

## 2018 NAEA National Convention!

*“There is no better way to meet and engage with like-minded peers in this profession. The opportunity to reconnect with artists and art teachers I have known, as well as the potential for making new friends who understand the art-teacher-life, is invaluable.”*

—William D. Cavill, Jr.,  
University of Nebraska, Kearney,  
2018 Presenter and Participant



## IN THIS ISSUE:

**“Why do you want to be a teacher? What teaching style do you want to implement?”**

—Shana Cinquemani,  
ECAE Column

**“Throughout history, artists have used their work to express opinions related to important human themes including social justice issues.”**

—Jeff Broome,  
Higher Education Column

**“What are some of the major challenges in incorporating your own cultural heritage into your teaching?”**

—Fatih Benzer,  
USSEA Column

**“If even caring and appreciative people do not recognize the scope of art education’s impact, we need to redouble our efforts to let them know!”**

—Erin Price, PPAA Column

# NAEA News

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

Cover and page 2: © Seth Freeman Photography 2018



August/September *NAEA News* will publish in mid-August.

For ADVERTISING, please contact Jeff Leonard at [jeff@leonardmedia.com](mailto:jeff@leonardmedia.com), or 215-675-9208, ext. 201.

NAEA members can access PAST ISSUES as well as the current digital edition of *NAEA News* by logging into the NAEA website: [www.arteducators.org](http://www.arteducators.org)



## Nominations for NAEA Awards Due October 1, 2018



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

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

### Program Objectives

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

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

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

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

All NAEA award nominations will be submitted online this year; details will be posted as available. Awards will be presented at the 2019 NAEA National Convention in Boston, and announced in *NAEA News*.

For complete information, and past award recipients, see: [www.arteducators.org/opportunities/naea-awards](http://www.arteducators.org/opportunities/naea-awards)



## Keep Learning Alive!

The bell has rung on the last day of school. You've been running non-stop for months—presenting and assessing content while handling administrative paperwork and inspiring learning. As you observe students leaving the campus, you make eye contact with a fellow educator and you both exhale a sigh of relief. It's here... summer break!

Contrary to the popular belief that you decided to become an educator just to have summers off, here are things you actually do that inspire and refresh your work as a professional:

**Read.** Summer is the perfect time to tackle that pile of books you accumulated during visits to museums or state and national conferences. Most likely you'll encounter new takes on pedagogy, updates on standards, innovative assessments, or content and skills to inform your curriculum. The NAEA Bookstore is a great source for summer reads.<sup>1</sup>

**Professional Development.** Apply now for professional days and financial support to attend the NAEA National Convention in Boston, March 14-16, 2019,<sup>2</sup> or join NAEA's delegation to Vietnam, October 20-27, 2018.<sup>3</sup> Search for district, state, or union offerings pertinent to your assignment. Peruse NAEA's summer offerings or enroll in a summer institute offered by a local museum. Online professional development for art and museum educators is only a keystroke away.<sup>4</sup> NAEA offers recordings of our national conventions and archives of webinars with an opportunity for earning university credit.<sup>5</sup> And don't forget that informal meetings with other educators (poolside, beachfront, or even sitting on the deck) can result in an exchange of ideas that improve your professional practices.

**Planning.** Your visit to a museum, that book you read, or the professional development you experienced, will lead you to update or create new lesson/unit plans and assessments to measure learning. The field of education is continually evolving, so there is always new content, skills, or innovative teaching strategies to explore.

**Be a Learner.** Summer break is a great time to earn continuing education units (CEUs) or work towards an advanced degree or National Board Certification.

**Decorating/Organizing a Classroom/Office.** Educators average 180 days teaching their students. Things tend to pile up, and summer break allows time to reorganize and make space for new materials. Creating/curating exhibits that introduce learners to curriculum/museum offerings can be fun.

**Grants.** Research and apply for grants. The National Art Education Foundation, a sister organization to NAEA, awards grants to NAEA members, including student and retired members, state/province associations, and recognized affiliates. NAEF funding supports research in art education; scholarships for professional development; promotion of art

education as an integral part of the curriculum; establishment and/or improvement of art instruction in public and private K-16 schools; promotion of the teaching of art through activities related to the instructional process, curriculum, student learning, student assessment, classroom behavior, management, or discipline; and purchase of art equipment and/or instructional resources. Deadline for grant applications is October 1, 2018.<sup>6</sup>

**Technology.** There are a myriad of resources accessible online for collaborating and communicating with your peers. Begin by joining Collaborate—an online community exclusively for NAEA members where lively conversations and supporting resources can be found 24/7. Create a Twitter account and follow other educators, your favorite museums or communities (#arteducators, #k12artchat, #thesMARTteacher). Join Facebook and become a member of groups dedicated to educators in your division, state/affiliate or region (Art Teachers, National Art Education Association). Type a keyword into Pinterest and view resources like lesson plans, handouts, or examples, but be creative and make them unique to your learners. Build or maintain a website or blog where you can share news and work created by learners under your tutelage.

