flowers grew out of her head. The image was so beautiful and energetic, and she seemed freed by the creative process. Her husband later commented to me that she would point to things she made during SPARK! programs and proudly say, "I made that."

We are also fortunate to have preschool programs within the John Michael Kohler Arts Center, making intergenerational programming easy to plan. These moments between these two generations—both undergoing immense changes in their lives—can be profound and are almost always filled with joy.

From my position as a SPARK! facilitator and active member in the Dementia Care Community in my state, I have seen a swell of support for these creative programs: Anne Basting's TimeSlips, Gary Glazner's Alzheimer's Poetry Project, and memory cafes. These incredibly meaningful programs go beyond art therapy. They use the arts to connect communities, minimize stigma, and create safe spaces for a long overlooked and isolated group. ■



The SPARK! program at the John Michael Kohler Arts Center is a founding member of the SPARK alliance, a group of organizations across Wisconsin, Minnesota, and Colorado that design programming for people with memory loss.

Jenny Urbanek

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

Liz Rex

Columnist. University of Wisconsin-Milwaukee. E-mail: rex@uwm.edu

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

<http://nasdae.ning.com>



NAEA 2017 THE CHALLENGE OF CHANGE...

You wanna talk challenge of change? I camped in upstate New York in 1967, traveled through the state in 1982 and 2008, hosted a music major from New York for several years as he studied at the University of Nebraska. But, never had I visited New York City. I wasn't sure it was really going to happen... sitting for 70 minutes on the tarmac in Nebraska during a blizzard as they tried to de-ice the plane and then arriving to weather in the 70s was challenge and change in the same three hours.

Many things had to be ready for change—my traveling clothes, my footwear, my total lack of NYC geographic orientation. I was ready, though! Multi-purpose wardrobe, sturdy walking boots, my love of maps (and love-of-my life husband), also a New York newbie, helped me prepare for the challenges ahead. Thanks, Jim!

I was determined to use the subway system to save money and time, to utilize the NAEA museum discounts, and to make myself at home.

I had my lists, eating spots suggested by one son, proper native New Yorker responses suggested by another son, and my usual sense of adventure and excitement in all things new.

Like the 1961 science fiction novel, I was truly a *Stranger in a Strange Land*. I managed the airport to the train, to the station, to the taxi, to the hotel without getting lost. I saved loads of money with food trucks on seemingly every corner and as many mom-and-pop eateries as I could find. I learned the difference between express subway and local subway lines.

I learned that my ancient immersion water heater would have saved me a boatload of bucks for coffee and tea.

I practiced the *I'm walkin' here* line more than once, with proper inflection, but without the Ratso imitation of slamming my hand on the hood of a car. Thanks, Billy!

I learned that *viewing* a political demonstration and *being* in a political demonstration are very different.

I learned that NAEA Delegates Assembly is a very full day of important work, organized efficiently by NAEA folks, and made collegial by folks from all over.

I tasted the amazing food at Sylvia's—Queen of Soul Food in East Harlem. Thanks, Robby!

I was treated to amazing art at every turn—NAEA workshops, subway murals, street musicians, Harlem Gospel Choir, striking architecture. And, I made new friends from different states and different countries along the way.

I renewed arts connections in conversations with NASDAE, SEADAE, Davis Art, and Nebraska Art Teacher colleagues. Everywhere I went, I felt welcomed and I enjoyed freedom.

I was struck by postings next to several pieces of art at the Museum of Modern Art: "This work is by an artist from a nation whose citizens are being denied entry into the United States, according to a presidential executive order issued on Jan. 27, 2017. This is one of several such artworks from the Museum's collection installed throughout the fifth-floor galleries to affirm the ideals of welcome and freedom as vital to this Museum as they are to the United States." Ahhhh... welcome and freedom.

Welcome and freedom. I had goosebumps and tears at Ellis Island and Liberty Island. I cherished the knowledge that my whole life, even in challenging situations, welcome and freedom were a vital part of my experience.

Like the 1961 science fiction novel, I was truly a *Stranger in a Strange Land*. I managed the airport to the train, to the station, to the taxi, to the hotel without getting lost.

Thank you for making your art room a place that says *welcome* to every student, every day. That is not the reality in every place for every student.

Be present. Take part. Make a stand. Make a difference. Democracy is not a spectator sport, neither is being an art educator.

Art education is a vital part of a well-rounded education. Even here, in the land of welcome and freedom, that is not reality in every place for every student.

So many challenges of change. We can't change everything. But, we *can* make a difference by what we choose to teach, by how we choose to teach, and by the impact that we have on others every day.

