



NATIONAL
ART EDUCATION
ASSOCIATION

News

A Publication of the National Art Education Association

Vol. 59, No. 2 | April/May 2017

“Through honoring the child, we become even more effective at everything we try to accomplish as educators.”

—Limeul Eubanks, NASDAE

“As creative problem-solvers, art educators are already well suited to be agents of social change and possess an aptitude to be dynamic leaders”

—Kim Defibaugh,
President’s Column

Telling our stories and connecting across our differences is central to meaningful art education, to civic life, and indeed, to a civil society.”

—Sara Wilson McKay,
Higher Education

“Resist, promote, and never give up. Never, ever give up. But, at the same time, let’s not put aside our particular gifts as artists.”

—Peter London,
CSAE

“What are you doing to also make sure that you sustain your practice as an artist?”

—June Krinsky-Rudder,
Eastern Region



Kaitlyn Merryman is in eleventh grade at Wiregrass Ranch High School in Wesley Chapel, Florida. Her mixed media work (above) was inspired by a field trip to a local Giraffe Ranch arranged for her art class. Kaitlyn is an active member in our National Art Honor Society chapter, and has been for three years. She has been Historian, and this year she is a Co-President. Kaitlyn has had many of her award winning works displayed in the school and community. She would like a career in illustration.

— Paula Roush-Smith, NAHS Sponsor and art teacher,
Wiregrass Ranch High School

NAEA News

NATIONAL ART EDUCATION ASSOCIATION

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



June/July NAEA News will publish in early June.

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

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



CALL FOR NOMINATIONS FOR NAEA BOARD OF DIRECTORS

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

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

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

President-Elect

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

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

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

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

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

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



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CALL FOR PRESENTATIONS

Seattle!

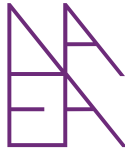
March 22-24, 2018

Opening Soon!

The Call for Presentations deadline for the 2018 NAEA National Convention in Seattle is **May 31, 2017.**

Please see www.arteducators.org for details.





Looking Back and Building Forward

As I wrap up my term as President of NAEA, and assume the duties of Past President, I am proud of the work we have accomplished.

Building on the legacy and great momentum created by our NAEA Board, state associations, and members, we have much to celebrate! Our Board of Directors, Executive Director, NAEA staff, and members have accomplished a great deal over the past two years!

I would like to recap just a few of those accomplishments for you now. In 2015:

- NAEA Received its first NEA Artworks grant
- Virtual Art Educators was launched
- NAEA sent a research delegation to Cuba
- NAEA free webinar series began
- Arts Standards Toolbox App was launched
- NAEA headquarters moved to Alexandria, VA; NAEA Studio & Gallery space opened
- SummerStudio Programs were established (SummerStudio: Design Thinking was the first)
- NAEA School for Art Leaders was established
- NAEA periodicals were digitized (*Art Education*, *Studies*, and *NAEA News*)

And in 2016:

- Three student exhibits and the very first NAEA Member Art Exhibit were hosted at NAEA Studio & Gallery
- NAEA reached highest assets in its history and doubled its revenue
- New award-winning website was launched
- NAEA's logo and branding were redesigned
- National Art Honor Society membership grew to 54,000+ students
- "Tell Your Art Story" video series was released

We do have much to celebrate! In the coming year we will continue to build on our successes. But even as we celebrate, we are aware there will be **big** challenges to face as an Association and as individual art education leaders.



Kim Defibaugh

As I step into the role of Past President, I thank each of you for your support and inspiration over these past two years; and now, I am proud to introduce our new NAEA President, Kim Defibaugh. I am confident the legacy of positive forward momentum will continue for our Association and I look forward to serving as Past President in support of Kim, the NAEA Board, and you—our members.

Kim is well qualified to assume the responsibilities of NAEA President. She holds degrees of EdD and EdM from Rutgers University and a BA from Montclair State University. She has

To promote the growth of our Association, we need to respect the diversity in thought, learning styles, and experiences of NAEA members.

been active in her state association, serving as AENJ president, and has received numerous awards, including New Jersey State Art Educator of the Year. Kim has served in Delegates Assembly, as Eastern Region Vice President, as a member of the NAEA Professional Materials Committee, and on the NAEF Board of Trustees. Her national recognition includes Eastern Region Art Educator of the Year and National Supervision/Administration Art Educator of the Year.

I share with you Kim's vision for NAEA in her own words:

I believe in NAEA's potential to strengthen visual arts education in America by building the leadership potential within its varied and diverse membership. As creative problem-solvers, art educators are already well suited to be agents of social change and possess an aptitude to be dynamic leaders. To promote the growth of our Association, we need to respect the diversity in thought, learning styles, and experiences of NAEA members. By welcoming perspectives from all divisions and levels of experience in the field, including preservice to emeritus, we encourage a culture of collaboration. Embracing diversity will empower us to form a community that connects with new audiences as we strive to advocate for our profession, keep pace with the ever-changing landscape of our field, and realize shared goals.

My vision is a world where every NAEA member is contributing to the field using their full potential—remembering the passion that brought us into the field and sharing it with students, families, administrators, legislators, and fellow visual arts educators! As an experienced leader at the state, regional, and national level, I will work to continue the growth of our Association by encouraging members to generate knowledge through research and practice, providing them opportunities to inform and advance the field, and fostering the development of new leadership that will help to shape the future of visual arts education.

—Kim Defibaugh

Kim brings her vision and leadership skills to the work of our Board moving forward as an Association "for members, by members." ■



Patricia Franklin, Past President

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

Elect, and President as of March 5, 2017: Kim Defibaugh. Tel: 757-585-7432. E-mail: drkimart@gmail.com



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

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

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

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

CONNECT!

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



RESEARCH!

www.arteducators.org/research

NAEA Research Commission Interactive Café—supports user-generated blogs, chats, image and video posts, and more. Members are invited to enter and creatively use the Café in ways that support conversations about research theory and practice in art education. Visit naearesearchcommission.hoop.la/home and click "JOIN."

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

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

LEARN + TOOLS!

www.arteducators.org/learn-tools

National Visual Arts Standards Posters.

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

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

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

Virtual Art Educators: Online

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

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

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

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

NEWS!

www.arteducators.org/news

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

EVENTS!

www.arteducators.org/events

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

NAEA Webinar Series. Free to NAEA members! Discover fresh ideas and perspectives—earn professional learning credit. Sign up for upcoming webinars and access archives at virtual.arteducators.org

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

SummerStudio: Design Thinking for Social Equity

July 18-22, 2017 | Dallas, TX

Nationally acclaimed visionary leaders and thinkers in art, design, and STEAM education bridge common goals through the transformative power of Design Thinking. Participants create hands-on, innovative solutions to real life challenges of social equity using exciting design thinking strategies. bit.ly/naea-ssdt

SummerStudio: Craft in America

June 25-29, 2017 | Kutztown, PA

Join colleagues for this four-and-a-half-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*. bit.ly/naea-cia

ADVOCACY!

www.arteducators.org/advocacy

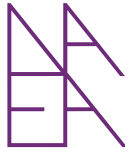
Tell Your Art Story. Hear inspiring stories from visual art educators about how art education has impacted their lives and careers. bit.ly/tellyourartstory

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

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

ESSA Implementation and Online Resources. NAEA continues to carefully monitor the implementation and appropriations process for the Every Student Succeeds Act. Signed into law in December 2015, implementation begins with the 2017-2018 school year. bit.ly/essa-resources

Federal Transition including the U.S. Department of Education. Recommendations for the New Administration: Advancing the Arts to Support National Policy Priorities. bit.ly/fedtransition



Cleansing the Palette

When “the challenge of change” becomes “the demands of change,” are you ready?

I love that we were in New York City for our 70th anniversary, because our NAEA National Convention always seems a little more lit up there.

I love the Convention after-effect that’s like the dancing-in-the-stars scene in *La La Land*—the electric jolt of energy that radiates from 7,000+ art educators abuzz in a single moment in time—and I love how this epic event continues to nurture and support the evolution of our community and our field.

I love what comes next—all that flows out of the Convention. When 7,000+ art educators return home abuzz with new ideas and aroused passion, we are capable of accomplishing tremendous things—that is a good thing!

The Convention theme, The Challenge of Change, inspired high-concept thinking—it helped us see how challenges in our field have been met throughout NAEA’s history and it helped us envision how we might face the *demands* confronting us today.

In fact, the demands of change challenge us to seize the moment—to tap into the empowerment and support provided through the 18,000 active members of the NAEA community—and to take heart in Gandhi’s message to *be the change you want to see in the world*. We are living in a world of new and emerging realities unforeseen in our lifetime. While I would like to say NAEA can see the future, we cannot.

We understand the importance of perspective—and how objects in the immediate foreground may take on new meanings with the benefit of space and time; perhaps everything about the angry and often times ugly 2016 election will pass. The country will heal. And historians will get the last word on what it all means.

After conversations with so many of you, most of us agree that this election cycle felt odd and oddly disconcerting. I am not talking about the results of the election. In a democracy, we elect a president for all the people. Mr. Trump won and we wish him well.

The disconcert I am referring to is the image of America reflected back to us by the election process. We would like to think of ourselves as a proudly united people, sharing common values and a common sense of right and wrong. Instead, we seem to have entered an era in which the very concepts of rightness and wrongness are negotiable based on personal identity and political persuasion. With apologies to the late Senator Moynihan, we are navigating a landscape where everyone is not only entitled to their own opinion—but to their own set of facts. There are many explanations cited for why this is so: a burgeoning and largely unchecked social media; a traditional *establishment* media in retreat; an economy producing jobs but not necessarily good, high paying jobs; the pent up frustrations

of ignored and otherwise disrespected voters in what is disparagingly, wrongly, and foolishly called *fly over* country.

Amid the easy answers I see a difficult truth—an over-zealous approach to *identity* politics; no matter who practices it, such an approach can produce unsettling and counter-productive results. When the *I* of self-interest shouts down the *we* of consensus seeking, our common interests diverge and the commonwealth weakens.

It does remind us that democracy cannot be a zero sum game, and that the identity politics of some cannot lead to the social exclusion of others.

At NAEA, we believe that diversity is a source of strength, whether in a body politic or in the diverse places where learning happens. The 2016 election has taught us important lessons. First, an overly broad reliance on identity politics can trigger a host of unintended consequences. Second, diversity must foster widely shared feelings of social cohesion and economic integration.

And, I would argue that art educators are uniquely equipped to provide a laboratory not just for art and learning, but also for the spread of democracy itself. In our position statement on art education and social justice, NAEA upholds the importance of art education “to raise critical consciousness, foster empathy and respect for others, build community, and motivate people to promote positive social change.”¹

In addition to learning from one other, let’s consider how the basic cognitive skills we nurture in students can make a critical difference in a politically polarized environment. I am referring to recognition, perception, sensitivity, imagination, and the integration skills needed to make sense of the wider world.²

By fostering diversity and nurturing non-linear approaches to student thinking and learning, art educators work to meet both the challenge of our times and the demands of change. These are factors of the art education profession and are within our power to heavily influence if not control.

As the new Administration transitions from plan to action, we will continue to step up as the nation’s leading professional organization for visual arts education. Leadership means communicating with and supporting NAEA members throughout our community on critical issues, organizing grassroots outreach, and assuring that elected officials and policymakers on Capitol Hill and at the U.S. Department of Education understand the concerns of our members.

We will also work to build a *more perfect union* from within the arts education community itself. Just as a diverse group of learners creates a more dynamic art education experience, a

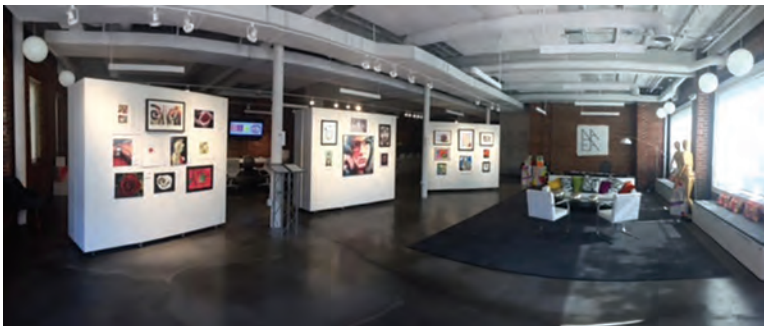
Palette continued on p. 6.



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

Upcoming Events at the NAEA Studio & Gallery!

The NAEA Studio & Gallery, located in Alexandria, Virginia, and home of NAEA offices, is currently hosting three exhibitions a year in the new space.



Congressman Don Beyer's 8th District National Art Competition: May 1-31

For the second year, NAEA Studio & Gallery will showcase Virginia Congressman Don Beyer's 8th District National Art Competition, juried by NAEA members. One outstanding work of art will be selected to hang in the U.S. Capitol as part of the Congressional Art Competition exhibit.

George Mason University's Art Education Graduate Student 3-D Sculpture: May 1-31

NAEA and George Mason University's (GMU) Art Education graduate students have teamed up! NAEA's GMU Student Chapter will showcase sculptures created in the class of Professor Aaron Stratten, Fairfax County Public School's K-12 Art Educational Specialist. This will be the first ever Preservice NAEA Member Exhibit!

NAHS/NJAHS Exhibition: June 1–September 31

The first national juried exhibition showcasing artwork created by members of the National Art Honor Society (NAHS) and National Junior Art Honor Society (NJAHS) is scheduled for summer 2017. These students represent the pursuit of the highest standards in art scholarship, character, and service, while bringing public awareness to the essential value of art education in the 21st century. The call for submissions for this exhibit will be announced in April 2017, via e-mail, to current NAHS/NJAHS Chapter Sponsors.

NAEA Member Exhibition: October 1–Spring 2018

NAEA members are invited to participate in our second annual NAEA Member Exhibition. This juried exhibition highlights the importance of NAEA member creativity and passion for the arts. The call for submissions will be announced to all current NAEA members via e-mail in late July.

For additional information, visit the NAEA website at www.arteducators.org/opportunities/naea-gallery-exhibitions or contact info@arteducators.org

Palette, cont. from p. 5.

more diverse community of art educators promotes diversity in how learners see and understand the world.

NAEA believes in the importance of intentionally and proactively attracting, recruiting, and retaining current and future art educators from a wide range of backgrounds as active members of our professional community. NAEA values diversity, equity, and access in the field of visual arts education and believes the field is stronger, and social transformation more achievable, when learners are taught by a full spectrum of professionals.

Working as one, I am certain we can make a powerful difference. Perspective—and the ability to look back on the 2016 election over a period of years—will have important lessons to teach. I am also confident that, as our 70-year history has shown, the NAEA community will rise to the test of these troubled times by:

- Pushing for equitable access to art education for all.
- Increasing funding support for arts education.
- Advocating for inclusion of art education as important to a well-rounded, quality education.
- Rising to the challenges of a digital world and the continuing importance of visual literacy.
- Building the internal organizational structures needed to advance our goals and assure a vibrant NAEA community.

Working together, we must champion art education as a path to greater understanding and a way to bridge gaps between our nation's people. Let's utilize the age-old power of art education to fight stereotypes and social fragmentation... to build social cohesion... to aid upward mobility... to grow opportunity... and to be a catalyst for realizing human potential.

The abolitionist Frederick Douglass is quoted as saying, *Man's greatness consists in his ability to do and the proper application of his powers to things needed to be done.* We face a time where the greatest *challenge of change* may be in the things that need to be done. The onus is on each of us to recognize those needs while they are still but a spark in the underbrush, and to address them with fierce determination before they escalate into an unbridled wildfire—and then to draw on the power within yourself, within your art-education tribe, and within the entire universe of educators across the globe. To reset our own moral compass and to stand up for the public good.