**Work.** Yes, many of us have second jobs in the summer to supplement our income. A 2011-2012 survey by the National Center for Education Statistics revealed that 16.1% of public school teachers had jobs outside their school system.<sup>7</sup> Often, summer employment skills and experiences can be successfully incorporated into your daily instructional practices.

**Sleep.** You read that right: sleep. Power naps can improve creativity, energy level, and brain functions ranging from memory to focus. Take care of yourself so you're ready when meeting your first group of learners.

**What Our Students Think We Do in the Summer.** On a lighter note, one teacher asked her students what they think educators do during summer break. Enjoy their responses.<sup>8</sup>

The more you prepare during the summer, the easier the beginning of your academic year. And the easier it begins, the better it will be. Enjoy your break and **Keep Learning Alive!**■

1 [https://members.arteducators.org/naeassa/ecssashop.shopping\\_page](https://members.arteducators.org/naeassa/ecssashop.shopping_page)

2 [www.arteducators.org/events/national-convention](http://www.arteducators.org/events/national-convention)

3 [www.arteducators.org/events/naea-delegation-to-vietnam](http://www.arteducators.org/events/naea-delegation-to-vietnam)

4 <http://aam-us.org/resources/careers/professional-development-programs>

5 <https://virtual.arteducators.org/>

6 [www.arteducators.org/opportunities/national-art-education-foundation](http://www.arteducators.org/opportunities/national-art-education-foundation)

7 [https://nces.ed.gov/surveys/sass/tables/sass1112\\_2013314\\_t1s\\_006.asp](https://nces.ed.gov/surveys/sass/tables/sass1112_2013314_t1s_006.asp)

8 [www.teachhub.com/what-teachers-really-do-over-summer-break](http://www.teachhub.com/what-teachers-really-do-over-summer-break)



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# CLICK

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

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

## OPPORTUNITIES!

**Showcase Your Artwork!** The NAEA Studio & Gallery, near Washington, DC, in arts-rich Old Town Alexandria, VA, showcases outstanding artwork by visual arts education professionals who are NAEA members, student members of the National Art Honor Society (NAHS) and National Junior Art Honor Society (NJAHS), and local and national professional and student artists. Calls are on the website and publicized through NAEA's digital and print communications. [ow.ly/7C0y30hGIBY](http://ow.ly/7C0y30hGIBY)

## COMMUNITY!

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

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

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

**Interest Groups.** Interested in a particular art education issue? Join an interest group!  
[www.arteducators.org/groups](http://www.arteducators.org/groups)

**NAHS/NJAHS.** Make visual arts more visible in your school. Check out the NEW NAHS/NJAHS section of the website! Find information, documents, and resources.  
[www.arteducators.org/nahs](http://www.arteducators.org/nahs)

## NAEA COLLABORATE!

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

This new 24/7 online community is available exclusively to members. Have a question ranging from classroom management to research? Want to share an idea or gain some inspiration? You have a network of visual arts educators to collaborate with—anytime, anywhere—at your fingertips! Join the discussions today! Simply log in using your NAEA login credentials.

## CONNECT!

Join NAEA's growing social networks:  
[ow.ly/hZSa30d8Yfy](http://ow.ly/hZSa30d8Yfy)



## LEARN + TOOLS!

[www.arteducators.org/learn-tools](http://www.arteducators.org/learn-tools)

### National Visual Arts Standards

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

**Museum Education Division Peer-to-Peer Hangouts.** Share ideas about art museum education at monthly Google+ Hangouts. Thought-provoking discussions allow members to engage virtually throughout the year. All NAEA members are invited. Find us on social media at [#NAEAMusEd](https://twitter.com/NAEAMusEd) and [ow.ly/Po7S30iWV8H](http://ow.ly/Po7S30iWV8H)

**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, Certificates of Participation, and more!  
[virtual.arteducators.org](http://virtual.arteducators.org)

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

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

## EVENTS!

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

**2018 NAEA National Leadership Conference. July 23-26, 2018, Charleston, SC** The National Leadership Conference supports and enhances the effectiveness of experienced, new, and aspiring art education leaders. The program is designed in response to interests and needs expressed by NAEA state leaders and includes time for regional meetings and meeting with other leaders whose organizations share the same challenges.  
[ow.ly/heS230hGINp](http://ow.ly/heS230hGINp)