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

Debra Wehrmann DeFrain

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

Limeul Eubanks

NASDAE Past Chair. Visual and Performing Arts Director, Mississippi Department of Education. E-mail: LEubanks@mdek12.org

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

Vicki Breen

NASDAE Advisor. Arts Education Administrator, New Mexico Public Education Department. E-mail: Vicki.Breen@state.nm.us

Interest Group Retired Art Educators Affiliate (RAEA)

Do you want to know more about RAEA?

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

RAEA HIGHLIGHTS THE BEST!

NAEA National Convention in New York, City—RAEA presented several important awards. RAEA recognized Robert W. Curtis as the 2017 National Emeritus Art Educator of the Year. The Brigham Young University NAEA Student Chapter was selected as the 2017 Outstanding Student Chapter. RAEA also presented a special award to Michael Ramsey as the 2017 Retired Art Educator Distinguished Service Award.

THE DISTINGUISHED SERVICE AWARD WAS A WELL-KEPT SECRET

Michael Ramsey has been doing a fantastic job of organizing and handling the RAEA Silent Auction for several years now. Michael was kept in the dark until his award was presented. The RAEA Silent Auction is the source of funds that make our annual awards possible. We thank Michael, and everyone who donated original creations to our auction.

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

Brigham Young University (BYU) NAEA Student Chapter, Provo, UT, was the 2017 recipient of the RAEA Outstanding Student Chapter Award. Lindsey Jensen, Lauren Wall, and James Schofield gave presentations at the Blending Our Voices Session and at the RAEA Awards Ceremony. The BYU students and Chapter Advisor Tara Carpenter were guests of RAEA for dinner at REMI.

RAEA MEMBERS ARE BUSY

Retired Art Educators serve our communities in many different ways. Please take the time to tell us what you are up to. Send your story by e-mail to Dean Johns and Robert Curtis, letting us all know. E-BULLETIN Co-Editors Robert Curtis, rwcurtis37@gmail.com or Dean Johns, deangjohns@gmail.com

Retired Art Educators are an important part of NAEA. We hope you will continue to attend NAEA Conventions. In 2018,

Seattle will host NAEA (March 22-24). Followed by Boston 2019, Minneapolis 2020, Chicago 2021, and then back to New York City in 2022. Retired teachers should consider doing a presentation or a hands-on workshop at NAEA Conventions. Retired art teachers have quite a lot to share.

RAEA AUCTION

Award recipients receive honorariums funded with proceeds earned from the RAEA Silent Auction, which is held each year at the NAEA National Convention's Artisan Gallery. Please continue to donate your original creations to our auction. ■



(Top) RAEA Awards Ceremony (L to R): Linda Willis Fisher (RAEA Past President), Lindsey Jensen, Lauren Wall, James Schofield (BYU students), and Tara Carpenter (BYU Chapter Advisor).



(Bottom) RAEA Board (L to R): Dean Johns (Past President), Linda Willis Fisher (Past President), Woody Duncan (President), Rick Lasher (President-Elect), and Kathryn Hillyer (Treasurer).

RAEA BOARD

President: Woody Duncan, New Mexico

President-Elect: Rick Lasher, New York

Past President: Linda Willis Fisher, Illinois

E-Bulletin Co-Editor: Dean G. Johns, North Carolina

E-Bulletin Co-Editor: Robert W. Curtis, Michigan

Secretary: Becky Blaine, Illinois

Treasurer: Kathryn Hillyer, Illinois

Membership Chair: Patsy Parker, Virginia

Awards Chair: Emily "Boo" Ruch, Tennessee

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

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Wow, our New York NAEA Convention caused my mind to burn with excitement and a desire to use the understandings gained through our wonderful SNAE presenters.

Thank you to all presenters for my renewal and for your learning filled presentations. Also at Convention, SNAE honored two very deserving individuals with the annual NAEA/CEC/VSA sponsored awards, Lynn Horoschak of Philadelphia, Pennsylvania with Beverly Levitt Gerber Special Needs Lifetime Achievement Award and Patricia Lane-Foster of Baltimore, Maryland with the Peter J. Geisser Special Needs Art Educator of the Year Award. I hope you submitted a proposal for Seattle, but if not, you might begin planning to share your expertise and submit for our 2019 Convention in Boston. It is not, however, too late to submit your nominee for next year's NAEA awards. Who do you know that has given their time and energy to teach, serve, research, lead, and promote understanding of teaching all students, including those with disabilities in art classes? Details for submitting your nominations are available on the NAEA website under Opportunities. The deadline for submissions is October 1.

We as educators must be prepared to establish challenging objectives for all students, those in inclusive classrooms, and those with severe enough disabilities that they are taught separately.