And this is what the NAEA community and our National Convention are all about: bringing us together, establishing solidarity, prompting new arenas of collaboration, and giving us the strength and resources to meet the demands of change. ■

1 Retrieved from www.arteducators.org/advocacy/articles/118-position-statement-on-art-education-and-social-justice

2 Eisner, E. (2002). *The arts and the creation of mind* (p. 10). New Haven, CT. Yale University Press.



Whew!

Did you have a great time at the 57th NAEA National Convention in NYC? If you didn't make it, did you check out the Convention Virtual Pass for the first time? It was an incredible, energizing celebration of the Challenge of Change and the Southeast continued to shine!

On March 4, we honored the amazing art educators from across the Southeast who were recognized with state, regional, and national level awards! Congratulations once again to the following Art Stars!

Awarded at the National Level:

National Elementary Art Educator:
Jennifer Keith, Louisiana

Distinguished Service Outside the Profession: Richard Woods, Georgia

Higher Education Preservice Achievement: Sara Duvernay, Louisiana

Awarded at the Regional Level:

Southeastern Region Art Educator:
Katherine Schwartz, Virginia

Southeastern Region Elementary Art Educator: Janet Wolfe, Louisiana

Southeastern Region Higher Education Art Educator: Pamela Lawton, Virginia

Southeastern Region Middle Level Art Educator: Marisa Pappas, Virginia

Southeastern Region Museum Education Art Educator: Ellen Balkin, Louisiana

Southeastern Region Secondary Art Educator: Debi West, Georgia

Awarded at the State Level:

Alabama Art Educator: Larry Gibson

Florida Art Educator: Catherine Rivera

Georgia Art Educator: Pam Morgan

Kentucky Art Educator: Julie Bucknam

Louisiana Art Educator: Pattie Chambers

Mississippi Art Educator: Kelly Walters

North Carolina Art Educator: Marjorie O'Shea

South Carolina Art Educator: Donna Shank Major

Tennessee Art Educator: Bill Hickerson

Virginia Art Educator: Ginna Cullen

Such amazing artists, educators, and advocates in that list! It was an honor to meet and recognize many of them at this year's Convention. Will you be one of next year's award winners? I hope I will get to meet you and announce your name in Seattle!

LEADER=INNOVATOR

To introduce something new—that is the definition of innovator given online. Acknowledging that, we are all innovators. Each and every day, we introduce something new to one or more learners. We discover a new way to explain a concept, a new artist to share, a new method for creating that may be the switch that turns on the artist in one of our students.

Think of all the innovations that have occurred through the work of artists: perspective from Brunelleschi, paint in tubes from Rand, photography from Daguerre and Niépce, and animation from Disney, to innumerable new ways artists are finding to see and create every year. Innovations and art go hand in hand, and that is what makes artists-leaders.

That is what we do too—as art educators in our schools, museums, and communities we innovate and find ways to show others how to create and how they too can see themselves as artists; even without creating, we open eyes to help others see the impact that the arts have on our daily lives. It has been described to me that in art we are teaching our students to create as if they were pilots in planes being built as they fly to new heights. We are preparing a generation to create and innovate things that we can't even imagine yet. How empowering is that!

So think, ponder, reflect... how have **you** been an innovator today?

STATE HIGHLIGHT—KYAEA: KENTUCKY ART EDUCATION ASSOCIATION

President Miles R. Johnson

"We are fortunate enough to have a voice with our Kentucky Department of Education. Many of our members attended town hall meetings in regard to Arts Education in Kentucky. They shared stories and concerns about how important it is to have the Arts supported in school. This was back up by educators of other studies, families, and students as well. We also spoke directly with politicians on numerous occasions to express our ideas that we know are important to creative learning with students.

During the summer, we had an Art Summit presented by the Kentucky Coalition for Arts Education with guest speakers from our department of education including the commissioner. This group is made up of leadership from Music, Dance, Theater and Visual Arts organizations from around the state."

THANK YOU!

Additional kudos to the Southeastern Art Stars whose names were on the recent NAEA ballot. Kim Defibaugh (VA), Drew Brown (GA), Larry Gibson (AL), Kim Soule (KY), Jennifer Hamrock (FL), Tori Lynne Jackson (VA), Jessica Booth (GA), and a past Southeast star Juline Chevalier (once from NC) all took the step in leadership and said yes when NAEA put the call out for their next leaders and were on this past ballot. Thank each of you for your willingness to serve if elected. Nominations are open now for the next NAEA Regional Vice Presidents—I hope that many will come forward to work with the amazing Meg Skow!

It is an honor to represent so many amazing Southeastern Artists and Educators! I look forward to another year as your Vice President and thank you for the support, the energy, and the friendships you have provided me this past year. ■



W. Scott Russell

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

Eastern Region

“And that’s what art is, a form in which people can reflect on who we are as human beings and come to some understanding of this journey we are on.”

—Wendell Pierce (Actor)¹

By the time you read this, our recent NAEA Convention in New York City will be a memory (though I’m writing in advance of that auspicious event). It will have been another stop on our journey as art educators, a stop at which we spent time with kindred spirits and learned new things. As art educators engaged with our professional organization, we have many opportunities to learn from and to teach each other, as well as our many students. Though we are organized into Divisions, based on the places in which we spend most of our teaching time, and Regions, based on where we live, we all use art as the means by which to engage with other humans.

Our Conventions and state conferences, our leadership meetings and workshops, provide opportunities for us to engage as artists, learners, and educators. We attend of our own volition, and often at our own expense, because we seek knowledge and seek to share our knowledge. We choose to learn and we choose to teach. This

summer, you will have the opportunity to participate in our Eastern Region Leadership Retreat. State leaders will meet in Baltimore, MD, to learn from each other, and to gather resources to share with their boards and membership. Some work to be done will emanate from the NAEA National Convention, based on ideas raised at Delegates Assembly and through exit surveys from attendees. Some new ideas may emerge during the meetings. This work will inform policy and procedures at the state and national levels, and will inform our work as art educators. In turn, our work as art educators will inform our actions. Our organizational structure ensures that we continue to seek relevance and growth, and our work ensures that our organization remains vibrant.

The Eastern Region is home to a number of wonderful art educators—some of whom were honored at our recent Convention: The Mac Arthur Goodwin Award for Distinguished Service Within the Profession, Linda Popp (MD); Eastern Region Art Educator, Heidi O’Donnell (ME); Eastern Region Middle Level Art Educator, Alice Gentili (MA); Eastern Region Secondary Art Educator, Heidi O’Donnell (ME); Eastern Region Museum Education Art Educator, Elisa Patterson (MD); Eastern Region Higher Education Art Educator, Ami Kantawala (NY); Eastern Region Supervision/

Administration Art Educator, Patty Bode (MA); Eisner Lifetime Achievement Award, Brent Wilson (NY); Manuel Barkan Memorial Award, Kevin Slivka (NY); J. Eugene Grigsby, Jr. Award, David Driskell (MD); NAEA, The Council for Exceptional Children (CEC), VSA Beverly Levett Gerber Special Needs Lifetime Achievement

Award, Lynn Horoschak (PA); NAEA, The Council for Exceptional Children (CEC), VSA Peter J. Geisser Special Needs Art Educator, Patricia Lane-Forster (MD); National Secondary Art Educator, Karen Kiick (NJ); National Supervision/Administration Art Educator, Deborah Hansen (DE); New Professional Art Educator, Samantha Nachlas (MD); Rising Stars Secondary Recognition Program, Zoe Cronin (NJ); Rising Stars Secondary Recognition Program, Simone Ferguson (NJ); and Rising Star Secondary Recognition Program, Julia Silgrist (MD). I hope you had an opportunity to learn more about some of these award recipients, and what drives them to seek excellence.

Individual state art educators in our region were also recognized for their work: Mary Lou Carlson (CT); Rosetta Roach (DE); Suzanne Goulet (ME); Nan Park (MD); Katherine Douglas (MA); Mary Ann Lessard (NH); Ellen Hargrove (NJ); Jennifer Childress (NY); Mary Elizabeth Meier (PA); John Tedeschi (RI); Judy Klima (VT); and Sandra Shaw (WV). It’s never too early to think about colleagues whom you can nominate for our 2018 awards.

You are clearly committed to your work as an art educator. What are you doing to also make sure that you sustain your practice as an artist? How does your work as an artist inform your work as an art educator? Does your work as an art educator inform your work as an artist? How do you connect with art to reflect on your connection to other humans? We will soon be able to share our art (and much more) in our Eastern Region Digication Portfolio (more news to follow soon), so think about these questions, and how your responses might provide more options for learning from, and teaching each other. Keep creating! ■

¹ Retrieved from www.brainyquote.com/quotes/authors/w/wendell_pierce.html



Photos courtesy of Pennsylvania Art Education Association (PAEA).

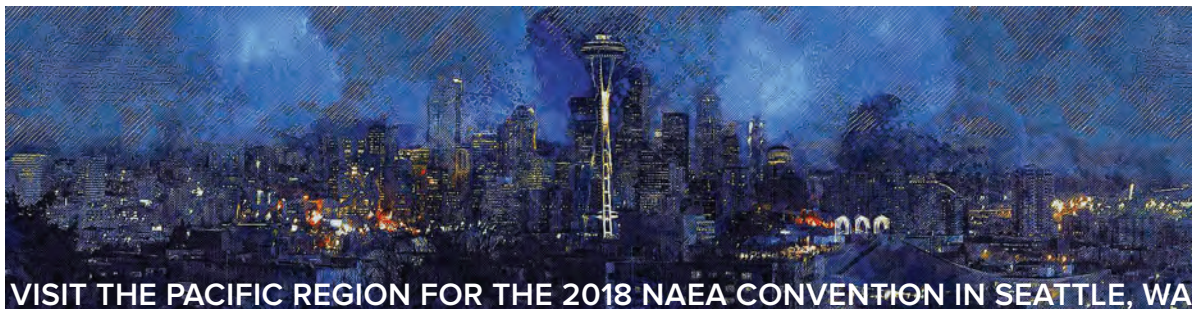


June Krinsky-Rudder

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VISIT THE PACIFIC REGION FOR THE 2018 NAEA CONVENTION IN SEATTLE, WA.

The 2017 NAEA Convention held in New York City in March provided networking, professional development opportunities, creativity, exhibitors' displays, and outright fun with new and old colleagues and friends. There were many inspiring challenges and chances for change for all who attended. The magnificent museums of New York City welcomed us and we welcomed the exploration of their halls and art exhibits. The Convention theme, The Challenge of Change, was so appropriate on so many levels.

We try to stay current with the newest art education trends and emerging technologies. We try to maintain the traditions and processes we value in our teaching and creating.

The challenge of change is with us constantly in our work and in our personal lives. We try to stay current with the newest art education trends and emerging technologies. We try to maintain the traditions and processes we value in our teaching and creating. Finding a balance between the two is so important. And—teaching our students about that balance is important, too.

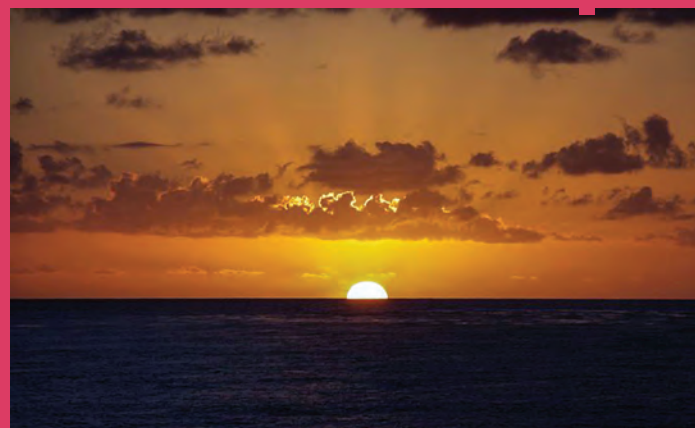
This past January John Berger, the art critic who constantly challenged us to really see, passed away at 90. His 1972 trailblazing book, *Ways of Seeing*, was required reading for many of us as we worked on our art education degrees and teaching licenses. Mr. Berger wanted us to shift traditional thinking about art based on what we know and believe. He was challenging us, as a culture, to change. One of my favorite quotes from

him illustrates how he challenged us to think about what we see and see what we think about.

The relation between what we see and what we know is never settled. Each evening we see the sun set. We know that the earth is turning away from it. Yet the knowledge, the explanation, never quite fits the sight (Berger, p. 7).

During the Convention our Region took time to recognize and honor our 2017 Pacific Region Awardees. These art educators have worked through challenges, changes, and taken chances. The gift of their efforts and leadership is appreciated. These worthy and well deserving art educators are as follows:

Alaska Art Educator, Heidi Collins
 Arizona Art Educator, Emily Gabaldon
 British Columbia Art Educator, Michelle Wiebe
 California Art Educator, Kristin Taylor
 Colorado Art Educator, Linda Slobodin
 Hawaii Art Educator, Kathleen Chock
 Montana Art Educator, Jennifer Combe
 Nevada Art Educator, Cindy Allen
 Oregon Art Educator, Michael Simmons
 Utah Art Educator, Stephanie Clegg
 Washington Art Educator, Dan Brown
 Wyoming Art Educator, Paul Waldum
 Pacific Region Art Educator, Cindy Allen



A Pacific Region sunset.

Pacific Region Elementary Art Educator, Kristin Taylor

Pacific Region Secondary Art Educator, Bart Francis

Pacific Region Higher Education Art Educator, Julia Marshall

National Museum Art Educator of the Year, Stacey Shelnut-Hendrick

This spring the Pacific Region leaders continue to move forward with state associations reviewing and updating their association constitutions, bylaws, and policies. These leaders are sharing their efforts with one another as they work on these challenges to bring about change. Then during the summer these leaders will meet in California to share progress, compare notes, and further address state and regional governance that advance the strategic goals of NAEA. This is all part of an on-going process that helps state leaders in the work they do with their state art associations. ■

Reference

Berger, J. (1972). *Ways of seeing*. London, UK: British Broadcasting Corporation and Penguin Books.



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Western Region

REIMAGINING HIGH SCHOOL

Have you heard about the XQ Super School Project created by the Emerson Collective? Last year they posed the question, "How can we reimagine high school?" Advertising nationwide, they offered \$10,000,000 grants to teams with the most innovative ideas. I am excited to say that they awarded three grants to teams who created schools that teach subjects through a design-thinking curriculum, two of which were created with NAEA members on the team!

Design Lab High "Imagines students in a school that makes design thinking, futuristic technology, and high-school instruction mean the same thing. Design-Lab will put students in a mode of continuous inquiry as they design the world in which they want to live, and discover their places in it."

The Grand Rapids Public Museum School "turned a museum into a high school, a river ecosystem into a science lab, and community agencies and science experts into partners in teaching and learning." Its curriculum is founded on principles of design thinking, place-based education, and the unique expertise and environment of Grand Rapids and its Public Museum. The school is the product of an ongoing educational collaboration between Grand Rapids Public Schools, the Grand Rapids Public Museum, Kendall College of Art and Design of Ferris State University, Grand Valley State University's College of Education, the City of Grand Rapids, and Downtown Grand Rapids, Inc.

Congratulations to all of the winners! Soon you will all be able to view their progress as XQ creates a full-length film documentary with the goal of changing the way we all provide education.

ARKANSAS NEWS

The Governor's Mansion Association and First Lady Susan Hutchison sponsored the Governor's Young Artist Exhibit Competition, which was open to all students in grades 9-12. The collective goal of the exhibition is to inspire our state's young artists by providing them

with a platform for their work, which will be displayed in the Governor's Mansion April 2017. Prizes will be awarded at the Awards Reception to be hosted at the Governor's Mansion in early May. Also, the AR Wildlife Federation and Creative Ideas sponsored a Wildlife of Arkansas art contest and exhibit. The exhibit will travel to each Fish and Game Nature Center in the state. AAE President Sue Anne McCoy is proud of the way our state is supporting our art students!