### SummerVision DC.

**July 17-20, 2018 | Washington, DC**  
Immerse yourself in the Museum Experience by spending four art-led days in Washington, DC, exploring permanent collections, current exhibitions, and outstanding museums—as works of art! Engage 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.  
[ow.ly/gd30jXhDe](http://ow.ly/gd30jXhDe)

### SummerStudio: Building a Community of Learners and Leaders. July 16-20 | Laguna Beach, CA

Explore the transformative power of human-centered design. Engage in creating hands-on, innovative solutions to real life challenges through the use of exciting design thinking strategies. Be inspired, and equip yourself as a creative problem solver in the design of a better world! Get a jump start on building your community of learners and leaders for designing a better world. Come as a team! [http://ow.ly/MxtJ30k3lqU](http://http://ow.ly/MxtJ30k3lqU)

### NAEA Delegation to Vietnam October 20-27, 2018

Join NAEA's elite delegation on a professional exchange! As a delegate, you will meet with your Vietnamese counterparts to learn about the education system and the place of art within it through professional meetings and daily site visits. Led by NAEA President Kim Huyler Defibaugh.  
[ow.ly/p6W530jXhMK](http://ow.ly/p6W530jXhMK)

## ADVOCACY!

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

**New Issues Briefs for National Arts Advocacy Day 2018.** Find issues briefs on Art Education Funding, ESSA Issues, Higher Education Act Reauthorization, and the National Endowment for the Arts.

**Tell Your Art Story.** Hear inspiring stories from visual art educators about how art education has impacted their lives and careers.  
[ow.ly/ZCam30jXi7y](http://ow.ly/ZCam30jXi7y)

**NAEA Platform and Position Statements.** View NAEA's current Platform and Position Statements, and Position Statements adopted in March 2018. [ow.ly/8SYQ30hGm9F](http://ow.ly/8SYQ30hGm9F)



## Cleansing the Palette

Want to make the most of your summer? Take a break and do less.

Welcome to the summer *Palette*. This is the time of year when I typically urge you to get a jump on the school year by finding fresh inspiration and community resources to inform your plans for taking on the challenges and opportunities ahead.

But not this year.

I don't know about you, but this past "*Year of Living Uncertainly*" has in many ways been too daunting and somewhat draining. And more than ever, we all need to find ways to personally refresh; in fact, that may be your highest priority this summer. One of the most remarkable things about NAEA members is how strongly you feel the call to serve. And to be the very best for the many we care for, to do our best work, we all need to take a deep breath and restore our energy through the intentional practice of self-care—and here are a couple of reasons why:

- Athletes have learned a training secret over the years: For optimum results, alternate hard workouts with easy ones, and even take the occasional day off. If you don't give yourself recovery time, you not only lose strength, but the body eventually breaks down. And we need you to come back stronger than ever this fall. So, this year, take the summer off.
- When the mind rests, the subconscious goes to work. That's where the creative juices and flashes of inspiration often flow the strongest—where innovative ideas for forging a new way forward percolate up through the stillness. I have found that the more I strive to live mindfully, the more I am ready to embrace the spontaneous joy that erupts throughout the day in both large and small moments.

For a few more compelling reasons, go to [www.habitsforwellbeing.com/5-reasons-to-start-the-habit-of-self-care/](http://www.habitsforwellbeing.com/5-reasons-to-start-the-habit-of-self-care/).

So, this summer, instead of putting deliberate effort into being productive, look for intentional ways of being open to spontaneity—to being fully alive and awake:

- Go to a bricks-and-mortar bookstore and spend time exploring whatever tickles your fancy.
- Visit some place you've not been before—and as your guide, pick up one of the "111 Places in [city] that You Must Not Miss" books that are filled with quirky, off-the-beaten-path things to do and see.
- Work in a new artistic medium—one you're unfamiliar with.
- Practice meditation... or tai chi... or take a cooking class in an unfamiliar cuisine.
- Make some music, hum, or chant, or learn to play the recorder—elementary students can do it and so can you.

**Do something for you—something that stimulates your mind, body, and spirit in unique ways, or quiets the mind, body, and spirit in proven ways. Do anything that feels spacious and indulgent—like doing nothing.**

Notice the pattern here? Do something you don't usually do. *Do something for you*—something that stimulates your mind, body, and spirit in unique ways, or quiets the mind, body, and spirit in proven ways. Do anything that feels spacious and indulgent—like doing nothing.