As I edited my ideas for this *News* issue, I learned that the United States Supreme Court issued a decision on the case, *Endrew F. v. Douglas County School District*. This case will have far reaching consequences for all educators. The justices unanimously ruled that children with disabilities are entitled to an education program that

is "appropriately ambitious" and that "every child should have the chance to meet 'challenging objectives.'" We as educators must be prepared to establish challenging objectives for all students, those in inclusive classrooms, and those with severe enough disabilities that they are taught separately. We need to create the curriculum that increases rigor and find the instructional means to enable each child to progress in their learning and skill development. We art teachers are, however, uniquely suited to this challenge. We are creative, inventive, and innovative in both our curriculum and our instructional methods. Speakers reinforced this in so many ways at our New York Convention.

Our past President Juliann Dorff, along with Linda Hoeptner Poling, presented an overview of a great new resource containing very strong lesson/unit plans for students of all abilities. The plans address themes of world and cultural identity and are, along with other visual art lesson plans, available free of charge.¹ Other SNAE presenters taught about their experiences, their ideas, joys, and solutions to classroom constraints. They discussed their creative ways, adaptations, and accommodations to provide effective learning for all students in their classrooms. During SNAE presentations, we were admonished to speak out and advocate for our needs and for the needs of all students.

Speakers asked us to value choice making for all students and to empower them through really valuable and meaningful curriculum. To resolve concerns, one speaker suggested that we observe in non-art classrooms and dialog with educators and therapists. Another asked us to always consider our students' need for lifelong participation in art. We were reminded to think about how curriculum and instruction can either enhance or suppress creativity and learning, how the word *special* can be used both inclusively and exclusively, and how the para-educators accompanying our students with disabilities can either help or hinder learning depending on how

well our expectations are communicated and understood. Consider these collegial thoughts as you work through this wonderful summer break to plan, create, problem solve, share, and innovate for your classroom.

In closing, I would like to ask you to consider that the *special* of our title, refers to us, the teachers. All of us, students of all abilities and teachers alike, have the same basic needs including the need to create and express. In schools, all students need to feel safe and cared about. They need to know that we, their special teachers, will help them learn and accomplish and that we will value all students' mark making. ■

¹ www.kennedy-center.org/vsachildrensart



(Top) Lynn Horoschack, center, receives her award from Juliann Dorff.

(Bottom) Patricia Lane-Foster, center, receives her award from Juliann Dorff.

Doris Guay

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Julian Dorff

Past President and Columnist. E-mail: jdorff@kent.edu



Interest Group Seminar for Research in Art Education (SRAE)

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

SRAE had a strong presence at the NAEA Convention in New York City.

What follows is a brief overview of this presence and the sessions and topics that once again helped to bring greater visibility to the complexities of doing research in and for art education.

This year, SRAE sponsored 16 sessions, including its standing sessions: an open Business Meeting; the Elliot Eisner Doctoral Research in Art Education Award Lecture (co-sponsored with Visual Arts Research); the President's Salon session; Then and Now, a President-Elect panel session; and the Marilyn Zurmuehlen Working Papers in Art Education, a graduate research session that features the cutting edge work of top doctoral students in art education.

SRAE sponsored numerous sessions that focused on specific research methodologies, methods, and theories pertaining to inquiry in art education.

In an effort to better foster and sustain connections to the mission of the NAEA Research Commission, SRAE sponsored numerous sessions that focused on specific research methodologies, methods, and theories pertaining to inquiry in art education: the use of video ethnography to conceptualize multi-lingual dialogue (Eunjong Choi, Min Gu, and Naheed Natasha Mansure), the influence of Deleuze/Guattari's Poetics in research (Elizabeth Dubin); interviewing methods for disinterested participants (Timothy Garth); artistic research in academic philosophy (Kristopher Holland, Hallie Jones); how research intersects with day-to-day teaching (Sean Justice, Katie McKenna, Linda Ruen, Valeria Sloane); the status of ABR in Finland (Mira Kallio-Tavin; Anniina Suominen); photography as a

critical ABR practice (Blake Smith and Joanne Ursino); American Indian artist critical stances (Kevin Slivka); and new materialist encounters with collections and collage (Christina Hanawalt and Sue Uhlig); the President-Elect session, Then and Now, on triography, mentorship, and research (James H. Rolling Jr., Laura Reeder, and David Rufo); the President's Salon, a session that explored Thinking with Theory (Christopher Schulte, Brooke Hofsess, Sara Schott Schildes, Gloria Wilson, Rachel Fendler, Jake Thiel, Christine Marmé Thompson, Laura Trafi-Prats, Elizabeth Dubin, and Kimberly Powell); and the SRAE Business meeting, in which participants further discussed a variety of ideas and issues relevant to doing research in art education.