INDIANA NEWS

We have had several great happenings during the past several months, including our State Convention that was held this past November at Hamilton Southeastern High School in Indianapolis. We had some wonderful special events, workshops, and speakers, including Sarah Urist Green, our keynote speaker. Our Convention featured other opportunities for art educators across the state, including an Artisans Gallery, Exhibitors Hall, Student Exhibit, YAM Flag Design Contest, and Award Celebration.

ILLINOIS NEWS

Illinois Art Education Association is thrilled to bring new opportunities to connect and collaborate with art educators this year! We just launched forums on our website, a virtual space for members to connect and share ideas around particular interests including technology, teaching approaches, and students with special needs. Illinois is also excited to host the Western Region Conference in Elmhurst, June 21-24, 2017. Educators visiting from throughout the region will enjoy the exceptional cultural and educational venues adjacent to beautiful Elmhurst College!

IOWA NEWS

Iowa is excited to announce that Emerging Excellence Committee received a grant to develop a professional training video for the Juror's Training process for their middle school fine art competition. We recognized Jeanna Gerot as our Art Educator of the Year and kicked off our fall conference with a great first-year mentor group led by Erin Almelien! Iowa is also working on Fine

Art Common Core development with the Department of Education as ESSA is being designed and implemented.

OKLAHOMA NEWS

Oklahoma experienced an amazing conference with a 50% increase in attendance including a large number of Art Education majors. It was held at Oral Roberts University in Tulsa. It showcased a wide variety of presentations including a printmaking workshop by the keynote speaker, Juane Quick-to-see Smith. Also presenting were infamous portrait painter Mark Wimmer, and renowned printmaker Marwin Begay, who led a screen printing workshop at the Member Exhibit held at Willowbrush Gallery.

TEXAS NEWS

Texas had a record-breaking attendance of over 2,000 participants at the fall conference. We offered a \$99 one-day charge, registering 32 members with this new option. We allowed preservice students free attendance and had 110 participants. Our membership stands at 4,244 members. TAEA now has an acting foundation and we are creating an Outreach Program to support and assist educators in small districts. TAEA continues to be part of the school board/administrators conference, featuring an art show and students working on art during the conference. I can't say enough about getting school boards and or administrators to come to the state conference. This has made a huge difference for us and having the preservice division there in big numbers was icing on the cake! ■



Some of the 110 preservice students who attended the Texas conference.



Cindy Todd

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I have had the privilege of being the Elementary Division Director for the past two years.

Thank you for allowing me to serve and for entrusting me with the stewardship of our division. As my term comes to an end I hope I have added to NAEA and the Elementary Division and that I leave it a bit better than when I came to it. I have enjoyed my tenure and will continue to work for the betterment of, and the advocacy for, quality art education everywhere. Much appreciation!



Jen Dahl

Let me introduce to you the new Elementary Division Director, **Jen Dahl**. Jen is super excited about taking on this new role. For as long as she can remember, Jen has only wanted to do one thing—

teach art. Jen teaches in the rural western Wisconsin town of Black River Falls. She teaches at two elementary schools (K-5) consisting of about 700 students. In her spare time she loves to bike, snowshoe, and kayak with her husband Mike. They share their home with their chocolate lab, Lena, and a crazy cat, Grizzly. I am confident that Jen will be a great director for the Elementary Division and I look forward to her leadership. I wish her all the best!

The 2017 NAEA National Convention in New York City saw the recognition of several deserving Elementary Division art educators. Join me in congratulating the Elementary Division Regional and National Art Educators for 2017.



Jennifer Keith

Pananos, and her assistant principal, Tanya Price, write, “One of her greatest strengths as an educator is meeting student’s unique needs by developing a personal understanding of each one of them. She achieves this by observing and assessing the students as individuals, tailoring lesson plans to accommodate multiple intelligences and celebrating diversity.”

Our National Elementary Division Art Educator honoree is **Jennifer Keith**. Jennifer teaches at the Kehoe-France School in Metairie, Louisiana. Jennifer’s

principal, Janet

Pananos, and her assistant principal,

Tanya Price, write, “One of her greatest

strengths as an educator is meeting

student’s unique needs by developing a

personal understanding of each one of

them. She achieves this by observing and

assessing the students as individuals,

tailoring lesson plans to accommodate

multiple intelligences and celebrating

diversity.”



Kristin Taylor

“Her work in innovative elementary curriculum has enhanced her position as a part-time faculty member at California State University-Northridge. She is making a difference for the elementary teachers of the future.”

Kristin Taylor is our honoree from Pacific Region. She teaches in Sylmar, California for the Los Angeles Unified School District. Nancy Andrzejczak, CAEA Past President, shares,



Janet Wolfe

Our Southeastern Region Art Educator for 2017 is **Janet Wolfe**. Janet teaches for the Caddo Parish School System at the Clairborne Fundamental Elementary

Magnet in Shreveport, Louisiana. “Janet is an exemplary teacher, reaching students with her unique classroom methods. Her students frequently win awards, have their artwork displayed, and leave her class with a love and appreciation for art.” Margaret Holt, LAEA President, adds, “Janet is also a Founding Fellow of the prestigious George Rodrigue Foundation’s Louisiana A+ Schools Program. In this capacity she writes curriculum and trains classroom teachers throughout the state of Louisiana to teach by using art as their focus.”



Sarah Carnes

Sarah Carnes is the 2017 Elementary Art Educator from the Western Region. Sarah teaches at Fillmore Elementary School in the Oklahoma City Public Schools.

NAEA Past President Susan Gabbard writes, “Of the many Art teachers I know, Sarah Carnes is one of the most intelligent, outstanding, and creative individuals working for art education today. In addition to her outstanding skills as an art educator, Sarah has become a strong leader for art education through her service on the OAEA Board, and as a grant writer, a panel member, a reviewer, an organizer, and a presenter.”

Congratulations again to all the honorees. Thank you for being great representatives of elementary art education and for all that you do for your students! ■



Thomas Knab

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OUR STORIED LANDSCAPE: HOW STORIES SHAPE INTERSECTIONAL US

In February, I witnessed two powerhouse artists and educators activate the concept of intersectionality in ways critical for education. Positing that we are all majority minorities and minority majorities in some aspect of our lives, Roberto Lugo and Mindi Rhoades challenged workshop attendees to consider stories of students who are institutionally oppressed because of intersecting factors such as poverty, disability, sexual identity, race, gender, and others. They also asked teachers, predominantly White women, to reveal their stories of being in spaces where they have been the minority, and to recognize how privilege links to structures of power. Through the rich storytelling and image-making that followed, teachers attentively listened and conversed about passions and scars that shape our interactions in the classroom and in the world.

As a White middle class woman, I'm not usually in a position where my privilege to control the conditions of my participation is stripped away.

Typically, I avoid giving up my personal power at all costs. It is what keeps me safe. However, a recent exercise with the NAEA Board reminded me that my privilege has typically allowed me to determine my level of exposure and vulnerability, which is not a common reality for many, I realize. Through this exercise I thought about how with regard to race and other difficult conversations, I'm sure I err on the side of *safety* and perhaps choose disengagement until I determine the likely success or safety of the conversation. But we don't all get to choose. Likely, we all can identify spaces where we have an abundance of power, and accordingly we are called upon to investigate our silences and challenge our politeness, especially in the face of injustice in our classrooms, in schools, and wherever we live.



Opening slide of a teacher workshop at Virginia Commonwealth University facilitated by potter and activist Roberto Lugo and art educator and activist Mindi Rhoades.

Our stories may define us and our vulnerabilities—but the sharing of our stories allows us to establish important connections, especially across perceived differences, and this is our strength. In this time of *fake news* when the validity of story is in question, I suggest that it is even more critical to own up to our stories, even the unpleasant ones. This includes the ones that make us nervous or scared, as well as the ones that reveal the benefits of our various identities. For example, I have a colleague who, in telling about the way in which she navigated a flat tire, described how she acknowledged the privileges of *Whiteness* to walk up to a neighbor and request a ride to her car to jump the battery. Recognizing the ways in which our stories are shaped by our identities and the power structures associated with them is an important step toward connections and new understandings. In the classroom, in our art, and in our research—it leads to new strengths.

In Roberto Lugo's teapots, he mashes up hip-hop, history, and politics on a vessel meant to serve tea and to be shared. The teapot, to Lugo, implies conversation. Not only does he make works of art about his own experiences, raising questions and telling stories, he also provides the

context for sharing the stories via the teapot. Telling our stories and connecting across our differences is central to meaningful art education, to civic life, and indeed, to a civil society. May we tell our stories and connect to find our collective strength.

Congratulations and Gratitude

I'd like to congratulate the winners of the Higher Education Division awards who were honored in New York City. Congratulations to Regional winners: Darden Bradshaw (Western), Julia Marshall (Pacific), Pam Lawton (Southeastern), and Ami Kantawala (Eastern). Also, highest praise to Doug Boughton, our Higher Education Division National Art Educator of the Year. I'm grateful to Jeff Broome, Division Director-Elect at the time of this writing, whom I'm confident will lead the Division effectively and with care. Additionally, a tremendous debt of gratitude is owed to the Regional Directors who served the Division well: Amelia Kraehe (Western), Connie Stewart (Pacific), Juan Carlos Castro (Eastern), and Karen Heid (Southeastern). I am enormously grateful for the work and energies you put into the Division duties throughout the last two years. ■



Sara Wilson McKay

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Middle Level Division



“The relation between what we see and what we know is never settled.”

—John Berger, *Ways of Seeing*

In January, we lost the singular voice of John Berger—critic, artist, writer, and poet—when he passed away at the age of 90. I first encountered Mr. Berger’s writings while exploring, in my own work, that tenuous tether between viewing and being viewed, and news of his death flooded me with memories of that influential period in my own artistic development. Seeing his name again forced me to re-experience those histories, while, simultaneously, being aware of how much I have changed since that time. And it is this overlapping of experiences, between what has been and what we see ahead for ourselves, that guides us as we begin this new term for our middle Level Division.

We celebrate our outgoing leadership team, led by September Buys, our dedicated Division Director. Under her guidance, our division expanded opportunities for participation and engagement, while she advocated passionately for her colleagues amidst new and exciting NAEA initiatives. In passing the torch, September shares this message:

It has been an honor and privilege to serve as your Middle Level Division Director for the past two years. Together with my Elect and our now current Director, Peter Curran, we have expanded our Middle Level Medley programs and have further opened up opportunities for middle level members to present at our Convention through division sponsored sessions. I am confident that Peter will continue to work to grow our Division membership and be a strong advocate for middle level teachers on NAEA’s

Board of Directors. Thank you for this amazing opportunity. I am forever grateful.

We also recognize the support and enthusiasm of our outgoing Regional Division Directors: Mari Atkinson, Pacific Region; Kristi Harvey, Southeastern Region; Nikki Kalcevic, Western Region; and Stacy Lord, Eastern Region. We also honor the work of our outgoing Middle Level Research Commissioner, Chris Grodoski. These educators collaborated extensively to ensure that our Division continued to serve the best interests of its members nationwide.

While we honor our outgoing team, we welcome our new team of Regional leaders. Leslie Flowers represents our Eastern Region, Tamara Green represents our Pacific Region, Holly Bess Kincaid represents our Southeastern Region, and Michael Orlando represents our Western Region. This team has already begun cultivating a culture of support and connectivity that will serve our Division for the next two years.

We reflect on a successful Convention in New York. Our Middle Level Division was proudly represented both in its sponsored sessions as well as its national and regional award winners. This annual opportunity to connect with colleagues from across the country, as well as to highlight the achievements of our deserving members, never fails to energize our membership as we return to our own classrooms.

To harness this energy, it is important that we continue to invite diverse voices from across the division. Whether you’re a 20-year veteran of the middle grades, a recent transplant from another level, an administrator with roots in middle school, a recent graduate new to the field, or anyone in between, we encourage you all to make your voice heard.

In sharing my vision for the Middle Level Division, prior to my election in 2015, I

cited my passion for working with those students who have struggled to find their voice, and for helping them to develop the confidence to leave their mark on the world. I spoke of fostering a professional network that posed questions, explored solutions, shared passions, and engaged divisions beyond our own. In looking back on these promises, I must also look ahead at what is to come.

Our Division serves a population of students who are in a constant state of flux. Whether they are struggling to fit in, to stand out, or to lay claim to their own identity, our students require caring and compassionate educators willing to provide the proper tools and a safe environment for expression. It can be a challenging role for educators, and the rewards are the looks of pride and excitement on our students’ faces. And it is the role of our professional network of middle level art educators to share those moments, to celebrate our successes, to support our challenges, to deepen our understanding.

I encourage each of us to actively engage with our Middle Level Division. Take advantage of our social networks, share your stories, and voice your opinions to our leadership team. Explore the Research Commission’s Interactive Cafe, submit a lesson to the Instructional Resources Gallery, start a NJAHS chapter, submit an article for publication. Nominate your colleagues for awards, advocate for your arts program, attend a Summer Studio, draft a workshop proposal for your state conference or next year’s National Convention. The possibilities for involvement are everywhere. It is up to each of us to bridge that gap between what is seen and what is known, to leave our mark with confidence on what lies ahead. ■

Reference

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Welcome Spring! This article is a perfect opportunity to reflect on the amazing 2017 Annual Convention in New York City.

Like me, I hope most of you who attended are in that sweet spot where you are still invigorated by everything you learned and eager to put new ideas into action.

The week began with the **31st Annual Museum Education Preconference—Diversity & Inclusion: Art Museum Educators as Levers of Change.**

Michelle Grohe, Director-Elect, along with an amazing team of museum educators created a challenging and thought-provoking day for all who attended. Through a keynote talk, gallery teaching experiences, breakout sessions, and a culminating reception, attendees explored the Metropolitan Museum of Art, Museum of Arts and Design, New Museum, The Whitney Museum of American Art, The Frick Collection, The Guggenheim, the Leslie-Lohman Museum of Gay and Lesbian Art, and the Cooper Hewitt, Smithsonian Design Museum, among others. On behalf of the division, I want to thank Michelle, her fabulous team of educators, and our hosting museums for putting on such a successful day that encouraged us all to ask ourselves, “**How Can I Be a Lever of Change?**”

The National Convention is also a time for us to recognize those in our field who have done exemplary work over the last year and throughout their career. The annual **Awards Ceremony** is always a great way for us to get together and honor those colleagues. Please join me in congratulating our award winners for

all of their accomplishments in museum education and for inspiring us through their amazing work.

- *National Museum Education of the Year*: Stacey Shelnut-Hendrick; Director of Education, Crocker Art Museum
- *Western Division Museum Education of the Year*: Robin Schnur; Director, Youth & Family Programs, Art Institute of Chicago
- *Eastern Division Museum Education of the Year*: Elisa Patterson; Manager of High School Programs, National Gallery of Art
- *Southeastern Division Museum Education of the Year*: Ellen Balkin; Education Manager, Ogden Museum of Southern Art
- *Pacific Division*: Museum Education of the Year: not awarded

During the Convention, we also had the opportunity to hold a **Conversation with Colleagues**. These are a time when members are encouraged to share their thoughts on the work of the division; talk about what is guiding their work; and give suggestions for possible themes for upcoming programs (2018 preconference, Peer 2 Peer Hangouts, Viewfinder, social media posts, etc.). The Development Committee always looks forward to this conversation and getting your feedback as it really does focus our attention and goals for the coming year. Thank you to all who attended. For those of you, who were not able to attend the Convention, your thoughts and ideas are very important. Please e-mail, call, tweet (@NAEAMusEd; naeamuseed@gmail.com), and Facebook your thoughts our way, we want to hear from you.