One of the many quotes that John Lennon is famous for is this lyric from "Beautiful Boy"—*Life is what happens to you while you're busy making other plans*. I've found that when you are preoccupied with the busyness of planning and doing, important things often happen beneath your notice.

For this summer, perhaps we should invest in the opposite approach—because sometimes the seeds for the best plans are sown in that unpredictable space of living life.

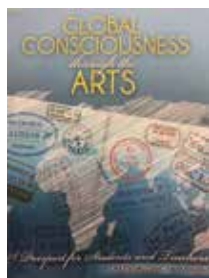
In fact, I have made a pact with myself to intentionally create space and place for restoration during the summer months. And I'm going to record all the unplanned things—the spontaneous visits with family and friends, the beaches I've walked aimlessly along, and new activities I've pursued on a whim to tickle my fancy. And I would love to learn about your own flights of fancy. Throughout next year's *Palettes*, I'll share some of the ideas that were sparked by my summer idles and will call attention to intriguing insights gleaned from you and your own "summer of idles."

**Enjoy your days and weeks of summer, enjoy every moment to the fullest, and then come back in the fall with full creative force**—with refreshed mind, body, and spirit to take on whatever challenges you may face so you can provide the most stimulating and memorable art educational experiences to those whose lives you touch! ■



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# People News



NAEA members **Steve Willis** and **Allan Richards** have authored a new book, *Global Consciousness through the Arts: A Passport for Students and Teachers*, published by Kendall-Hunt. *Global Consciousness* raises the consciousness of students and teachers to critical challenges and provides a starting point from which to shape destinies through the re-creation of the international community culture. Its “strength is in the deep understanding of what art education is and what it should be in the modern and complex world we live in,” according to Susan M. Coles, a leading U.K. visual arts educator. The book is organized around four basic principles: identifying challenges, familiarizing ourselves with them, garnering the knowledge and skills to resolve them, and providing suggestions and resources to guide our exploration.

Includes lesson plans, practice, and observations on how the information can be used to provide the tools for teachers and students to succeed in the 21st century. Available through Kendall-Hunt.



NAEA member **Jonathan Juravich** has been honored as 2018 Ohio Teacher of the Year and will represent the state in the national 2018 Teacher of the Year program sponsored by the Council of Chief State School Officers. Juravich is an art educator at Liberty Tree Elementary School in Powell in the central part of the state. As his district's elementary art department chair, he develops curriculum and facilitates teacher professional development. Juravich also oversees parent-teacher organization partnerships and community service learning opportunities and leads Liberty's building environment team, which teaches children positive behaviors such as showing respect and empathy.

“Jon Juravich is a one-of-a-kind teacher who inspires young children to see the world in a new light, color or shape,” said Liberty Tree Principal Terri Caton. “His enthusiasm and passion for teaching, as well as the arts, engages young minds and allows them to open themselves up to something new and exciting.”



NAEA member **Linda Keane** of The School of the Art Institute of Chicago, and co-founder of the NEXT.cc Designopedia, an education non-profit, received the Association of Collegiate Schools of Architecture National Creative Achievement Award in Education this spring. As design and architecture are typically not taught in K-12 schools, NEXT.cc, an innovative and unique curricular resource, spreads the value of art and design engagement in the built environment with college art, art

education, design, and architecture college students who mentor children to redesign their classrooms, schools, school campuses, and communities. For more information, see <http://www.next.cc/>

ACSA honors architectural educators for exemplary work in areas such as building design, community collaborations, scholarship, and service. Award winners inspire and challenge students, contribute to the profession's knowledge base, and extend their work beyond the borders of academy into practice and the public sector.



NAEA member **Melissa Leaym-Fernandez** has been awarded the Judy Chicago Art Education Award for her submission titled “The Power of Our Mothers.” Leaym-Fernandez, of Flint Community Schools in Flint, MI, joins Penn State this fall as a doctoral student in the College of Arts and Architecture; she received the award during a ceremony on April 17, as part of the inaugural U.S.-China Art Summit.

Inspired by artist and art educator Judy Chicago's “The Dinner Party” art installation and curriculum project, Leaym-Fernandez will guide students to create “a work to explain the power, experiences, and the awesomeness of their own mothers,” she said, in her award submission essay. Her intention with this project, she added, “is to teach kids how to find their voice, a voice of appreciation, or anger, regarding the strong women in their lives.”

The Judy Chicago Art Education Award honors Judy Chicago and her pioneering work as an art educator. The award is open to scholars, artists and educators for a project based on primary research incorporating any of the three archives that are collaborating in the development of the Judy Chicago Portal, to be launched in 2019. The annual award includes a certificate and a \$1,000 prize.