Hosted by Christopher Schulte and Christine Marmé Thompson, the graduate research session, the Marilyn Zurmuehlen Working Papers in Art Education, offered a venue for the presentation of cutting-edge doctoral research in art education. This year, seven doctoral students presented their work: Libba Wilcox (Indiana University); Kelly Gross (Northern Illinois University); Asavari That (Penn State University); Laia Sole-Coromina (Teachers College—Columbia University); Shana Cinquemani (University of Arizona); Alison Shields (University of British Columbia); and Hong-An (Ann) Wu (University of Illinois at Urbana Champaign).

SRAE was pleased to announce and present the 2017 Elliot Eisner Doctoral Research Award in Art Education, sponsored by both SRAE and Visual Arts Research. The award is intended to recognize the value of doctoral research in art education and fosters continued support for the scholarly contributions that are made by doctoral students in the field. This year, SRAE had several high-quality dissertations and recognized two runners-up in addition to the dissertation award winner. The first runner up was Jessica Célèste Kee for her dissertation

Unpacking Post-Katrina Student Identities through Arts-Based Inquiry. The second runner up was Heather Kaplan for her dissertation *Young Children's Playful Artmaking: An Ontological Direction for Art Education*. The award winner, nominated by Juan Carlos Castro, was Scott McMaster for his dissertation *Crowdsourcing Global Culture: Visual Representation in the Age of Information*. McMaster earned his doctorate at Concordia University, and is currently the Visual Literacy Coordinator at the International Visual Literacy Association.

After serving SRAE as Chairperson-Elect and then Chairperson, Christopher Schulte has shifted to the role of Past-Chairperson. SRAE is especially grateful to Christopher for his service to SRAE and for the exceptional leadership that he provided during his time in office. Samantha Nolte-Yupari, who previously served as Chairperson-Elect, is our new Chairperson. Christina Hanawalt, who is a Visiting Assistant Professor in Art Education at the University of Georgia, was elected to the office of Chairperson-Elect. SRAE would also like to recognize the continued leadership and support of Kimberly Powell and B. Stephen Carpenter, II.

Thank you to all of the presenters and to those who attended the SRAE-sponsored sessions and award ceremonies. SRAE is looking forward to another productive Convention in Seattle, in which we will continue our dialogue about research in and for the field of art education. ■

Samantha T. Nolte-Yupari

SRAE Chair. Nazareth College Arts Center Rochester, NY 14618. E-mail: Snolte5@naz.edu

Christopher M. Schulte

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

Interest Group United States Society for Education Through Art (USSEA)

www.USSEA.net

Dear USSEA members, I would like to thank you for joining us to celebrate another successful year of arts education with well-deserved awards and many great publications and Convention presentations that surely contributed to the advancement of our unique field.

My goal, as the new president of USSEA, is to make sure that our organization keeps leading young minds in an immensely diverse world that needs compassion and understanding for one another more than ever. I believe we can achieve this goal through the distinguished publications in our *Journal of Cultural Research in Art Education* and our annual conferences where great debates and discussions take place to exchange ideas. Our upcoming USSEA conference, Building a Civil Society Through Arts, in Kansas aims to achieve this very goal. The conference will be held July 27-29, 2018. USSEA is now accepting proposals. Please check our website for updated information for the conference.

InSEA World Congress is around the corner. The Congress will be held August 7-11, 2017 in Daegu, South Korea. The Korean art educators are very excited to host the 35th World Congress of the International Society for Education through Art (InSEA) in Daegu. The organizing committee actively promoted and advertised Daegu as the 2017 location at the Melbourne Congress in 2014 in order to make it a festival of research, creativity, and reflective practices in global education through art. Spirit ∞ Art ∞ Digital is the overarching theme of the 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 just announced that they 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. The focus of *jCRAE* is 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.

Through well-established and implemented strategies, we aim to increase our membership to serve a larger society of art educators and students. Dear members, you are the drivers of this organization that help us achieve our core 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."

2017 HIGHLIGHTS

Congratulations to 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 International Ziegfeld Award. This award annually 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.

Elizabeth Garber is the recipient of National Ziegfeld Award.

Alice Wexler is the recipient of USSEA Kenneth Marantz Distinguished Fellows Program designed to recognize exemplary contributions to the field of culturally inclusive art education and to USSEA by its members.

Mara Pierce is the recipient of 2017 Ziegfeld Service Award.

Submit applications for 2018 awards. To learn more about each award and the criteria, check USSEA's website at <http://ussea.net>. ■



USSEA award recipients.

Fatih Benzer

USSEA President. Assistant Professor of Art Education at Missouri State University, Springfield. E-mail: FBenzer@MissouriState.edu

Alice Wexler

USSEA Past President. Professor of Education, Emerita, State University of New York at New Paltz. E-mail: awex26@gmail.com

WC Blog: <http://naeawcvoices.wordpress.com>
WC Website: <http://naeawc.net/index.html>
WC Facebook: www.facebook.com/groups/177480239379
WC Zotero: www.zotero.org/groups/naea_womens_caucus

To join or renew WC membership go to www.arteducators.org. Need assistance? Call Member Services at 800-299-8321 or email members@arteducators.org.