This year the division also sponsored a marathon of sessions on the topic of interpretation. The **Interpretation Marathon** tackled topics including the changing role of educators in the area of interpretation, hands-on experiences, and the role of technology. I know I left the marathon feeling invigorated and ready to experiment. Thank you to Jenn DePrizio, Jodi Sypher, Juline Chevalier, and Amanda Thompson Rundahl for designing the sessions, and to the museum educators who presented.

In closing, I wanted to thank everyone who joined us in NYC. It was a great time to see old friends, meet new colleagues, and recharge our museum education batteries. I also wanted to take a moment to say thank you for being such supportive colleagues over the last two years. I have so enjoyed working with all of you in my role as your Museum Education Division Director; thank you for being such wonderful friends. I want to thank the Museum Education Development Committee members who are also finishing up their time with the division—thank you, Barbara, Jodi, Amy, and Mike for your energy and expertise.

In closing, a personal and heartfelt thank you goes out to my partner in crime, Michelle Grohe—I will miss our daily texts, Google messages, and e-mails. Now, go get ‘em, Grohe! ■



Emily Holtrop

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Juline Chevalier, *Division Director-Elect*.

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Facebook:
www.facebook.com/preservicedivision
Twitter:
www.twitter.com/NAEAPreservice
Instagram:
instagram.com/preservice.naea

BUILDING A COMMUNITY: HOW THE PRESERVICE DIVISION CAN HELP

As I transition into the role of Division Director for the Preservice Division I am excited to get to work with future educators to build our community and find ways to connect and help each other succeed. Your time in college is meant to prepare you to enter your ideal profession. While you may *think* you are hitting all the required marks to become an Art Educator, networking with your peers is a large, often missing, piece of that preparation. While the word networking may sound scary, it is crucial to start meeting and talking with people in your field now. Every job application is put in an online database with thousands of applicants and knowing someone in the district, school, or museum where you want to work is key to getting your foot in the door.

Active engagement with professional organizations grows your networking circle. The NAEA National Convention is a great place to start next year in Seattle, Washington. At Convention, you are able to collaborate and learn from art education professionals working in a variety of fields, but you also meet preservice art educators from across the country. Talking to our Preservice members is always so inspiring and thought provoking, and I always walk away from Convention with many names, e-mails, and ideas on how I can improve my educational experience.

Another way to build your national network is by getting involved in one or more of the amazing opportunities the Preservice Division has to offer. One of my favorite experiences is the Preservice Student Roundtables where Preservice members present research, lessons, and pedagogy in a relaxed environment. Calls for presentation applications at the National Convention are due in May and Preservice Roundtable Applications are due in November. You can apply for the RAEA Student Chapter of the Year Award, which highlights the hard work you and your peers do on a daily basis.

The Preservice Division also awards two outstanding people the award for Preservice Member of the Year and the New Professional Award—nominations are due in October.

Preservice Regional Directors: Who's Who

As part of the leadership team we have appointed Regional Leaders. The duty of the regional leader is to help preservice educators network and make connections in the Northeastern, Southeastern, Pacific, and Western regions. We currently have two amazing Regional Leaders who are transitioning out of their role. Barry Morang (Northeastern Region) and Shannon Carey (Southeastern Region). Barry and Shannon have been incredible in helping the Preservice Division grow, and their hard work and dedication to our division has laid the foundation for us to continue to build as a new division. I want to personally thank Barry and Shannon both for many hours of their time and I wish them great success in the future.

With the transition out we have two new leaders coming in. Carlos Cruz (Northeastern Region) and Alice Brandenburg (Western Region) have joined our team and we are so excited that they are here to continue the great work of their predecessors. If you are in the Northeastern or Western regions please reach out to them to share ideas, stories, and successes, or to ask them any questions about the Preservice Division, student chapters, or just being a preservice art education student. Here is some information about them to help start the conversation.



**Carlos Cruz—
Northeastern Region**

School: Rhode Island College, Masters in Art Education, Class of 2018.

What level do you teach or want to teach? Secondary/high school.

What one piece of advice can you give to our Preservice members?

Follow your dreams and never lose sight of who you are as an artist, teacher, and person.

What is your chosen art form? Digital media, photography, ink, and charcoal.

Why did you choose art education?

My high school art teacher changed my life and believed in my ability as an artist and I want to pay that forward to young aspiring artists and scholars.



**Alice Brandenburg—
Midwestern Region**

School: Undergraduate studying Art Education at Illinois State University, Class of 2020.

What level do you teach or want to teach? Secondary level.

What one piece of advice can you give to our Preservice members? My all time favorite quote is “Do small things with great love.” As human beings, especially as educators, we have the power to make small impacts in people’s lives every single day, and I believe we should. A little love goes a long way.

What is your chosen art form? Mixed media.

Why did you chose art education? It’s something I’m passionate about. I was raised on creativity and imagination, and I believe every child should have the opportunity to experience the same.

We are so excited to have both Carlos and Alice join our team and I look forward to continuing to work with you in this new endeavor. At the time this publication has been written we are still looking for a Southeastern and Pacific Regional Leader to join our division. If interested, please reach out to one or all of us to start the process and take a step to build your network even larger. ■



Jessica Burton Autisio

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Tori Lynne Jackson, Division Director-Elect. James Madison University, 800 S. Main St., Harrisonburg, VA 22807.

Tel: 704-883-6381. E-mail: tori.lynne.jackson@gmail.com

Regional Directors: Northeastern Region: Carlos Cruz, E-mail: carlosacruz77@gmail.com

Western Region: Alison Brandenburg, E-mail: arbran2@ilstu.edu

Secondary Division

As I write my last article as Secondary Division Director I am in disbelief that my term is coming to a close at the conclusion of the NAEA Convention in March.

I am truly not ready for my time on the Board to end. Although at times a lot of work, the last four years—two as Elect and two as Division Director—have been incredible. The work that I had the privilege of doing on behalf of NAEA and the Secondary Division was a tremendous learning opportunity. Being involved has given me the chance to be surrounded by and to work with some of the most amazing people, and to forge some wonderful professional relationships and incredible friendships. I am particularly grateful for the passion and wisdom of my fellow Board members, including the Division Directors, Regional Vice Presidents, past and present, Pat Franklin, Bob Sabol, Deborah Reeve, and the NAEA staff in Alexandria.

If you are a leader in your classroom step out into your school. If you are a leader in your school try to step out into your district.

During my time on the Board, I have had a fabulous Secondary Division team. I am sincerely appreciative of my Secondary Division Regional Directors, **Cindy Henry, Nicole Brisco, Vanessa Hayes-Quintana, and Marjorie O'Shea**, and thank them for all of their help, support and inspiration. I especially thank **Josh Drews**, now Secondary Division Director, for his assistance and support over the last two years. He has incredible energy and enthusiasm and will be a fantastic Secondary Division Director. Along with

his Regional Directors, I am excited to see how Josh will take the Secondary Division forward and to new heights. I also want to congratulate **Kim Soule**, who became Secondary Division Director-Elect in March. We are fortunate to have leaders who are passionate and dedicated to the profession of art education.

So, as you read this, the 2017 NAEA New York Convention is in the past and you are already putting into practice all of the lessons you learned at the many workshops and general sessions. I imagine you are also sharing with your students and colleagues all of the supplies, posters, and handouts you picked up from the presenters, exhibitors, and at museums. I hope that you went to the Secondary Division Showcases, Conversation with Colleagues, and Division Awards. I am sure that Josh will share more details, photos, and reflections about the Convention in his first NAEA News column.

Congratulations go to the 2017 Secondary Division Award Winners. The National Secondary Art Educator is **Karen Kiick** from New Jersey, Eastern Region Secondary Art Educator is **Heidi O'Donnell** from Maine, Southeastern Region Secondary Art Educator is **Debi West** from Georgia, Western Region Art Educator is **Kenneth Niehouse** from Iowa, Pacific Region Secondary Art Educator is **Bart Francis** from Utah, and Outstanding National Art Honor Society Sponsor is **Laura Milas** from Illinois. The three Rising Stars are **Zoe Cronin, Simone Ferguson**, both from New Jersey, and **Julia Sigrist** from Maryland. It is important to recognize outstanding art educators. Make sure to nominate someone for both your state art education awards and the NAEA art educator awards. **The deadline for the NAEA awards is October 1, 2017.**

In my first column as Division Director I talked about starting where you are, but not staying there. I heard this on my very first day of teaching in a speech given

by my district's teacher of the year. If you are a leader in your classroom, step out into your school. If you are a leader in your school, try to step out into your district. If you are a leader in your district, try to step out into the community or branch out and become a leader in your state art education association and if you are a leader in your state art education association, branch out even farther and become a leader in NAEA. Send in a workshop proposal, attend a National or Regional Leadership Conference, apply for School for Art Leaders, or run for a position on the NAEA Board of Directors. I can't tell you how fantastic it is to step outside your comfort zone. ■

"The best things in life are often waiting for you at the exit ramp of your comfort zone."

—Karen Salmansohn



Josh Drews.



Kim Soule.



Andrea Haas

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Kim Soule, *Division Director-Elect*.

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Supervision and Administration Division

List Serve:

Supervision@artedlists.org

E-mail:

NAEASupers@gmail.com.

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

Continuing our theme of *Change* (but not the challenging part), I bid everyone adieu as I step down as the Supervision and Administration Division Director.

I would like to take this opportunity to thank the amazing team that has supported our division for the past two years by serving as Regional Division Representatives: Armalyn De La O, Pacific Region; Gino Molfino, Eastern Region; Joyce Huser, Western Region; and Mabel Morales, Southeastern Region. In addition, I also want to thank your Director-Elect, who has been with me to advise and align our efforts to bring our divergent Division together. We have grown over the past two years—in summer of 2015 our Division had a higher percentage in growth than any other Division. And I hope that you have found resources through *News*, Convention sessions, and Supervisor Summits to aid in your professional growth as well. I am looking forward to what the future brings as Lisa takes the helm.

—Cheryl Maney

Hi, my name is Elizabeth (Lisa) Stuart and I am the new Division Director for the Supervision and Administration Division. I am the Visual Art Supervisor for Prince George's County Public Schools (PGCPS) in Maryland. PGCPS is one of the 25 largest school systems in the country with 208 schools. I supervise over 250 preK-12 visual art teachers. I have two beautiful children, two cats, and an amazing fiancé who is also deeply devoted to art education. Over the next two years, I hope to continue the amazing work started by my predecessor, Cheryl Maney.

She, with the help of her area directors, was able to send out an extensive survey for our Division. It will be my job to comb through all of that data, categorize it, and with your help, point us in a direction where we can make a big difference.

I also want to take this opportunity to thank all the contributors of our amazing Supervisors Summit on the A, B, C, D, E's of Assessment at NAEA NYC. We had so much fun at the Museum of Art and Design and I want to give a specific thank you to Marilyn Stewart and Sara Wilson McKay for their insightful presentations. Have you chosen a prominent spot for your Gold Weight? We hope that the focus on Assessment was helpful and that you share this information with your teachers and state leaders in the arts. We also hope you liked the poster that NAEA offered. We will send you the link to order more if desired. Also, a huge thank you to Davis Publications for hosting us at the Museum of Art and Design as it is always nice to meet in a location with such a wonderful view of Central Park! Thank you Davis, for the delicious breakfast, lunch, and afternoon reception. Davis Publications has always been a supporter for our Division and they value the work we do in our varied roles to advance art education in our schools.

During our Conversations with Colleagues we spent some time talking about the survey results and developing some key next steps. All of the notes from that meeting will be sent out with the next steps that you all suggested. I will be looking for volunteers around the country to take on some of the suggestions we developed. Please contact me if you have an area of strength you would like to share with others.

Our Facebook page is another way we can all connect. If you are not already

connected, please log onto Facebook and search NAEA Supervision Administration to join the group, or you can e-mail me and I can add you: Elizabeth.Stuart@pgcps.org

I look forward to being of service to all of you over the next two years; please do not hesitate to reach out to me with questions and suggestions. ■

POSITION: SUMMER CAMP ART and CRAFTS COUNSELORS

**START DATE:**

June 14, 2017 through
August 12, 2017

APPLICATION DEADLINE:

Open now thru April 30, 2017

**C · A · M · P
TOWANDA****INFORMATION:**

Camp Towanda is a coed summer camp in the Endless Mountains of Pennsylvania, 3 hours from NYC and Philadelphia. 450 children, 6-16 years old, attend one 7-week session. Enthusiastic staff of 200 from 15 countries and over 20 U.S. states attend.

Camp seeks creative instructors to lead and teach ceramics, pottery, jewelry, fibers, leatherwork, woodworking, and other medium; prepare curriculum, projects, and supply lists for the season; have an expertise to teach and produce art in some of the medium listed above. Should have good organizational skills, and be able to work in close quarters with others.

Art Director manages departments, prepares project agenda, carries out curriculum, supervises instructional staff, orders, controls and distributes supplies.

Outstanding facilities in beautiful camp setting.

QUALIFICATIONS: Expertise teaching in program areas. Detail oriented. Experience managing others. Experience working with school age children.

COMPENSATION: Competitive salary, room, board, transportation stipend.

CONTACT AND APPLICATION:

staff@camptowanda.com. www.camptowanda.com. Click on Work@Camp or call MARK at 570-616-4037.

**Elizabeth Stuart**

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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

Regional Directors: Eastern Region: Gino Molfino, gino_molfino@hcpps.org; Southeastern Region: Mabel Morales, mmorales14@dadeschools.net; Western Region: Joyce Huser, jhuser@ksde.org; Pacific Region: Armalyn De La O, adelao@csusb.edu



Interest Group Art Education Technology (AET)

www.artedtech.org

Twitter: @aetnaea

Facebook: www.facebook.com/groups/1662701913963649

Guest Columnist: Sean Justice, Assistant Professor of Art Education, Texas State University. E-mail: sbj19@txstate.edu

PROMPTING FOR A SERENDIPITY MINDSET WITH SIMPLE DIGITAL TOOLS

I've been exploring an approach to digital art learning premised on mindset rather than on technical expertise, where preservice teachers play with computer code as an art material that invites serendipity and innovation.

I realize we typically don't consider computer code to be an art material, at least not in the way clay and paint are art materials. In my digital arts methods courses, however, code is clay, and computers are held as potter's wheels. To explore this somewhat confusing proposition we make digital things—beginning with copy/paste image hacks.

As every art teacher already knows, good art learning begins with materials, like clay, or paint—or digital code.

First, select a picture and change the filename from .jpg to .txt. Second, open the file in a text editor, such as TextEdit or Notepad. Third, change some of the text you find there—just copy/paste within the document, or from another document. Fourth, save the .txt document and change the suffix back to .jpg.

Finally, open the file in an image viewer (or in a web browser) to see something new: strange colors, lines, patterns,

interrupted shapes. In class, I ask students to keep playing with those four steps: The prompt is simply to make a lot of new pictures—at least 20—that's all there is to it.

This warm-up activity makes students realize they can handle computer code with simple tools, not by memorizing complex procedures. This is a surprise in several ways. First, it's a brand-new experience; up until that moment, messing with computer code had been thought to be impossible. Second, it feels like something they already know how to do; copy/paste comes from word processing, after all. And third, making a lot of new pictures surfaces an important characteristic about *skills* learning, no matter what the material is; frankly, doing the same thing over and over again makes students bored, which prompts them to search for changes, which invites serendipity.

Students who work with clay on the wheel recognize the connection between process, serendipity, and innovation. But students who haven't developed that kind of expertise find the emergence of serendipitous innovation in the digital realm—from the activity itself—to be the biggest surprise of all. This is a critical step toward shifting students' mindsets, especially for those who think they're incapable of being creative with computers.