## IN MEMORIAM

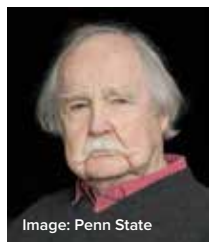


Image: Penn State

**Harlan Hoffa**, who served as NAEA president from 1971-1973, passed away in State College, PA, on May 1, 2017, at age 91. He was also a charter member of NAEA's Distinguished Fellows in 1983.

Hoffa was professor emeritus of art education and former associate dean for research and graduate studies at Pennsylvania State University's College of Art and Architecture. He taught at Boston University and Indiana University before returning to Penn State in 1970 to head the art education program. He later served as acting director of the Penn State School of Visual Arts, then was appointed associate dean. Hoffa and his late wife, Suzanne, established a doctoral dissertation award for art education students at Penn State, where he received his doctorate in 1959. He earned his undergraduate and master's degrees at Wayne State University.

A World War II veteran, Hoffa was captured while serving in Belgium during the Battle of the Bulge and spent several months as a prisoner of war—escaping and being recaptured three times. He was 19 when he volunteered for the war, along with nearly every member of his high school class. Memorial gifts may be made payable to Penn State, directed to the Art Education Program and mailed to Penn State, One Old Main, University Park, PA 16802.

# Thank You!

## To Our Wonderful 2018 NAEA National Convention Exhibitors



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# Sleepless...!

Inspired. Recharged. The 2018 NAEA National Convention in Seattle.



**Wow! Are you as inspired as I am?** The 2018 NAEA National Convention was amazing! With more than 1,000 sessions and 4,100 educators, we took Seattle by storm. NAEA members are always a force to be reckoned with.

Informed, engaged, and inspired. We leave the Convention filled with new energy. We apply it, share it, and grow it—with our colleagues, our students, and our community.

Seattle offered amazing exhibits at the Seattle Art Museum, Northwest African American Museum, and many more. It gave us Chihuly Garden, Top Pot doughnuts, and enough coffee to drown in! I want to give a big shout-out to NAEA's Washington State Local Committee for hosting us.

**Like me, you may still be processing all the amazing things you experienced! What inspired me:**

Thinking deeply with the Ethical Complexities of STEAM Curriculum Super Session! Nick Cave's words: "Failure is everything to me—it's how I got here today." Nettrice Gaskins' spotlight on the rich traditions of STEAM in the lives and creative practices of people of color—from Grandmaster Flash to Wakanda.

The stunning artwork and rocking funk music of Preston Singletary. Barbara Earl Thomas' insight into what makes a community. The hands-on, mini-tutorials at the STEAM Camp! Rebecca Kamen's artistic visualizations of scientific concepts. Diving deep into discussions on the practice, methodology, and purpose of research at the NAEA Research Commission Preconference! Jeff Mather's laser-cut juggling clubs! The range of exciting lesson plans presented at the Curriculum Slam!

Above all, I am so thankful for the Convention presentations, hands-on activities, and workshops that sparked amazing conversations with fellow art educators from across the country about plans for future practices.

If you couldn't find your way to Seattle, you can get a taste of that experience—and the empowerment—through the videos posted on the NAEA website, handouts loaded on the app, and the new conversations in Collaborate.

**Let's keep the energy alive. Apply it. Share it. Grow it.**

—Andrew Watson, 2018 National Convention Program Coordinator



2018 speakers included Nick Cave, Golan Levin, André Thomas, Barbara Earl Thomas, Rebecca Kamen, and Preston Singletary.

Photographs © Seth Freeman Photography 2018.



**Row 1:** Hands-on workshop, Delegates Assembly, workshop. **Row 2:** Exhibit Hall, workshop, Exhibit Hall, Exhibit Hall. **Row 2b:** Museum Preconference, Artisans Gallery, NAEA Bookstore. **Row 3:** NAEA President Kim Huyler Difebauth and Laura Chapman, recipient of the Elliott W. Eisner Lifetime Achievement Award; NAEA Board members; International Reception. **Row 4:** STEAM Camp, Artisans Gallery, workshop, YAM Exhibit. **Row 5:** Opening Night STEAM pARTy; Exhibit Hall, Registration; Museum Preconference. **Opposite page top:** Exhibit Hall; Panelists for Super Session: Speaking Out for Human Rights.