Contributions by WC Board Members Karen Keifer-Boyd, ktk2@psu.edu, Lobby Activism Coordinator, and Adetty Pérez de Miles, Adetty.PerezdeMiles@unt.edu, Co-Conference Program Coordinator.

Women's Caucus sessions and events at the 2017 NAEA Convention were empowering, telling, celebratory, and enlightening. There were many highlights.

The 2017 annual Lobby Activism event **empowered** participants—literally. We entangled gender identities and expressions with artist and activist **Linda Stein** through body-swapping, and wearing and performing in Linda's sculptures. In Linda's own words, "We have to armor ourselves against adopting false values, against letting go of our own spiritual and personal freedom, against our uncertainties and fears that come from the extraordinary to the mundane—political elections, military conflict, the everyday witnessing of bullying and bigotry." An attempt by hotel security to remove Lobby Activism event participants was **telling**, perhaps a sign of contentious times brought

on by increased political tensions. The incident, triggered by a man not wanting his daughter to be exposed to feminist ideas who complaining to hotel security, was shocking. The complaint was probably due to two participants who wore *pussyhats*, clear feminist identifiers. According to **Karen Keifer-Boyd**, "the pussyhat is a symbol of protest against rape culture in which sexual assault is perpetuated by behaviors such as those exhibited by men at the highest leadership positions in the United States. The man that wanted to silence us and the acquiescence of security are given authority to perpetuate rape culture by the installed regime." Karen also asserts, "My guess is that the girl will be influenced by the powerful women saying 'no' to being silenced about human rights." Women's Caucus members refuse to allow this incident to lessen our resolve in fulfilling the mission of WC "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."

We congratulate and CELEBRATE the 2017 WC Awardees:

Carrie Nordlund Awardee **Deborah Filbin**, an individual who has made a special effort to incorporate feminist pedagogy into her PK-12 teaching.

Maryl Fletcher De Jong Service Awardee **Debra Jean Ambush**, for noteworthy service contributions to art education as an advocate of equity for women and all people who encounter injustice.

Kathy Connors Awardee **Kathy Marzilli Miraglia**, who has demonstrated dedication to excellence in teaching, mentoring, and collaboration.

Mary J. Rouse Awardee **Joni Boyd Acuff**, in recognition of her contributions with the potential to make significant contributions to the art education profession.

Who will you nominate for 2018?

The Women's Caucus Annual Art Exhibition, juried by **Jean Shin**, an artist recognized for her site-specific installations that transform everyday objects into elegant expressions of identity and community engagement, was **enlightening**. Centered around the theme The Challenge of Change, the exhibit featured the art of 9 WC members, selected from 38 total submissions. Featured artists were: **Ahran Koo, Jody Boyer, Barbara Caldwell, Christine Gorbach, Joan Davidson, Cindy Maquire, Amber Ward, Margarete Walker, and Mary Lou Green**. Prior to the exhibition, Jean spoke about her work, which she has exhibited extensively.

At our two-part Business meetings, the theme Future Feminism(s) was discussed, moderated by WC Board Members **Michelle Bae-Dimitriadis, Olga Ivashkevich, Amber Ward, Pattie Spafford, Cynthia Bickley-Green, and Mary Stokrocki**. Nine other WC sessions spanned topics of art against violence, re/de/gendered art education, girly visual culture, the craft of art, minority girls' digital media making, mothering and the tenure track, social justice, and feminist pedagogy, to name a few. Also noteworthy, I attended two sessions that left a lasting impact on me: **Adetty Pérez de Miles, Kevin Jenkins, Karen Keifer-Boyd, and Mindi Rhoades** introduced participants to core concepts of gender identity and expression, trans-affirming etiquette/ethics, and methods to become allies of transgender students at the Super Session

Women's Caucus (WC) continued on p. 37.



2017 Women's Caucus Awardees (L to R): Debra Jean Ambush, Kathy Marzilli Miraglia, Joni Boyd Acuff, and Deborah Filbin.

Linda Hoeptner Poling

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

Sheri Klein

WC Past Co-President. E-mail: kleinsheri353@gmail.com

Jennifer Motter

WC Past Co-President. E-mail: jennifer.motter@gmail.com

Cynthia Bickley-Green

WC Co-President Elect. E-mail: bickleygreenc@ecu.edu

Mary Stokrocki

WC Co-President Elect. E-mail: mary.stokrocki@asu.edu

education, the field has expanded over the last 10 years and museum educators now work more broadly across audiences and in various capacities. As evidenced by the popularity of sessions on interpretation and management, I am excited to continue to help expand the scope of sessions, so that we can offer rich learning opportunities for the variety of responsibilities museum educators have today.