I realize that what I'm describing might not make sense if you haven't handled digital code. But the hacking process of repetitive copy/paste reminds some people of the first time they centered the clay and pulled up the wall of a pot—an event that feels like a property of the material itself: The clay rose up as if of its own volition.

In my digital arts methods courses we begin with what the code can do, but I design success and serendipity into the learning right from the start, by using very simple tools. From there I coax students into doing and making things that they don't believe they are capable of, which is why I say the course is premised on a way of thinking.

What I've learned in teaching this way, and by watching students go on to teach with digital materials in their own classrooms, is that digital art learning too often defaults to which app to buy, but that deep and creative learning depends on developing curiosity. That is, learning from an app doesn't amplify innovation because it doesn't open to surprise. On the other hand, as every art teacher already knows, good art learning begins with materials, like clay, or paint—or digital code. In today's digital art classrooms, especially with tools that are accessible and free, prompting for a serendipity mindset is within reach of all teachers, especially art teachers who already understand that handling materials invites innovation. ■



Copy/paste image hack.

Ryan Patton

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

Christine Liao

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



NAEA CONVENTION IN SEATTLE, 2018

As one Convention draws to a close, we find ourselves gearing up for the next, which means the proposal deadline for the 2018 NAEA Convention in Seattle is right around the corner. Please submit! And remember to apply for the travel award as well. See our website for details.

The Community Arts Caucus (CAC) is an Interest Group with the goal of shaping the discourse and direction of the field of Community Arts. The CAC is committed to defining and evolving the theory and practice of quality community arts both of which have connections to dialogical pedagogy and socially engaged practices. We emphasize such practices as Service-Learning, Community-Based Art Education, Social Justice, Socially Engaged Art, and Art as Social Practice, just to name a few.

We believe that community art is generated within the community, and that its purpose is to identify and investigate generative themes in a community and/or celebrate and commemorate the life experiences of a community. Thus, our decision making for proposals can be focused on our emerging understanding of the intertwining aesthetic, social and political implications of community arts practice, as well as defining a thematic orientation for all presentations in a given year. We are particularly interested in hearing from more teachers, community arts practitioners, and non-profit agencies that share a similar vision.

Joining our Caucus

Are you interested in incorporating community arts into your teaching? Visit our website for more information on what we are and what we do.¹ Also, please consider joining our caucus interest group. To become a member, log in to your account on the National Art Education Association webpage. Then click on "Join an NAEA Interest Group," pay your \$15.00 membership fee, which

grants membership for one year. Fees are used to support our annual Community Arts Travel Award, which supports educators and activists in attending the National Convention by granting \$300. (YOU can apply for this award—see our website for details!) Membership fees also provide donations to our Convention field trip tour organizations. Membership fees allow us to build capacity within our caucus by allowing us to develop vital resources for outreach such as our new website, future newsletters, and other forthcoming CAC publications. Lastly, consider joining our Facebook page. Numerous members post incredible events such as teaching institutes, exhibitions, fellowships, and more.

Readings and Resources

Are you interested in learning more about community arts? Here are some invaluable resources that have shaped the field of community arts:

The Lure of the Local by Lucy Lippard. Lippard weaves together cultural studies, history, geography, and contemporary art to provide a fascinating examination of our multiple senses of place.

Discovering Community Power: A Guide to Mobilizing Local Assets and Your Organization's Capacity by John P. Kretzmann and John L. McKnight. This community-building workbook can be downloaded at no cost from the W.K. Kellogg Foundation's website: www.wkcf.org and the ABCD Institute's website: www.northwestern.edu/ipr/abcd.html

Online Curriculum Portfolio. This curriculum resource features lesson plans that have a social justice component, are interdisciplinary, and incorporate visual culture. It is under the auspice of NAEA's Caucus on Social Theory in Art Education and aligns nicely within the Community Arts Caucus's philosophy as well. Resources span from pK-16. <https://naea.digication.com/cstae/Welcome/published>

We are particularly interested in hearing from more teachers, community arts practitioners, and non-profit agencies that share a similar vision.

Olivia Gude's Digication Site: https://naea.digication.com/omg/Collaborative_Public_Art

Specifically, the following articles:

Innovators and Elders: Painting in the Streets by Olivia Gude, Marcus Akinlana, and Beatriz Santiago

Two Women on the Street by Olivia Gude and Beatriz Santiago

Psycho-Aesthetic Geography in Art Education by Olivia Gude

Other Organizations and Resources:

Centering the work: <https://teachingartistsguild.org/social-justice-resource-database>

Interference Archive: <http://interferencearchive.org>

Center for Urban Pedagogy: <http://welcometocup.org>

Imagining America: <http://imaginingamerica.org>

Animating Democracy: www.animatingdemocracy.org

U.S. Department of Arts and Culture: <http://usdac.us>

What Kids Can Do: www.whatkidscando.org

Beautiful Trouble: A Handbook for Revolution. <http://beautifultrouble.org/the-book> ■

¹ www.communityartscaucus.org

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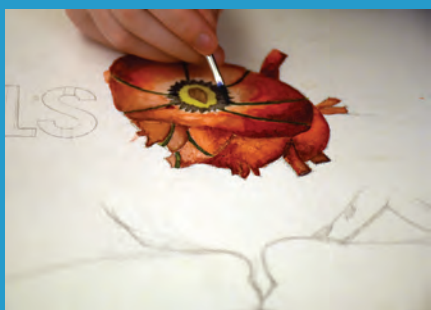
April can be a challenging time of the year. The school year is ramping up to our final art exhibitions and competitions.

Many of us are fresh from NAEA National Convention experiences with renewed thoughts on ways to add to or change our teaching practice and how to do a better job serving our young artists.

At the Convention, there were many presentations about student-directed learning and choice practices, evidencing an ever-increasing swing toward these educational philosophies.

As with any pedagogical shift, there are growing pains and many questions as art educators new to these ideas learn to implement and guide students toward new methods. Those interested in choice practices have questions about best practices for setting up the classroom studio, distributing the materials and assessment while others are focused on the best methods for delivering content, skills, and history.

For some teachers, giving students the opportunity to design their own learning works all the time, for others it is only appropriate at certain times of the year, or with guiding themes.



When moving from a teacher-directed to a choice or student-directed format, the students need to make the mind shift with the art educator. And, both need time to feel comfortable. The art educator needs to figure the best way to set the pace and to push the artist to improve their skills and abilities as well as to evaluate their progress in the studio. Students need to feel supported in learning to come up with art ideas as well as making important decisions about their work. Expressing an individual and often personal voice takes courage and can only happen in a safe environment.

It is important not to jump into choice before you are ready or you and your students will feel overwhelmed and unfocused. Do your research and planning by reading books, articles, and blogs, by watching videos of choice classrooms in action, and by visiting practicing choice studios. This can make a huge difference in your success and the success of your students. Additionally, it is crucial that you evaluate your school culture and how much choice is the right amount of choice for your school and program. For some teachers, giving students the opportunity to design their own learning works all the time, for others it is only appropriate at certain times of the year, or with guiding themes.

Once you have decided that student-directed or choice practices are right for you, it is important to get your extended community onboard. Advocacy is essential in the field of art education and that will never change, but when you are changing the art room from a teacher-directed format to a student-directed format, a choice-art program, you will need that support. The studio functions differently, it looks different, and the artwork looks different. If your extended community does not understand why it looks different, they may not be as excited by what they are seeing as they could be and worse they may not support you at all. Take the time to educate them about what they are seeing and about what the students are learning. Explain all the thinking that goes into a finished artwork

when it is student directed. Help them to understand that the student finds the idea, decides upon the medium, organizes and sets up their supplies, and possibly tries a few approaches before attempting the real artwork. Explaining this will open their eyes to the deep learning that is happening. Works that are created in a choice-art studio are about the thinking and the trying; the learning and growth comes from the effort in planning and creating.

Student art exhibitions are the perfect place to display not only the products of your choice-art program, but also the thinking behind the work. The choice-art studio really shines in the diversity of works on display. Artist statements and process documentation have proven to be very effective in highlighting the importance of student concepts, choice, and voice in an art program. Students' artist statements should be exhibited clearly and proudly. Further, learning and program advocacy can be achieved through docent tours, demonstrations by student artists, and art activities. And, student artists can grow from the exhibition by reflecting on feedback about the pieces that they have on display.

As the business of April and May begin to wane, take the time to reflect, evaluate, and celebrate the progress you have made as an educator for your art program. Plan out your next professional development opportunity to support areas you and your program need to grow. Reach out to others. Connections can help us grow so much more than working in isolation. Find other art educators to brainstorm with who are just beginning to transition into choice-art education. Get advice from more seasoned choice-art educators about the steps and mind shifts needed for a successful choice-art program to flourish.

And, in asking your students to behave like artists—coming up with their own ideas to explore and express—it is important for you to reconnect with your own creative pathways and renew them. Get into your studio and create! ■

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Interest Group Committee on Multiethnic Concerns (COMC)



HAZEL L. BRADSHAW-BEAUMONT YOUNG



Currently, I am an Associate Professor at Delaware State University (DSU), after earning a PhD in Art Education from The Ohio State University, an MS in Art Education with a concentration

in Art Therapy from Buffalo State University, and a BA in Art Education, Textile Printing and Weaving from the Edna Manley College of the Visual and Performing Arts in Jamaica, West Indies.

As a native of Jamaica, I served for 22 years as faculty at The University of the West Indies, Shortwood Teachers' College, Edna Manley College of the Visual and Performing Arts, and Wolmer's Girls High School. At Shortwood Teachers' College, I served in many administrative positions: department chair, consultant with the Joint Board of Teacher Education at the University of the West Indies and the Ministry of Education in the areas of Special Education and Educational Research, the Caribbean Examinations Counsel, and the United Nations Educational Scientific and Cultural Organization (UNESCO). Since gaining tenure at DSU, I served as Chairperson for the Visual and Performing Arts Department, as Director of the Graduate Art Education Program for seven years, and as Coordinator for the undergraduate Art Education Program for 13 years. I have written several research proposals, journal articles, and book chapters as well as presented numerous research articles both nationally and internationally. As the Coordinator for the Art Education program, I am a member of the Council for Professional Education (CPE) at DSU and prepare students for the teaching profession. I have served in several state and national organizations—President of the Delaware Art Education Association from 2009-2011, and Co-Chair for COMC

for the last year. I was also recognized with a DSU 2009 Excellence Award in Teaching and a National Art Education Association Eastern Regional Higher Education Art Educator for the year 2009. In addition, my professional career outside of academia includes working with underserved community groups and practices as a freelance weaver and textile designer, crisis counselor, and art therapist.

I couldn't be more thrilled to be a part of the leadership for the Committee on Multiethnic Concerns (COMC). As the incoming chair, I believe it is important to encourage an awareness of community identity and character in order to strengthen the integration of art education and cultural resources to balance inherent conflicts of past, present, and future social values. I will continue to initiate conversation about arts and culture in order to establish a structure of happenings and plans that ensure the mission of COMC will continue to flourish: "To promote, strengthen, and encourage the role of the visual arts education while fostering respect for and a greater understanding of cultural diversity within our society." This deliberate continuity will embrace all members, help strengthen

I believe it is important to encourage an awareness of community identity and character in order to strengthen the integration of art education and cultural resources to balance inherent conflicts of past, present, and future social values.

creative ideas, and offer hope and opportunities to exist for all. Believing that an inclusive community celebrates different cultures and cultivates both individual and collective growth among us, I will also encourage relationships and collaborative partnerships with surrounding community and advocate for equity of inclusion and participation at all levels within the National Art Education Association. Therefore, my desire is to combine my knowledge and experience in these areas, to deliver the best creative leadership that I can. ■

¹ www.arteducators.org/community/articles/64-committee-on-multiethnic-concerns-comc

Access this and past issues of NAEA News and Art Education!

Log in with your member ID to access the digital editions and archives:
www.arteducators.org

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Interest Group

Caucus on the Spiritual in Art Education (CSAE)

www.csae-naea.org

Join & Visit CSAE Online

Facebook: www.facebook.com/CaucusfortheSpiritualinArtEducation

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NOTES TO ARTISTS

Were you upset, saddened, disheartened by the past election? I was. Trustworthy sources of what, where, how, and whom no longer trust worthy? Family here from somewhere else? And whose isn't? A shade darker than White—and who isn't? Your beliefs different than your neighbors? Truth and accuracy given you the slip? Freedom of the press, the fate of the EPA, International allies and foes now all topsy-turvy?

In times such as these, how might we artists/teachers engage our individual and collective skills, knowledge and powers to preserve our values and freedoms, our own sense of worth and dignities, as well as do likewise for others? What role now for the arts, for artists, art teachers, literary and performance artists, and the institutions that present and encourage our work?

Yes, art serves the world as the magnificent foot in the closing of the door, in the unabashed affirmation of the right to choose to be and to become.

Sure, let's join marches, write letters to the editor, call our Congressman, boycott things that repel us, sign petitions, give even more money and time to good causes. Resist, promote, and never give up. Never, ever give up. But, at the same time, let's not put aside our particular gifts as artists. For the arts as practiced and witnessed, stand in the way of the closing door. Art provides a piercing light that oppressors are at pains to extinguish, for every art form shamelessly blurts out the truth that there is always something more and better. Always. The arts proclaim by their very presence our endless capacities to imagine, care, and to create alternative visions of what is good and what is just, and who gets invited.

We know, as demagogues surely understand, that the arts serve deepest and best both its creators and enveloping civilization, when the artist, with the fullness of their mind, body, and spirit pour all their efforts into creating work that reveals the exhilarating view that everything and everyone is different than, more than, and better than anyone supposed, and will ever suppose. The astonishing forever new face that the arts presents proclaims the inconvenient truth that everyone and everything is merely one iteration of an endless succession of possibilities. Demagogues hate this.

Yet, that is what you and every artist have always been about. That is the quality of art, and artists that drives potentates into a frenzy. That's why we are so dangerous to those who only like their own stuff and want their stuff to become everybody's stuff, or no one's at all.

By lifting the veil—every veil—artists call into question every second-hand account, every complete account, every final solution. What is an artist to do in these times? What we do now—we make art. Make our art in the teeth of everyone telling us not to, telling us to step back in line, telling us to watch our step. Watch our mouth.

Artists of the world, keep at your posts! Unite!

Keep practicing your art with the same, no, enhanced fullness and exactitude our gifts provide. Make it more, make it better. Daunted? Be daunted. Fearful, be fear full. No matter, stay at your post. Hold closer to your core beliefs. Don't compromise an iota. This drives potentates crazy. Hold your place for as long as you can until the next artist can take your place. Hone your craft, make it more piercing, better than you have called your Self to do. This too drives them crazy. This will be hard. No matter. Hard is nothing, merely hard. Endure, persist; this is our work. This

determination to practice our craft keeps the door ajar for the next to arrive. And they will, at some point in time, arrive.

Nor are these the darkest of times. Nor have the arts contended with such for the first time. The struggle for more light has been a constant struggle for all time and for all people and most members of most civilizations at some time or another. This is now our time.

Yes, art serves the world as the magnificent foot in the closing of the door, in the unabashed affirmation of the right to choose to be and to become. To say, out loud, what one has come to hold dear and to hope for. That is why we are in the streets with our art. Thus we serve others. But art also vitalizes something else; art feeds our soul. I don't mean this metaphysically or poetically, just here, I mean actually. If you are an artist, you already know this; we eat art. We go into our work places hungry for something. And we leave pooped, bruised, from time to time delighted, but always fed. What gets fed is our soul. The objects, sounds, gestures, and words which we combine just so, nourishes us like no other *cooking*. What does the soul want? It wants to knock you out so you can see the stars, make you slap happy so you are in a state of wonder. The soul invites us to set aside finite and local attachments and to lift our gaze. Lift our Self. Join a larger family, one that includes everyone and everything. Observe that everyone and everything is dancing, wants you to dance too.