**Make plans now!  
We'll see you in  
Boston, March 14-16!**



NATIONAL ART EDUCATION FOUNDATION  
Investing in Leadership, Innovation & Learning

## National Art Education Foundation Announces Grant Recipients for 2018-2019

The Board of Trustees of the National Art Education Foundation has announced the recipients of the next cycle of grant awards. The ten grants awarded reflect total funding of \$39,570 this year. The NAEF grant program is highly competitive, with annual requests for funding totaling approximately \$200,000. The grant awards were voted on by the NAEF Board of Trustees at the Foundation's annual meeting in Seattle, convened during the NAEA National Convention.

The NAEF Board of Trustees and reviewers are impressed with the growth of the NAEF grant program. "The level of interest in our grant programs remains strong and we continue to receive competitive proposals each year," said Doug Blandy, Chair of the NAEF Board of Trustees.

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

The postmarked deadline for applications for the next funding cycle, for projects beginning July 1, 2019, will be **October 1, 2018**. The NAEF Grant Program Guidelines and Application, now being updated, will be available on the NAEF website in mid-August. A calendar for the NAEF Grant Program is available on the NAEF page of the NAEA website. Contact Kathi R. Levin, NAEF Program/Development Officer at [naef@arteducators.org](mailto:naef@arteducators.org) if you have any questions.

### 2018 NAEF Grant Recipients

Project Dates: July 1, 2018, through June 30, 2019

#### Ruth Halvorsen Professional Development Grants

Donna Shank Major, Greenville, SC. *To Attend the New Solarplate Workshop with Dan Welden at the MakingArtSafely studio in Santa Fe, NM, in July 2018.* \$2,365

Tim Lewis, Pasadena, CA. *To Attend a Summer Education Institute at the Museum of Modern Art in July 2018.* \$2,500

#### Mary McMullan Grants

Leslie Gates, Lancaster, PA. *Student-Centered Saturday School.* \$2,500

Terese Giobbia, Morgantown, WV. *Fostering Higher Self-Efficacy Among Middle School Students through a Student-Centered Visual Arts Therapy Program.* \$2,500

#### SHIP Grants

Rebecca Beard, Augusta, GA. *Think Big: Supporting Student Drawing.* \$495

Ken A. Suttles, Broxton, GA. *Glass Jewelry.* \$500

#### Teacher Incentive Grants

Patricia Lynn Miller, Jackson, MS. *Improving Instructional Ability to Guide Students toward Artistic Voice.* \$2,410

#### NAEA Research Grants

Michelle Bae-Dimitriadis, Buffalo, NY. *Advancing Civic Engagement Using GPS Mobile Media for Refugee Immigrant Youth Community Empowerment.* \$10,000

Joy G. Bertling, Knoxville, TN. *U.S. Art Teacher Preparation in the Age of Anthropocene.* \$10,000

Pamela Harris Lawton, Richmond, VA. *Artstories UK.* \$6,300

## NAEF Adopts New Logo and Raises Grant Levels for 2018

The Board of Trustees of the National Art Education Foundation (NAEF) adopted a new logo during its annual meeting in Seattle. The new logo (above) was designed to align more closely with the NAEA logo.

In addition, the NAEF Board of Trustees has raised the maximum grant awards in each of its five grant categories, beginning with proposals to be submitted for the upcoming October 1, 2018, deadline. Project Dates: July 1, 2019, through June 30, 2020.

The new levels reflect an increase of \$500 in the maximum amount that can be requested in each grant category as follows:

- Ruth Halvorsen Grant Awards – up to \$3,000 (from current level of \$2,500)
- Mary McMullan Grant Awards – up to \$3,000 (from current level of \$2,500)
- SHIP Grant Awards – up to \$1,000 (from current level of \$500)
- Teacher Incentive Grant Awards – up to \$3,000 (from current level of \$2,500)
- Research Grant Awards – up to \$10,500 (from current level of \$10,000)

The NAEF Grant Guidelines will be updated and posted on the website in mid-August 2018. [www.arteducators.org/naef](http://www.arteducators.org/naef)

# National Art Education Foundation Convenes in Seattle

## Highlights Include 7th NAEF Benefit Fundraising Event, “A Conversation with Nicholas Bowers: Artist, Printer, and First Assistant to Shepard Fairey”

### SUPPORT FOR NAEA INITIATIVES

The National Art Education Foundation held its annual meeting of the Board of Trustees on March 21, 2018, in conjunction with the NAEA National Convention in Seattle. The annual meeting provided an opportunity for the Trustees to take action on several important matters, including the 2018 grant review. (See page 10.) NAEF also approved 2018-2019 funding for three NAEA Initiatives: (1) NAEA School for Art Leaders, (2) 2018 Pre-Conference on Research, to be developed and implemented by the NAEA Research Commission, and (3) Curriculum Development for the NAEA Pilot Cultural Competency in Teaching Certificate Program. (wording for this may change).