Michelle H.: In addition to supporting our National Convention and Preconference, I hope to connect museum educators in the Southeast between Conventions. We have much to learn from each other.

What is one question or issue you are exploring in your work at your museum right now?

Michelle G.: I'm currently taking on more responsibility for Visitor Experience, so I'm reading and learning a lot about user experience (UX), research and evaluation, design thinking, project management, and technology.

Juline: How can we better share the research and evaluation that all departments do?

Emily: How do you support growth and innovation without compromising sustainability?

Jenn: Are we meeting our goals? Are we having the impact we say we are? I am working on ways to build assessment into all museum activities from the beginning, so at the end of a project, exhibit or program, we have concrete data that can be used to reflect on success and challenges.

Michelle H.: What's the unique role of art museums in supporting tomorrow's learners in today's society? ■

¹The keynote presentation by Keonna Hendrick and Marit Dewhurst was recorded here: <http://bit.ly/2mOyLJH>.

²<http://bit.ly/2ndbD6p>

³<http://bit.ly/2mBQZQJ>

Trans Ally 101: Supporting Change for Student Success. (For more information on trans affirmative resources, visit <http://trans-form-education.weebly.com>). In a Featured Session, **Wanda B. Knight** uncovered, through research of NAEA archives, evidence of histories made invisible via racist practices in Black Brushes with NAEA: Painting a Picture Designed for Organizational Change and Sustainability.

poster for you and your teachers for use when designing formative assessments.

If we were not going to check for understanding, then why would we bother teaching the content to begin with? For Visual Art teachers, the issue is not that we have "too much content to cover to take the time to gather evidence that students are learning" because we already monitor the student's understanding of the material. In the case of Visual Art, it is so easy to see (literally) if a student has learned the concepts, material usage, and skills taught because we can see them in the artwork. The level of understanding for each student is evident in the artwork they produce. The actual issue is what do we do when we notice during the creative process that students have not learned the material being taught? Let's collect various activities for how teachers re-teach when students didn't get it the first time. Thoughts/Ideas? Email me Elizabeth. Stuart@pgcps.org

I'd like to introduce the new Supervision and Administration Division Director-Elect and Regional Representatives. These wonderful people will be working with me over the next two years to represent you as we move our division forward. Welcome Aboard!

Lorinda Rice, Division Director-Elect. Art Curriculum Specialist. Lincoln Public Schools, 5905 O St., Lincoln, NE 68502. Tel: 402-436-1813. E-mail: lrice@lps.org

Eastern: Linda McConaughy, lmcconaughy@bcps.org; *Southeastern:* Jessica Booth, jesbooth@mac.com; *Western:* Jeremy Holien, jeremyholienarts@gmail.com; *Pacific:* Maren Oom Galarpe, alohamaren@gmail.com ■

Reference

C., Danielson (2013). *Framework for teaching and learning*. Princeton, NJ: The Danielson Group.

¹ *Revisiting Professional Learning Communities at Work* (DuFour, DuFour, & Eaker, 2008, pg. 24).

Finally, thank you, **Pattie Spafford**, for your term of service as the WC Membership Chair. We welcome **Rebecca Turk** who now assumes the role of Membership Chair, and **Jennifer Motter** in the role of the WC K-12 Liaison. Thank you, **Maria Botello Mogas**, for your term of service in the same role. ■

¹ <http://naeawc.net>

Call for Applications to YoungArts Foundation

The National YoungArts Foundation (YoungArts)

announced that applications to become a 2018 YoungArts Winner will be accepted **March 15 through October 13, 2017**. YoungArts identifies and nurtures the nation's most accomplished emerging artists in the visual, literary, design, and performing arts between the ages of 15 and 18 (as of December 1, 2017) or in high school grades 10-12. One of the most comprehensive programs dedicated to supporting and propelling young artists, YoungArts provides opportunities to participate in its programs nationwide and engage with renowned mentors, monetary awards, including prizes of up to \$10,000, the chance to become a U.S. Presidential Scholar in the Arts, and guidance in taking important steps toward achieving their professional and artistic goals. Prospective candidates are encouraged to submit applications online at www.youngarts.org/apply.