Strange as this may sound to those who do not practice the arts, it is not strange to those who practice their art. These impending times may bring about many forms of hunger; learn to feed your Self. Feed your Soul. Making art feeds your Soul. Witnessing art feeds everyone's Soul. Teach people how to feed their Self/Soul.

Teach them how to make art. ■

To learn more about CSAE, see www.arteducators.org/community/issues-groups.

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



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>

For my final column, my last chance to publicly speak to the power of social theory in the landscape of NAEA, I want to draw a focus back to the artistic endeavor.

I want to reclaim that part of myself, for the struggle ahead. As the year 2016 came to a close, we lost a great poet—David Meltzer. Meltzer was an artist, musician, poet, and educator, one who believed that the arts were an opportunity to liberate us from the conditions of our struggle. He reminded us that the power of poetry lies in the fact that,

The poet is a revolutionary because he is constantly subverting corrupt institutional languages with his art. He can make the life-denying rhetoric of power politics void by singing one coherent, true song. A poem can snap the lights on. That's how revolution begins (Duncan & McKenna, 2005, p. 227).

While I have been forthright in my role as an educator in these columns, I must now confess that I, too, am a poet. So, I would like to take this opportunity to share with you all, a poem, as a way of shining a light on how I make sense of the world I inhabit. Poetry to me is a site of analysis for social theory, for making sense of the messed up world I live in. The following poem is titled, "Variations on the March."

Everybody is psychic / right before they die / I stop & listen to the street's / tone—a cascading drift / of language bangs / Overhead carrier doves / spit on modern tombstones / Condominiums in the kill zone / To incite a toppling cycle / I spread corn oil & wine / over new cornerstones / over these landmarks / of eternal occupation / It's starting to feel / like fatality has its comforts / In sleeping I go nowhere / looking like a corpse / that has accepted its rest / On the

way to the march / I pass new recruits / expecting humiliation / as they are mocked / trampled and speaking / in bankers' tongues / A narrow blade falls / from my hands / the wind mixed with vinegar / I am tripping over boxes / from old world wars / filled with receipts / from giant Detroit land grabs / Red tape and the usual / gimmicks of liberalism / Power won't leave / a state-won dystopia / It's been a year / of Eric Dolphy / or Black Sabbath / Opaque isolation / while I text myself / cutting into already / salted wounds / A revolution of the stars / doesn't do anything / on the street / They are cultivating / divination in data dumps / & closing pool halls / for yoga & charter schools / Green-lighting coal money / & bike shares for upper / middle Citibank patrons / It has always been this bleak / It has always been this blank / Collectively we remember imperialism / putting the rest on permanent mute (Fenner, 2016, p. 10-11).

In closing, I want to point you to my comrade, Tongo Eisen-Martin, whom I have mentioned in past columns, who says:

Poetry does as much as the reader is ready for. Does as much as the writer can walk through her or his walls. Therefore poetry is every stitch of an expanding universe; every stitch of an expanding universe speaking for itself. Or therefore poetry is a song you decide to sing to yourself some other time: the revolution that is waiting for us. The humanity that teases us behind our backs as we are turned fixated on a hundred fears and delusions. It is the song we know in the trenches. The playfulness of people outnumbered and outgunned (Eisen-Martin, 2015).

So, go ahead, make art, make poems, and make anything in order to speak truth to

Be brave in your classrooms and take risks, be bold in your courage against a falling empire. Snap the lights on, start singing and start a revolution.

power. Be brave in your classrooms and take risks, be bold in your courage against a falling empire. Snap the lights on, start singing and start a revolution. ■

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NAHS Student Artwork Gallery

See more than 10,000 images of NAHS and NJAHS member artwork on Artsonia at bit.ly/nahsart

View the latest version of *NAHS News* with student artwork and chapter reports at: bit.ly/nahsnews

Artwork: Luisa Toledo, Academia Cotopaxi, Quito, Ecuador

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Interest Group

Design Interest Group (DIG)

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

CONGRATULATIONS AND THANKS TO DIG LEADERS AT THE NAEA CONVENTION IN NEW YORK!

Check out the new DIG website: www.naea-dig.org

Congratulations to DIG, and especially Doris Wells-Papanek, Webmaster, for the exciting new website that we proudly submitted for the 2017 NAEA Website Award. This revised resource supports DIG's mission to promote design education at all levels.

DIG Business Meeting, Awards and Reception—Thanks to the many NAEA and DIG members who joined us for this meeting and opportunity to learn from each other. Again, we congratulate our XQ Super Schools and note that 4 of the 10 winners promote and use design thinking.

DIG CONVENTION HIGHLIGHTS

AICAD Live Learning Lab on Design Thinking—Thanks to expert teams from six Association of Independent Colleges of Art and Design (AICAD) colleges who led interactive, hands-on workshops on design thinking. Presenting colleges teams included: University of the Arts (UArts), College of Creative Studies (CCS), Maine College of Art (MECA), Maryland Institute College of Art (MICA), Minneapolis College of Art and Design (MCAD), and Nova Scotia College of Art and Design (NSCAD). Don't miss the AICAD Virtual Series Follow-up Labs via NAEA's webinar series. Dates and times posted on NAEA and DIG websites.

Amazing Design Interest Group (DIG) sessions included:

Art Educators Taking Action via Design Thinking and Learning Best Practices

Attendees were challenged to explore positive impacts of their instructional best practices. We shared stories, focused on innovative ways to ignite creative problem-solving, and pondered insightful ways to expand the National Visual Arts Standards: www.naea-dig.org

Can Design Thinking Transform Schools in the 21st Century?

DIG leaders and design educators shared their ideas and amazing programs based on Design Thinking, Summer Studio, and the exemplary inspiration of the \$100 million XQ Super School award winners.

Other outstanding design sessions and workshops were offered throughout the Convention: www.naea-dig.org

DON'T MISS EARLY REGISTRATION SAVINGS FOR YOUR NAEA SUMMER PROFESSIONAL LEARNING!

Summer Studio: Design Thinking for Social Equity—July 18-22, 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. Participants will be engaged in creating hands-on, innovative solutions to real-life challenges of social equity using exciting design thinking strategies. The University of Texas at Dallas, School of Arts, Technology, and Emerging Communications (ATEC), will host participants in the state-of-the-art Edith O'Donnell Arts and Technology Building. Participating partners include NAEA; O'Donnell Foundation; Crayola; Gensler; Cooper Hewitt, Smithsonian Design Museum; the XQ Super School Design-Lab Experience Institute; Texas A&M LIVE Lab and Triseum; the Warehouse, a private contemporary museum; and the University of the Arts. Plan your summer professional learning now to be inspired and equipped to design a better world! Register at: www.arteducators.org

Availability limited to the first 45 participants. Participants are encouraged to come in teams of two or more teachers and administrators in art, design, and other subjects at all levels.

NAEA Members: \$449 by 6/2/2017 | \$499 after 6/2/2017

Non-Members: \$495 by 6/2/2017 | \$549 after 6/2/2017

Scholarships may be available; deadline 6/2/2017.

Housing: Low rates, including breakfast, at Hilton Double Tree and Holiday Inn, convenient to UTD & DART transit, free shuttle service. Contact Doubletree at (972) 644-4000, DallasrichardsonoubleTree.com, or Holiday Inn at (972) 238-1900, National Art Education Associate-BK-YP. Rates available until July 2.

See details on NAEA website. Contacts: Jan Norman, Founding Program Director, Summer Studio Design Thinking; Jannorman728@gmail.com; (610) 608-9200. Deborah Moore, Site Coordinator and AP Arts & Music Director, NMSI/AP Strategies, Inc., Dallas: dmoore@nms.org; (214) 525-3007.

DESIGN NEWS

DIG Member Contribution's to *ChildArt* Magazine—Learning From Design!

Our very own DIG member, Courtney Bryant, STEAM Project Manager and Engineering Design Teacher at the Drew Charter School in Atlanta, was recently published in ICAF's amazing edition of *ChildArt* Magazine, Learning From Design! This special edition includes exclusive interviews with some of the greatest designers and design educators in the world. Trailblazing K-12 educators shared stories into uncharted territories. Visit: www.icafe.org/childart

INTERNATIONAL OPPORTUNITY TO EXPLORE DESIGN THINKING

LearnXDesign 2017: Beyond the Allure of the Digital—Research in the learning and teaching of design

The DRS/CUMULUS/DIGN-ED conference: June 27-30, London, UK: <http://lxd2017.london> ■

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Interest Group Early Childhood Art Educators (ECAE)



HELLO ECAE MEMBERS!

Thanks to all who attended and presented in New York. I know that I always return from Conventions feeling rejuvenated and excited by all of the fresh ideas and inspired by the commitment we share for quality early childhood art experiences. I would like to take a moment to thank all who presented, attended, and made the Convention a wonderful experience.

In these times, our role as artists and art educators may be more important than ever. Speak up, speak out, and remember to be a strong voice for art and for children.

And now I would like to turn my attention to a story. It's a story that I am sure that many of you can relate to—in one way or another.

Recently, I was asked to conduct an elementary STEAM workshop for a large group of children attending high poverty schools where art was limited, if offered at all. I decided to address concepts of potential and kinetic energy through a simple pendulum painting project. Much to my dismay, when it came time to order supplies, I was told that I had a budget of 66 cents per student, and no reserve art materials—66 cents per student.

It was not that I did not understand the challenges of the budget—if we want art to be meaningful for children, we need to help others understand that robust experiences demand quality resources. I had to advocate—this was hard to do. It was hard because I understood that there were others hoping for equal parts of the limited budget, there were relationships that needed to be preserved, and there were tremendous misunderstandings about art. For better, and for worse, I dug in. No art, in my mind, was better than really bad art, and I advocated swiftly and fiercely for our profession—and for the

significance of providing children with a truly enriching art experience.

Art connects, questions, values, communicates, teaches, and transforms. It helps us see things differently, to respond, to become present, and to imagine. I was happy to have the ECAE mission statement as part of my repertoire so that I could discuss our national mission in which “every child will have a quality early childhood education in which rich and meaningful experiences in the arts are embedded.” I also expressed that it was my duty “to provide leadership and communicate promising practices in early childhood visual arts to... organizations involved with programs for young children.”¹

My story has a happy ending—the coordinator and I were able to reach an agreement. She increased my budget and I spent extra time making, instead of buying, needed materials. It was certainly worth my extra time, and I am certainly no stranger to the amount of time we all dedicate everyday (and every evening and weekend) to making sure that our students experience art in ways that are meaningful, rich, and full of the very best of everything that we can offer.

I have found myself becoming increasingly vocal about a lot of issues—and I bet I am not alone. It can be challenging to keep up with everything that is going on around us. I know that most (if not all) of us are concerned about potential cuts to the NEA, while teachers around the country are still reeling from the appointment of the new Secretary of Education, and we are all faced with real challenges in our classrooms over issues and tensions surrounding immigration, activism, and frankly, the very notion of *reality*. In these times, our role as artists and art educators may be more important than ever. Speak up, speak out, and remember to be a strong voice for art and for children.

¹ <https://arteducators-prod.s3.amazonaws.com/documents/428/70c44f06-64c6-47do-ae5a-82896c6c0066.pdf?1452797140>



The Results Are In!

The fourth annual NAEA pARTners Membership Growth Rewards Program was highly successful, thanks to 52 participating states and 436 member recruiters. The program year ran from July 1, 2016 to January 31, 2017, and brought in 555 new members!

State Winners for Highest Number of New Members Recruited During the Program Year:

Category I (1-100 Members):

Idaho (8 members recruited)

Category II (101-499 Members):

Arizona (17 members recruited)

Category III (500+ Members):

California (48 members recruited)

Regional Winners for the Highest Percentage of Membership Growth During the 2016-2017 Partners Program Year:

Eastern: **New York** (46% growth)

Pacific: **Utah** (80% growth)

Southeastern: **Louisiana** (20% growth)

Western: **Indiana** (9% growth)

Each winner will be recognized at the 2017 NAEA National Convention in New York during Delegates Assembly.

Additionally, for each new member recruited, the recruiter's name was entered into a drawing to win a \$500 Blick Art Materials gift card and/or complimentary Convention registration. We were delighted to recognize Joan Silbergleit (NY) as the winner of the Blick gift card and Kristi Nyhan (NH) as the winner of a complimentary NAEA Convention registration.

For information about the NAEA pARTners Program, please visit:

www.arteducators.org/news/articles/182-partners-membership-growth-rewards-program-results

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Over the past year I have been immersed in the process of blending families with my girlfriend, Shelby.

I have two children (Lily, age 14, and Jasper, age 8) from a previous marriage to a man, while Shelby has one child (Kai, age 8) from a previous marriage to a woman. As two queer women with three children between us, we are actively challenging—and challenged by—traditional family structures and gendered relationship dynamics through the simple, but radical act of living together. We are extraordinarily privileged to have stable jobs, good friends (queer and straight), and lots of love and support from our families, workplaces, and communities. And yet in our day-to-day lives, especially as they intersect with social institutions like school and church, we each navigate legal and cultural definitions of family that presume straightness and privilege a nuclear family structure. I feel this quite acutely because of the contrast between my current experience and the privileges

I took for granted in my previous straight marriage. Despite similar timelines and having been married for over 10 years and raising children with our former spouses, there are also major differences in our experiences. My marriage was legally recognized and neither of our parental rights was ever subject to question. In Shelby's case, her marriage was not legally recognized and, as the biologically unrelated parent, she had to legally adopt her own child in order to ensure her parental rights. Beyond the legal and social privileges afforded by my previous marriage, I also took for granted the privilege of not having to educate my family, friends, therapist, children's teachers, doctors, and community about straightness in the ways I now have to educate them about queerness.

In recent months, I have begun to view our blended family as a nexus of radical teaching and learning about queer identity and experience, both within our family, and as we interact and intersect with our communities. This work can be emotionally draining. Teachable moments are often painful because they spotlight the many ways we do not fit into

dominant cultural norms. But through these painful moments we draw strength from one another through the process of becoming a family.

As an art education scholar, some of my recent research explores collaboration in art practice, research, and pedagogy (Shields & Spillane, in press). As in collaborative art practices, our relationships with one another inform the resulting work (both verb and noun) and its attendant meanings, which in this case is our queer blended family. Each of us

Teachable moments are often painful because they spotlight the many ways we do not fit into dominant cultural norms.

has wrestled with shifts in power, creative control, identity, and role in the family. But as in the best collaborations, our attention to these shifting boundaries and their impacts on one another has been a central focus of our family life and has strengthened each of our identification with and investment in our family. Shelby and I often ask ourselves questions such as those posed by Purves and Selzer (2014, p. 13) in their discussion of social art practices: How does our family operate within the social world, and for whom? How do we interact with the surrounding social forms (school, family structures, social institutions, etc.) that form our immediate social context? What is our family's agency? As we continue the unpredictable and rhizomatic process of growing together, our family provides the social support we each need to mitigate the very real fears we face in undertaking such a risky creative project. Our collaboration as a family creates the social form of our family through "a process of relating and weaving together, creating a flow in which there is no spectatorial distance, no antagonistic imperative, but rather the reciprocity we find at play in an ecosystem" (Gablik, 1996, p. 86). ■

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(Left) Jasper, Lily, and Kai, December 2016 at home in Carrboro, NC. (Right) Shelby and Sunny, New Year's Eve 2016, in Asheville, NC. Photos by Shelby Bishop.