Trustees in attendance were Larry S. Barnfield (Chair), Doug Blandy (Vice Chair), Dean G. Johns (Past Chair), Deborah B. Reeve (Secretary/Treasurer), Patricia Franklin, Karen Lee Carroll, Robert W. Curtis, Samantha Melvin, Margaret Peeno, F. Robert Sabol, and Diane Scully. Outgoing Trustees Dean Johns, Ralph Caouette, Margaret Peeno, and Bob Reeker were thanked and acknowledged for their years of service and contributions to NAEF. New Trustees Cris Guenter, Kathryn O. Hillier, Linda W. Kieling, and Frank Juarez joined the full Board for an orientation and planning retreat on March 25 (See the full list of Trustees on NAEA website).

On March 24, NAEF held the 7th Annual NAEF Benefit Fundraising Event, a ticketed event open to all NAEA National Convention attendees. “A Conversation with Bowers: Artist, Printer, and First Assistant to Shepard Fairey” featured NAEF Chair Larry Barnfield in conversation with Nicholas Bowers who shared his experiences working with Fairey as well as his own work as an artist. Guests were welcomed to the event by Barnfield and Margaret Peeno, NAEF Development Committee Chair. Thanks to all who attended this event to benefit NAEF. At the close of the event, Bowers showed images of original, out-of-print images that he and Fairey are donating to NAEF for an online auction which will take place in late 2018. (More information to come.)

In addition, Barnfield moderated a panel featuring the work of NAEF grantees Tracey Hunter-Doniger and Rachel Epp Buller. Hunter-Doniger presented her research, “Art Connections: An Investigation of Art Education Courses for Pre-Service Generalists,” which formed the foundation of her book, *Experiencing the Arts: Creative Arts in Education*, proceeds of which are being donated to NAEF. Mary McMullan grantee Rachel Epp Buller presented “Activism, Art, and Design: A Curriculum Development Proposal” focused on developing an upper-level undergraduate course encompassing art, social justice, and global citizenship. Profiles of featured grantees are on the NAEF page of the NAEA website.<sup>1</sup>

Barnfield and Kathi R. Levin, NAEF Program/Development Officer, co-presented a session on the NAEF grants program. The deadline for the next review cycle is **October 1, 2018** (postmarked), and updated guidelines will be posted on the website in mid-August.

NAEF has approximately 1,000 donors. One of the significant developments in fundraising has been active participation among new and ongoing donors in using the donor commemoration form on the website, which enables contributions of any size to NAEF in honor or memory of individuals or special events, including donations in honor of NAEA award winners. All donations to the National Art Education Foundation (NAEF), a 501(c)3 organization, are tax deductible.

1 [www.arteducators.org/opportunities/articles/56-naef-featured-grantee-summaries](http://www.arteducators.org/opportunities/articles/56-naef-featured-grantee-summaries).



NAEF Chair Larry S. Barnfield, with NAEF Featured Speaker Nicholas Bowers and NAEF Vice-Chair Doug Blandy. Blandy became NAEF Chair and Barnfield became NAEF Past Chair in Seattle.



(L to R): NAEF Trustees Diane Scully and Samantha Melvin. Program/Development Officer Kathi R. Levin, NAEF Featured Speaker Nicholas Bowers. NAEF Trustees Robert W. Curtis, Past Chair Dean G. Johns, NAEA Executive Director Deborah B. Reeve, Margaret Peeno, NAEA President and former NAEF Trustee Kim Huyler Defibaugh, and Chair Larry S. Barnfield.



## MAKING KNOWLEDGE/MOVING KNOWLEDGE

With over 90 NAEA members present, the 2018 NAEA Research Preconference created a space for stimulating discussions about research in art education. This year's theme, "Building and Moving Knowledge," was brought to life by two plenary panel discussions and 18 Research Circles—interactive research presentations.

The first plenary examined questions on how knowledge is made in art education. The panel consisted of current and former editors of art education journals and book series. Panelists discussed issues such as the need for more methodological diversity in research; the inclusion of art teacher voices in research; the dearth of empirical research in schools; and the necessity for research on standards and policy. Thank you to B. Stephen Carpenter II, Amelia Kraehe, Christine Marmé Thompson, and Marilyn Stewart for their valuable contributions.