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

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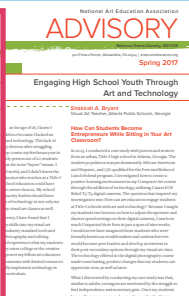
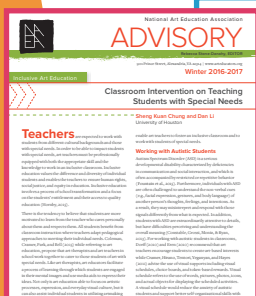
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To submit, send a digital Word file to: advisory@arteducators.org



www.arteducators.org/research/naea-advisory

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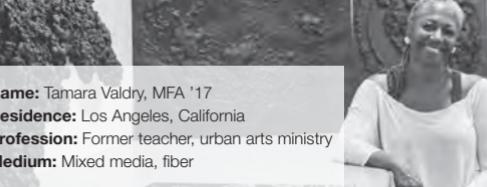
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A black and white photograph of artist Tamara Valdrey. She is a woman with short, curly hair, smiling at the camera. She is wearing a light-colored, long-sleeved top. She is sitting in front of a large, textured artwork that appears to be a wall-mounted piece made of many small, dark, irregular shapes. To her right, there is a large, circular, textured object, possibly a sculpture or a piece of art. The background is dark and out of focus.

Name: Tamara Valdrey, MFA '17
Residence: Los Angeles, California
Profession: Former teacher, urban arts ministry
Medium: Mixed media, fiber

Name: Tamara Valdry, MFA '17
Residence: Los Angeles, California
Profession: Former teacher, urban arts ministry
Medium: Mixed media, fiber