LGBTQ+ Purpose: To make visible lesbian, gay, bisexual, and transgender issues within the field of art education. It is poised to actively work against misrepresentation and bias in our culture and teaching institutions to produce safer spaces for all people in our schools and society.

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Guest Columnist: Andrea Ezell Elliott, Instructor of Art Education, Converse College Spartanburg, SC.
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Individual memories overlap like Venn diagrams. These overlaps are collective or communal memories, joint remembrances of historical experiences that reinforce group membership and bind us together as tribes.

—Rebecca Rupp

As a small child, I fondly remember my grandfather opening his box of old black and white photos and showing me the images of himself and his fellow shipmates aboard the LST Landing Ship. He was onboard during the D-Day invasion in Normandy, and I always wondered about that place, and the historical significance the landing held for the entire world. In sharing these photographs and memories of another time and place, I sensed this collective memory of Normandy. It became a common thread that would continue to bond us together throughout the years. Luckily, while in graduate school, I had the opportunity to study in Normandy, and that experience became the basis of my thesis work. However, I will always be indebted to my grandfather, as his memories helped spark my interest in a time and place that bears so much historical significance for us all. Thus, in turn, I sought to paint a body of works that evoked collective memories of WWII, but also demonstrated the natural beauty and vitality of the landscapes of Normandy in juxtaposition with the landscapes that feature the lasting impact of war such as cemeteries and debris. Through my work, I learned that as landscapes evoked collective memory, they can also become effective teaching tools as well.

Landscape is a stage for life, a theater where events take place and the cycle of life and death continues. Depending upon the viewer, the landscape may evoke nostalgia, sorrow, or joy. This is my motive for painting landscapes. I strive to paint the *set* where people work, live, perish, struggle, rejoice, and create

memories in a cyclical pattern. As a landscape painter, I want my viewers to feel connected to my work, and perhaps, even evoke some sort of collective memory. I feel as though the layers of paint within a landscape not only serve as a visual counterpart to the work itself, but instate a more symbolic meaning as well. The layers of our lives have taken place within the context of a landscape in some way. We are continually building and layering these memories, and the landscape or *place* provides the *set* in which this happens. As an art educator, I decided that I also needed to explore the implications that landscapes and collective memory may evoke within my students.

I proceeded to discuss landscapes with my preservice art education students from a historical and personal context. They began to develop lesson plans that centered on the landscape as subject. One student developed a printmaking unit that utilized linoleum carvings to illustrate the collective memory of the farm that her family has farmed for five generations. She also embedded a more social platform within her lesson and her personal work, and gave a voice to the small farmers that are left fighting to keep farms active and successful against the constant threat of urbanization. Some common themes and places arose as well. Many students shared collective memories of their family farms, beach trips, and many first time experiences as well. It should also be noted that older generations were attributed to many of these collective memories as there was often a learning experience that had taken place within a particular landscape or set. Through the development of these lessons and the discussions that ensued, my students explored the implications this type of lesson might have within the K-12 visual art curriculum:

- The landscape can be used to evoke memory that will not only aid students in learning from the past, but will help to shape their futures as well.
- Social studies and visual arts integration mesh well, as one

compliments the other in terms of using landscape as subject within the context of historical significance.

- The landscape and collective memory help students develop an appreciation for others, and foster a bond that reaches across all ages and cultures.
- Through collective memory, students are inspired to find their voice and commit to social issues that may interest them.
- Students may develop a sense of belonging as the landscapes may embody feelings and experiences shared by many.

As the landscape evokes collective memories, it is indeed those shared memories that will continue to teach us about our unique place in a world that remains uncertain. We can always depend upon our collective memories to become the bridge that connects the past to the present, and in turn, gives us a greater hope for the future. ■



(Top) Andrea Ezell Elliott, *Grazing Sheep: Normandy France*, 2004. (Bottom) Robyn Hughey Peterson, *The Farmers Fight Back*. Student work, Converse College, 2016.

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

<http://nasdae.ning.com>

As I sit here in the midst of January, the state of Nebraska is in the grips of a dangerous ice storm. The United States presidential inauguration is just a few days away, and there is a feeling of uncertainty in the air. NAEA Convention theme? *The Challenge of Change.* Indeed.

I know that you're reading this well after January, after the NAEA Convention, after the start of new terms for NASDAE officers. NASDAE greatly appreciates the volunteer leadership of Vicki Breen and Limeul Eubanks—time and talent has been much appreciated! We should all be so lucky to have such a peaceful transition of power.

Let us be the ones that foster bonds of friendship among our students by recognizing the basic humanity that ties us together. We must let our students know that we truly do believe that we are more alike than we are different.

We are conscientious in providing sound activities for our students. We strive to plan opportunities that model excellence. We help learners transfer concepts amongst curricular areas. We base teaching efforts on standards. We encourage collaboration while respecting individuality. We are dedicated to the concept of allowing plenty of room for creativity. We always look for innovative ways to honor the discipline of art education.

Our discipline of working in arts education is certainly important. It is important to honor the discipline. And, yet, I truly believe that it is ever so much more important to honor the child.

Through honoring the child, we become even more effective at everything we try to accomplish as educators. Last July, as I wrote for the fall NAEA News, I was horrified at how adults were treating each other in the presidential candidate process. That only got worse throughout the election season.

I advocated for bringing out the best in each student as an artist and as a person. I echo that statement.

Now, it seems even more important to honor the child. We can make that an easier task by using what we have.

We belong to this amazingly vibrant community of educators we know as NAEA. Take the very best from each of us. I don't mean just taking the best of ideas. I also mean that we should take the best of each other as people. Put the power and magic of that collective *best* to work in building up the child.

As advocates for the youngest among us, we often think first of the basics of food, shelter, and health care. Way too many of the children we serve have food insecurity, homelessness, and lack of medical resources. Add to that the emotional insecurity, feelings of helplessness, and not knowing where to turn. Let us be the ones that give them comfort in classroom routine, remind them of a caring adult presence in their life, and be the models of social justice they yearn for.

Let us be the ones that nurture spirits through kind words and friendly faces, help to find a voice in a huge world, and sustain hope that we will still be there the next time they come to class.

Let us be the ones that understand that student perceptions are often realities, that realities often guide emotions, and that we can act as a safe sounding board.

Let us be the ones that foster bonds of friendship among our students by recognizing the basic humanity that ties us together. We must let our students know that we truly do believe that we are more alike than we are different.

Let us be the ones that live the belief that caring for each other is a non-partisan activity. We are all members of the party known as the human race. We need to step back and focus more on the *human* part of the human race. We need to step back and focus less on the *race* part of the human race.

We know that sometimes it takes effort to like a specific child. Maybe that is the child most in need. Let us be the ones to guide that student to a more joyful existence through patient understanding.

Yes, our lesson plans and assessments and meetings are important. We are only human. We have only 24 hours in a day. We have personal obligations, family responsibilities, problems of our own. So much to do, so little time.

Stand firm in making the choice to honor the child. Each child deserves to be loved, just because. Just. Because.

As the late Maya Angelou wrote in her poem *Touched By an Angel*, "yet it is only love which sets us free." Let us each be that angel that touches the heart of a child, a child of *any* age, with the honor, love, and respect each and every soul deserves.

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

Debra Wehrmann DeFrain

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Limeul Eubanks

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



STORIES—THE CORE OF ART AND ADVOCACY

SECRETARY OF EDUCATION BETSY DEVOS AND THE ART ROOM

Betsy DeVos, President Donald Trump's nominee for Secretary of Education, was confirmed after tense Congressional hearings. Conservatives are pleased by her support of school choice and school vouchers. Liberals and teachers' unions are concerned that these changes might weaken the public school system. Art education advocates wonder what changes might come, and what Betsy DeVos' appointment might mean for the future of art education.

Arts advocates will be relieved to learn that DeVos has served on a number of national and local arts boards including the John F. Kennedy Center for the Performing Arts, DeVos Institute of Arts Management,¹ ArtPrize, Philanthropy Roundtable, and the Dick & Betsy DeVos Family Foundation, the last of which has given large sums to various organizations, including arts groups. *Forbes* magazine ranked the DeVos family #24 on its 2015 list of America's top givers.

THE DICK & BETSY DEVOS FAMILY FOUNDATION

The Dick & Betsy DeVos Family Foundation is grounded in Christian faith and seeks to support organizations and programs that focus on community, education, the arts, justice, and leadership. In 2015, the DeVos Foundation made \$11.6 million in charitable contributions, bringing the couple's lifetime charitable giving to \$139 million. Organizations that benefit from their foundation's largesse are diverse, ranging from the Wounded Warriors Project to the Vero Beach Museum of Art. The Foundation website cautions, "The foundation is intentional in its investments. We focus on the opportunities where our support can accomplish goals that we believe in. It is suggested that only those organizations that are closely aligned with the current areas of interest of the Foundation apply." However, the application forms are easy to understand and can be found at www.dbdvfoundation.org/process.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

DeVos was appointed by President George W. Bush to the board of directors of the John F. Kennedy Center for the Performing Arts in 2004, and served until 2010. While on the board, she and her husband became interested in supporting Kennedy Center President Michael Kaiser's efforts to strengthen the business side of arts organization. Kaiser observed that millions of dollars are invested *in the arts, and training artists*, but not in *training the leaders who hire the artists and run the organizations*. DeVos said, "We felt having high quality arts management was critical to the future of our diverse arts community globally." The couple donated \$22.5 million in 2010 to create the DeVos Institute of Arts Management to teach arts managers and boards of directors how to fundraise and manage their cultural institutions. It was the largest private donation in the Kennedy Center's history. DeVos said, "We want to help develop human capital and leverage that capital to the greatest extent possible." In 2014, the DeVos Institute transitioned to the University of Maryland,² where it continues to offer support to individuals, organizations, and communities by providing training, consultation, and implementation support for arts managers and their boards. Full-time arts administrators from around the world are offered free three-year fellowships to study at the Institute. Managers, board members, funders, students, patrons, and enthusiasts of arts and cultural organizations are encouraged to enroll in *The Cycle*, the Institute's free six-week on-line course. *The Cycle* explains how organizations can combine art and marketing to create a community of supporters, who in turn help the organization produce the revenue required to support more art in the following years. The course includes lectures, case studies, and activities to assist participants in applying the principles of *The Cycle* in an organizational setting.

ARTPRIZE

In 2009, DeVos and her family founded ArtPrize, an international art competition and festival held annually in Grand Rapids, Michigan. **ArtPrize organizers refer to it as an evolving experiment.** The ArtPrize website states, "We are agile, constantly soliciting stakeholder feedback and implementing year-over-year improvements that are data-driven and thoughtfully executed. Change is embraced and encouraged."³ It is open to all, free to the public, and winners are determined equally by public vote and expert jury. The public can vote in several ways, including phone apps and online voting. Everyone has a voice in the conversation and a stake in the outcome. ArtPrize encourages critical discourse, promotes examination of opinions, values, and beliefs, encouraging all participants to step outside of their comfort zones. Artist James Mellick won the 2016 Public Vote Grand Prize of \$200,000 for his *Wounded Warrior Dogs*. The 2016 Jurors' Grand Prize of \$200,000 was awarded to Stacey Kirby for *The Bureau of Personal Belonging*.

No one can say for sure what the next four years holds for arts education in the United States. The debate over school choice and school vouchers is likely to be long and heated. Arts educators will be anxiously watching how government policy affects our individual states, districts, and schools. One can hope that Betsy DeVos's long standing support of the arts will shape how she views and implements policy decisions and that arts education will flourish for all. ■

Resource

De Vos Twitter page: <https://twitter.com/BetsyDeVos>

1 www.kennedy-center.org/education/institute

2 www.devosinstitute.umd.edu

3 www.artprize.org

Lynn Thomas

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Erin M. Price

PPAA Columnist. K-12 Teaching Artist. Blog: valueintheprocess.wordpress.com



Interest Group

Retired Art Educators Affiliate (RAEA)

Do you want to know more about RAEA?

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

RECOGNIZING EXCELLENCE: MICHAEL RAMSEY, RECIPIENT OF THE RETIRED ART EDUCATOR DISTINGUISHED SERVICE AWARD

The purpose of the Retired Art Educator Distinguished Service Award is to recognize individuals who have served RAEA in a significant manner. Michael Ramsey is most deserving to be recognized for the **Retired Art Educator Distinguished Service Award**. Michael received the award at the RAEA Awards



(Top) Michael Ramsey, RAEA Distinguished Service Award.
(Bottom) RAEA President Woody Duncan.

Ceremony, March 3, 2017 at the NAEA National Convention in New York.

Dean Johns said that years ago at Conventions Michael would find the location of the RAEA Tea and Silent Auction so he could drop in and support the fundraising activity. He worked tirelessly for RAEA even before we were *official* RAEA members. Little did we realize at that time that in 2010 Michael would be the Chair of the Silent Auction as it moved center stage to the Convention's Artisans Gallery event and take on a much broader, viable, and inclusive role in the Association.

Through diligent effort, he has honed the Silent Auction into an event that is successful artistically and monetarily. It has grown from a one-table event to that of seven+ tables, all sponsored by individual donors! Artwork is received from and donated by all NAEA membership to help support the efforts of RAEA.

Besides being on the Board of RAEA, Michael has served Art and Art Education in many capacities over the years. He has maintained membership in local guilds, served on the boards of five state arts organizations, and represented Kentucky as a Delegate to the National Art Education Association. Currently, he is enjoying creating one-of-a-kind works at the Paducah School of Art and Design, in his own Ram Ceramics studio and at Frogtown Art Studio in Union, Kentucky.

Michael is an outstanding professional teacher, artist, and colleague. He serves as an extraordinary role model not only for emeritus professionals, but also for educators at all levels of their careers. Michael is an individual of integrity, a wise counsel for those of us who know him personally, and one who is highly respected in our profession. He has continually demonstrated those qualities throughout his career as a teacher and advocate. It is truly the Executive committee's delight to honor Michael Ramsey with the Retired Art Educator Distinguished Service Award.

INTRODUCING RAEA PRESIDENT WOODY DUNCAN

Woody Duncan has served as RAEA President-Elect for two years and moved into the President's position following the 2017 NAEA Convention in New York. Woody attended his first NAEA Convention in St. Louis in 1976 just before he began teaching. He said the experience was a real eye opener. He has attended many state and National Conventions since then, but says that last year in Chicago was especially satisfying. There, he was able to present his Tearing Mountains workshop where he could share both his love of teaching and love of watercolor with other art teachers. Woody was active in KAEA in Kansas and joined NMAEA when he moved to Albuquerque in 2004.

For 28 years, Woody enjoyed being a middle school art teacher in Kansas. Upon retirement, Woody and his bride of 53 years now live in Albuquerque, New Mexico, an easy choice because Woody had been driving to Taos, New Mexico, every June since 1985 for an annual watercolor workshop.

Woody quickly fell in love with the magical light of New Mexico. Upon moving there, he joined the New Mexico Watercolor Society (NMWS). He soon gained signature status in both the NMWS and the Taos National Society of Watercolorists. Woody is a past-president of the NMWS and also a docent at the Albuquerque Art Museum and a board member of Art in the School, a local nonprofit providing supplemental art programs in Albuquerque.

RAEA thanks Woody for his willingness to assume the Presidency of RAEA and appreciates his passion for art education and the arts. ■

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

Woody Duncan

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Linda Willis Fisher

RAEA Past President. E-mail: lmwfis@ilstu.edu

Interest Group Special Needs in Art Education (SNAE)

<http://specialneedsart.weebly.com> | www.facebook.com/groups/1598777830388913



One of the highlights of Convention each year is the presentation and celebration of our award winners.

The NAEA/CEC/VSA Beverly Levett Gerber Special Needs Lifetime Achievement Award recognizes an NAEA/SNAE member whose career of outstanding achievement and service has made a unique and lasting impact on art education for students with special needs. This year's winner is **Lynne Horoschak** and as you will see, she is most deserving.

Lynne taught art in the School District of Philadelphia for 36 years. In 2002, she was appointed Chair of Art Education at the Moore College of Art and Design and subsequently the Director of the Graduate Program. Recently, Lynne received Pennsylvania's Outstanding Art Educator in Higher Education Award, the Picasso Award from the Public Citizens for Children and Youth, the Bob and Penny Fox Distinguished Professor Award from the Moore College of Art and Design, the Pennsylvania Art Educator of the Year, and the ArtWell Visionary Leader Award. She is the Past President of the Special Needs in Art Education (SNAE) Interest Group and has presented nationally and regionally. Currently, she is President-Elect of the newly formed Division of the Visual and Performing Arts (DARTS) for the Council of Exceptional Children (CEC). Lynne was instrumental in creating the MA in Art Education with an Emphasis in Special Populations at Moore. This one-of-a-kind program was launched in 2008. The Graduate Program sponsors an annual Art and Special Education Symposium, featuring nationally known speakers on relevant topics and provides valuable time for discussion on topics that impact the education of students with disabilities. When describing Lynne, Associate Dean Claudine Thomas wrote,

The words that come to mind when I think of Lynne are: compassionate, visionary, transformative, engaging,

and insightful. True Leadership can be defined as not only someone who acts, but also as someone who inspires others to do the same. True leaders are perceptive and responsive to the needs of those who surround them; Lynne has demonstrated that.

In addition, we salute this year's awardee of the NAEA/CEC/VSA Peter J. Geisser Special Needs Art Educator of the Year Award, **Patricia Lane-Foster**. This award recognizes an NAEA member for outstanding achievement, service, and leadership in providing exemplary art education to students with special needs. Further, this award recognizes the recipient's commitment to art education's important role in the lives of people with special needs; mentoring their art accomplishments in the schools and communities.

Patricia currently teaches at the Ridge Ruxton School in Baltimore County where she also serves as the Equity Liaison. Ridge Ruxton is a special education school serving students ages 3-21. She also serves as the visual arts coordinator for Camp Firefly, a month-long inclusive extended school year program. Her passion for service to students with special needs and their families has led her to develop programs in partnership with district and state agencies that elevate and establish a value of the visual arts in therapeutic practices. Since 2015, she has served as the co-coordinator for art exhibitions for the VSA Arts Festival. In addition, Patricia is a practicing artist working in printmaking and the fiber arts and who shows her work. Sherri Fisher, Baltimore County Public School Visual Arts Coordinator, describes Patricia as someone who ingeniously develops avenues of choice for students to make art and participate in art criticism. She is the model of finding the possibilities despite obstacles. She shares her sense of wonder with her students, using and creating every adaptive tool imaginable made of anything available, even old record players. She shares her expertise with



(Left) Lynne Horoschak, NAEA Beverly Levett Gerber Lifetime Achievement Award recipient. (Right) Patricia Lane-Foster, NAEA Peter J. Geisser Special Needs Art Educator of the Year Award recipient.

others by presenting at the MAEA state conference and she serves as a mentor to new teachers as well as preservice art educators from MICA and Towson University. Sara Egorin-Hooper describes Patricia's leadership as motivating and energizing to everyone with whom she works. She goes above and beyond to see all perspectives and help others make informed decisions that are best for students.

Congratulations to both Lynne and Patricia who have worked to make art accessible for all students.

As I have passed the gavel to our new president, Dr. Doris Guay, I would like to thank all those who worked with and supported me during the past two years. Particular thanks to **Joe Parsons** and **Kelley DeCleene** for their service as secretary, **Ryan Patton** for managing our listserve, **Kelley DeCleene** managing membership, **Megan Rudne Hoffercker** as our representative to Delegate's Assembly, **Peter J. Geisser**, **John Derby**, and **Meg Rudne Hoffercker** working with me as a writing team for a position statement on Teachers with Disabilities and to **Beverly Levett Gerber**, **Adrienne Hunter**, **Barbara Suplee**, **Susan Loesl**, **Peter Geisser** and **Lynne Horoschak** (SNAE's Past Presidents) for always taking my call and providing me with excellent guidance. Remember to join our Facebook page and keep in touch. As we share ideas and our experiences we are able to improve our practice and provide art for all our students. ■

Doris Guay

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Julian Dorff

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



Interest Group

United States Society for Education Through Art (USSEA)

www.USSEA.net

FROM ALICE WEXLER:

Welcome Fatih Benzer, 2017-2019 President of USSEA. His support for USSEA is based on his commitment to cultural understanding in a diverse society, as he comments below.

Thank you to Karen Hutzler and Ryan Shin for their efforts as Senior Editors of JCRAE, and their challenging production of the 2016 edition, *Media in a Post Racial Society*. The new theme for the 2017 journal is *New Culture Wars*.¹

Welcome Joni Boyd Acuff, who was elected the 2018-2020 Senior Editor. Her research focus is Critical Race Theory in Art Education, Critical Multicultural Education in Art Education, and Culturally Relevant Pedagogy in Art Education. She is a member of the National Association of Multicultural Education, which creates resources for teachers and teacher professional developers.

Thank you for the consistently hard work from the Executive Board: Fatih Benzer, Allan Richards, Steve Willis, Barbara Caldwell, Nanyoung Kim, and USSEA Officers: Jaehan Bae, Angela LaPorte, Masami Toku, Margie Manifold, Alice Arnold, Mara Pierce, Lori Santos, and Borim Song.

Thank you members and past officers of USSEA. It has been a fantastic two years knowing and working with you. You've made the field of Art Education more joyful and enriching for everyone.

USSEA AWARDS

As of this writing we do not know who the recipient is for the Kenneth Marantz Distinguished Fellows Award. However, we congratulate the 2017 recipient of the USSEA International Ziegfeld Award, **Kevin Tavin**, and the 2017 recipient of the USSEA National Ziegfeld Award, **Elizabeth Garber**. We congratulate the 2017 recipient of the USSEA Award for Outstanding Master's Thesis, **Maya Alkateb-Chami**, and the USSEA Award for Excellence in PK-12 Art Education, **Siobhan Vicens**.

Kevin Tavin has been an international leader in the field of art education since

graduating from Penn State in 2003. His research as a critical theorist and educator has posed significant questions that inspired more self-reflection among educators in the field, and for the members of InSEA where he held the position of World Council Regional Representative for North America from 2008-2010.

Elizabeth Garber is a highly respected mentor, educator, and prolific writer, particularly in gender issues, visual culture, and social justice. She served as an exemplary editor of USSEA's *Journal of Cultural Research in Art Education* (JCRAE), responsible for increasing the quality of the journal and increasing its readership.

Maya Alkateb-Chami received her Masters in Art Education at Indiana University. For her thesis, titled *Youth Empowerment Using the Arts: An Indicative Theoretical Model for Practitioners*, she developed a model for youth development and empowerment through community arts. It focuses on the attributes of competence, consciousness, self-efficacy, and positive connections.

Siobhan Vicens, a teacher and school district leader at the arts-integrated Southwest Baltimore Charter School, is a mentor for interns and frequent guest speaker at MICA, as well as part-time faculty member. An activist interested in the social and cultural potential of the arts, she was acknowledged in the media for her design for row houses after the Baltimore Uprising in April 2015.

FROM FATIH BENZER:

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 conference presentations that surely contributed to the advancement of our unique field.

Since 1998, I have been immersed in research and creative endeavors related to the role of news media in generating cultural stereotypes. I used my art and research to build common grounds for coexistence in our rapidly

My goal 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.

growing diverse society. I have explored the role that the arts play in dealing with issues of intolerance and lack of understanding in our small world. As an artist and art educator, I have worked with many colleagues from other parts of the world, conducting research on cultural policies and their impact on art, publishing collaborative articles, as well as organizing and opening exhibitions that aim to unify us.

From this vantage point, as the new President of USSEA, my goal 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/InSEA Regional conference, Building a Civil Society Through Arts, in Salt Lake City in 2018, aims to achieve this very goal.

Through well-established and implemented strategies, we also 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."² ■

¹ For more information see <http://jcrae.org>
² <http://ussea.net>

Fatih Benzer

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Alice Wexler

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Interest Group Women's Caucus (WC)

<http://naeawc.net>



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

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

WC Facebook: www.facebook.com/groups/177480239379

Congratulations to the extraordinary and transformative 2017 Women's Caucus Award Winners:

Mary J. Rouse Award: **Joni Acuff**

Mary Fletcher DeJong Award:
Debra Jean Ambush

Carrie Nordlund Award: **Deborah Filbin**

Kathy Connors Award: **Kathy Miraglia**

BOOK REVIEW BY MARY STOKROCKI

I must confess that I am a bad feminist—reluctant to voice my opinions about feminism because I didn't think I was championing political causes or fighting racial tensions. My female colleagues pestered me, "Wake up! What do you call all these studies of female art teachers you have been doing for over 25 years?" I started to reconsider what I was discovering about female teachers that was empowering. Finally, I came across cultural critic, novelist, and professor Roxane Gay's (2014) book, *Bad Feminist*, and was shocked at what she was championing. She stated in her Introduction section,

I embrace the label of bad feminist because I am human. I am messy. I'm not trying to be an example. I am not trying to be perfect... trying to support what I believe in, trying to do some good in this world... I never want to be placed on a Feminist Pedestal. (p. xi)

In the book's opening section, the reviews are stupendous! She "humanizes the theoretical and intellectualizes the mundane," says author Pam Houston. We already know that many kinds of feminists exist, but Gay's topics include a menagerie of fairy tales, violence, and pop culture. Gay is angry, funny, personal, passionate, and vulnerable in these confusing times. She spurs us to confess our sins and omissions, but to be forgiving and open-minded.

Section one, "ME," is very personal as Gay reveals her loneliness in beginning teaching in higher education. Later, she presents her love of the game Scrabble and its competitive life full of cockiness and calm, full of competitive behaviors such as bluffing, gloating, smirking, and scowling. Sounds like a faculty meeting to me.

In section two, GENDER AND SEXUALITY, Gay discusses feminism's usual associated concepts. Intriguing was the chapter, "What We Hunger For," that explores the Katniss character in the *Hunger Games* series as fierce, persistent, and flawed, like all of us. Her flaming outfits may symbolize her emotional turmoil as feminism explores the "Spectacle of Gender" (chapter) in all its beauty and ugliness. Then Gay presents reality shows in her chapter "Garish, Glorious Spectacles." She argues, "The women of reality television... revel in watching themselves suffer because they have been so irrevocably interrupted they do not know what else they should do. We can't look away... They are such garish, glorious spectacles" (p. 81).

Next, she discusses unlikable core values of "boldness, resolution, independence, and horn-blowing" (p. 91), found in major characters in recent novels such as Sara Levine's *Treasure Island*. Gay reminds us that we are "Not Here to Make Friends" (chapter), a compelling view of life's purpose.

Yet her next chapter, "How We All Lose," Gay gives us some literature review on gender issues, particularly from selections from 2012. She finds that many of the works are too narrow and fail to "reframe the cultural conversation about gender" (p. 96). Women have become more focused with no other choice, and many types of rape exist. She also explores the misery of fat camp in the novel *Skinny* by Diana Spechler and would find the accounts more believable if the author was heavily overweight.

The section RACE AND ENTERTAINMENT follows, ranging from preparing fried foods, reminiscing about the movies *The Help* and *Django*, contemplating play writer/filmmaker Tyler Perry (in drag as Madea), and considering "When Less is More" (chapter). I felt like I better start reading more pop fiction.

In another section, POLITICS, GENDER, & RACE, Gay explores the politics of respectability (the need to go beyond idolization of shining stars and help the least racial problems), Twitter's influence which is faster than journalism today, in debating such things as the women's unalienable rights (pregnancy and abortion), searching (holding out) for a hero (the murder of Trayvon Martin), a tale of two profiles (the exploitation of terrorism bombing in Boston), the racism we all carry (Former Food Network host Paula Deen's trespassing on the unwritten rules; love of Southern food with overlays of the "N" word, about how to be racist), and tragedy/call/compassion/response (unexpected death of singer Amy Winehouse).

In her last section, BACK TO ME, Gay returns to her personal quest as a cultural critic, teacher, and writer, and writes, "I'm not sure how we can get better at having these conversations, but I do know we need to overcome our deeply entrenched positions and resistance to nuance. We have to be more interested in making things better than just being right, or interesting, or funny" (p. 108).

Yes, I was a bad feminist... sorry/happy to say. Gay aligns with others' definition that a feminist is a woman "who doesn't want to be treated like shit" (p. 303). We need your help, and the first step I suggest is to listen and help each other. I must be honest, brave, and learn to fight all gender misogynists—but be forgiving, too. ■

Reference

Gay, R. (2014). *Bad feminist*. New York, NY: HarperCollins Publishers.

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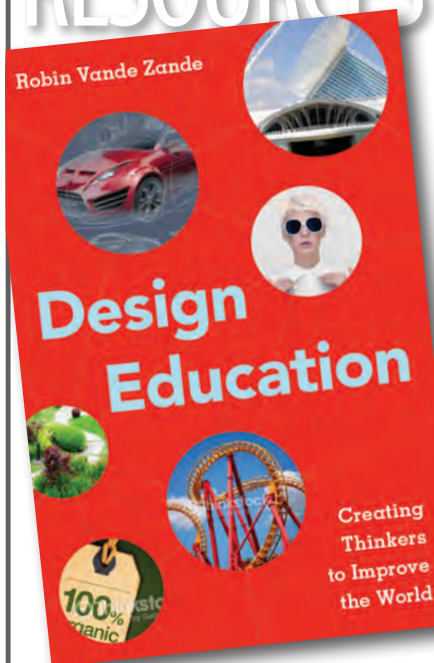
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For more information about this book and other NAEA resources, and to order, see

www.arteducators.org/store



New!

"What's So Great About Art, Anyway?"

By Rachel Branham

This visually and captivating graphic novel advocates for arts education in schools through anecdotes centered on classroom life, mixed with discussions of education policy and reform. Branham's personal narrative demonstrates why art education should be preserved as a core subject.



For more information and to order:

www.arteducators.org/store



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SummerStudio STEAM FOR ART EDUCATORS

JUNE 26-29, 2017 | ALEXANDRIA, VA

Join Andrew Watson, Alexandria Virginia Public Schools Fine Arts Instructional Specialist, and a team of seasoned STEAM art educators to engage in three days of hands-on and technology-based 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.



SummerStudio DESIGN THINKING FOR SOCIAL EQUITY

JULY 18-22, 2017 | DALLAS, TX

Plan your summer professional learning now and be inspired and equipped to design a better world! 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.



SummerVisionDC

JULY 18-21, 2017 | WASHINGTON, DC

Professional Learning in the Nation's Capital

Immerse yourself in The Museum Experience by spending four art-filled days in Washington, DC, exploring permanent collections, current exhibitions, and outstanding museums—as works of art! At each museum, outstanding educators will engage you in unique, interdisciplinary, object-specific strategies for learning that will help you develop “new eyes” to transform your teaching, artmaking, and art understandings, as well as your networking and leadership skills.



School for ART LEADERS

at Crystal Bridges Museum of American Art

The NAEA School for Art Leaders at Crystal Bridges Museum of American Art, open to a cohort of no more than 25 educators annually, provides a transformative experience for art educators to both inspire and prepare them to become active leaders of positive change in the field of art education. The 7-month program begins June 14, 2017 and ends January 30, 2018. The experience includes a 5-day learning module onsite at Crystal Bridges (July 10 - 14, 2017), as well as online virtual learning modules, and a final Capstone project.

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

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