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Alaska Art Educator

Heidi Collins
Fairbanks, AK

Arizona Art Educator

Emily Gabaldon
Prescott, AZ

Arkansas Art Educator

Terri Taylor
Hazen, AR

British Columbia Art Educator

Michelle Wiebe
Victoria, BC, Canada

California Art Educator

Kristin Taylor
Burbank, CA

Colorado Art Educator

Linda Slobodin
Lakewood, CO

Connecticut Art Educator

Mary Lou Carlson
Redding, CT

Delaware Art Educator

Rosetta Roach
Magnolia, DE

Distinguished Service

Outside the Profession
Richard Woods
Atlanta, GA

The Mac Arthur Goodwin

**Award for Distinguished
Service Within the Profession**
Linda Popp, Baltimore, MD

Eastern Region Art Educator

Heidi O'Donnell
Camden, ME

Eastern Region Higher

Education Art Educator
Ami Kantawala
New York, NY

Eastern Region Middle Level

Art Educator
Alice Gentili, Upton, MA

Eastern Region Museum

Education Art Educator
Elisa Patterson
Silver Spring, MD

Eastern Region Secondary Art

Educator
Heidi O'Donnell
Camden, ME

Eastern Region Supervision/

Administration Art Educator
Patricia Bode, Amherst, MA

Eisner Lifetime Achievement

Award
Brent Wilson, Nyack, NY

Elliot Eisner Doctoral

**Research Award in Art
Education**
Scott McMaster
Montreal, Quebec, Canada

Elliot Eisner Doctoral

Research Award Runner-Up
Jessica Kee
New Orleans, LA

Elliot Eisner Doctoral

Research Award Runner-Up
Natalie LeBlanc
Vancouver, BC, Canada

Elliot Eisner Doctoral

Research Award Runner-Up
Heather Kaplan
El Paso, TX

Florida Art Educator

Catherine Rivera, Miami, FL

Georgia Art Educator

Pam Morgan
Alpharetta, GA

Hawaii Art Educator

Kathleen Chock
Honolulu, HI

Higher Education Preservice

Achievement
Sara Duvernay, Slidell, LA

Illinois Art Educator

John Zilewicz
Arlington Heights, IL

Indiana Art Educator

Linda Helmick
Bloomington, IN

Iowa Art Educator

Jeanna Gerot
Columbus Junction, IA

J. Eugene Grigsby, Jr. Award

David Driskell
Hyattsville, MD

Kansas Art Educator

Kathy Schroeder
Canton, KS

Kentucky Art Educator

Julie Bucknam
Richmond, KY

Louisiana Art Educator

Pattie Chambers
Lafayette, LA

Lowenfeld

Julia Marshall
San Francisco, CA

Maine Art Educator

Suzanne Goulet
Smithfield, ME

Manuel Barkan Memorial

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Kevin Slivka, Highland, NY

Maryland Art Educator

Nan Park
Pikesville, MD

Massachusetts Art Educator

Katherine Douglas
Middleboro, MA

Michigan Art Educator

Sharon Stratton, Jenison, MI

Minnesota Art Educator

Kathryn Petri
Apple Valley, MN

Mississippi Art Educator

Kelly Walters
Brookhaven, MS

Missouri Art Educator

Clayton Noltkamper
Cuba, MO

Montana Art Educator

Jennifer Combe
Potomac, MT

National Art Educator

Susan Gabbard
Oklahoma City, OK

National Elementary Art

Educator
Jennifer Keith, Metairie, LA

National Emeritus Art

Educator
Robert Curtis, Dearborn, MI

National Higher Education

Art Educator
Douglas Boughton
St. Charles, IL

National Middle Level Art

Educator
Kimberly Cairry, Freeland, MI

National Museum Education

Art Educator
Stacey Shelnut-Hendrick
Sacramento, CA

National Preservice Art

Educator
Margaret Livengood
Grand Rapids, MI

National Secondary Art

Educator
Karen Kiick
Collingswood, NJ

National Supervision/

Administration Art Educator
Debra Hansen, Dover, DE

Nebraska Art Educator

Jody Boyer, Omaha, NE

Nevada Art Educator

Cindy Allen, Las Vegas, NV

New Hampshire Art Educator

Mary Ann Lessard
Hooksett, NH

New Jersey Art Educator

Ellen Hargrove
Westmont, NJ

New Mexico Art Educator

Patricia Jordan, Ramah, NM

New Professional Art

Educator
Samantha Nachlas
Brookeville, MD

New York Art Educator

Jennifer Childress
Albany, NY

Newsletter Award Category II

Nebraska Art Teachers
Association

Newsletter Award Category II

Honorable Mention
Art Educators of Minnesota

Newsletter Award Category III

Honorable Mention
New York State Art
Teachers Association

Newsletter Award Category

III Honorable Mention
Florida Art Education
Association

North Carolina Art Educator

Marjorie O'Shea
Charlotte, NC

Ohio Art Educator

Sarah Hebdo
Columbus, OH

Oklahoma Art Educator

Sarah Carnes, Yukon, OK

Oregon Art Educator

Michael Simmons
North Plains, OR

Outstanding National Art

Honor Society Sponsor
Laura Milas, Willowbrook, IL

Outstanding National Junior

Art Honor Society Sponsor
Anne Quaintance-Howard
Plano, TX

Pacific Region Art Educator

Cindy Allen, Las Vegas, NV

Pacific Region Elementary Art

Educator
Kristin Taylor, Burbank, CA

Pacific Region Higher

Education Art Educator
Julia Marshall
San Francisco, CA

Pacific Region Secondary Art

Educator
Bart Francis, Orem, UT

Pennsylvania Art Educator

Mary Elizabeth Meier
Erie, PA

Rhode Island Art Educator

John Tedeschi
Pawcatuck, CT

Rising Stars Secondary

Recognition Program
Zoe Cronin, Wayne, NJ

Rising Stars Secondary

Recognition Program
Simone Ferguson
Wayne, NJ

Rising Stars Secondary

Recognition Program
Julia Sigrist
Woodstock, MD

South Carolina Art Educator

Donna Shank Major
Greenville, SC

South Dakota Art Educator

John Nelson, Sioux Falls, SD

Southeastern Region Art

Educator
Katherine Schwartz
Harrisonburg, VA

Southeastern Region

Elementary Art Educator
Janet Wolfe, Shreveport, LA

Southeastern Region Higher

Education Art Educator
Pamela Lawton
Richmond, VA

Southeastern Region Middle

Level Art Educator
Marisa Pappas
Warrenton, VA

Southeastern Region

Museum Education Art
Educator
Ellen Balkin
New Orleans, LA

Southeastern Region

Secondary Art Educator
Debi West, Suwanee, GA

Tennessee Art Educator

Bill Hickerson, Jackson, TN

Texas Art Educator

Sarah Sanders
Houston, TX

Utah Art Educator

Stephanie Clegg
Oakley, UT

Vermont Art Educator

Judy Klima
Burlington, VT

Virginia Art Educator

Mary Cullen
Louisa, VA

Washington Art Educator

Dan Brown
Okanogan, WA

Website Award

Pennsylvania Art
Education Association

Website Award Honorable

Mention
Virginia Art Education
Association

West Virginia Art Educator

Sandra Shaw, Bever, WV

Western Region Art Educator

Kimberly Cairry
Freeland, MI

Western Region Elementary

Art Educator
Sarah Carnes, Yukon, OK

Western Region Higher

Education Art Educator
R. Darden Bradshaw
Dayton, OH

Western Region Middle Level

Art Educator
Carrie Jeruzal
Ludington, MI

Western Region Museum

Education Art Educator
Robin Schnur, Chicago, IL

Western Region Secondary

Art Educator
Kenneth Niehouse
Marshalltown, IA

Western Region Supervision/

Administration Art Educator
Jonathan Grice
Palantine, IL

Wisconsin Art Educator

Patricia Larsen
Wisconsin Rapids, WI

Wyoming Art Educator

Paul Waldum, Gillette, WY

VSA Beverly Levett Gerber

Special Needs Lifetime
Achievement Award
Lynne Horoschak
Philadelphia, PA

VSA Peter J. Geisser Special

Needs Art Educator
Patricia Lane-Forster
Essex, MD