**We are using Collaborate to provide an online space for art educators to "take part in conversations or ask questions about using, conducting, and implementing research." The Research Commission invites you to join or start a research-related conversation.**

In the second plenary, panelists discussed issues of research mobilization such as translating research for a variety of audiences, using research to influence practice and policy, and how to move research knowledge beyond the field of art education. Thank you to Graeme Sullivan, Dennis Inhulsen, Gino Molino, and Sarah Ackerman for sharing their experiences and insights. And many thanks to all of the Research Circle presenters and preconference participants who enriched the conversations throughout the day.

### HOW DO WE CONCEPTUALIZE RESEARCH? HOW DO YOU CONDUCT RESEARCH AND WHAT IS NEEDED?

We asked these two questions to leaders of NAEA divisions, caucuses, special interest groups, and leaders outside of NAEA in a special session at the recent National Convention. The purpose of this annual session is to provide members of the NAEA Research Commission direct contact with the research-related needs of art educators.

Small group discussions were facilitated by members of the Research Commission and included topics such as the role of research in informing teaching practice, shaping policy, and advocating for art education in schools. The group discussions provided an opportunity to connect with other leaders in art

education and hear about similar understandings of research and also learn different ways that research can support their respective constituents' needs. Afterward, the small groups shared with the larger group the topics they discussed and set the stage for the Research Commission to introduce the new NAEA Research Commission Conversations interactive forum as a place to continue the dialog.

### INTERACTIVE CAFE BECOMES CONVERSATIONS

Since 2014, the Research Commission has hosted the Interactive Cafe to facilitate research related dialog across the membership of NAEA. In our paper, entitled *Cultivating Research Through Digital Ecosystems* (Hafeli, Castro, Marshall, and Grodoski, 2017), we conceptualized the Interactive Cafe as an ecosystem of ideas and discourse between those who conducted and were interested in utilizing research across a variety of contexts. The Interactive Cafe took a hiatus to harmonize its services with other NAEA offerings and is now the NAEA Research Commission Conversations page.

We are using Collaborate to provide an online space for art educators to "take part in conversations or ask questions about using, conducting, and implementing research." The Research Commission invites you to join or start a research-related conversation.

### ART EDUCATION DOCNET

The number of art educators in higher education who have recently retired or will soon retire is growing. As the torch is passed to the next generation, new ideas will populate our discourses and research. However, there is concern that specific forms of knowledge and modes of inquiry are at risk of disappearing from the field. At the 2017 Art Education Research Institute ([www.aerininstitute.org](http://www.aerininstitute.org)), AERI Co-Chair Kerry Freedman presented research from a needs study that highlighted a growing homogeneity of research methodologies taught in art education doctoral programs.

To begin addressing this issue, the NAEA Research Commission and AERI have partnered to create Art Education DocNet, a network of art education doctoral degree-granting programs in North America. The purpose is to create connections between doctoral programs to discuss common interests and concerns in how doctoral students are prepared to conduct, use, support, and understand research in art education. At the NAEA Convention in Seattle, we held our first meeting with graduate program directors of 11 doctoral programs, and we look forward to continuing the conversation about the future doctoral programs and research in art education. ■

<sup>1</sup><http://researchcommission.arteducators.org/home>

### Reference

Hafeli, M., Castro, J.C., Marshall, J., & Grodoski, C. (2017). Cultivating digital research through digital ecosystems. *Visual Arts Research*, 43(1), 1-7.

## It's Summertime!

We are all recovering from the hard physical and emotional work associated with teaching the past school year. Summer is a critical time for me to be able to reconnect with my own creative energy, re-center myself, and reevaluate what I want out of teaching and what my students should learn for the upcoming year. Taking this time to reflect, relax, and retool is a key part of maintaining the healthy balance between teaching and my personal life.

Teacher burnout and turnover is at an all-time high. Now more than ever, it's important to maintain our own emotional and creative health as professionals. Some teachers take a week or two to decompress and others take an entire month. A few months ago, I asked teachers through Collaborate, Facebook, and e-mail, "How do you rejuvenate during your summertime off?" Here are a few of the responses.

**Amanda** (Utah) messaged me, "I take an art class during the summer at Snow College; I hike a ton and play softball :)"

**Vanessa** (Colorado) posted, "This summer, I am making lots of art and sailing with my friend Robin!" **Michael** (Oregon) e-mailed, "Since I'm not in the thick of teaching, I feel like I am more open to new ideas and approaches that I read about. It's also a great way to draw inspiration and motivation as fall nears. I also use my 'down time' to make lots and lots of art." Many state leaders gather to plan their local fall conferences at retreats in beautiful locations.

As I read the responses, common themes emerged: 1) physical activities and rest, 2) reconnecting with family and friends, and 3) finding time to learn new things and reconnect with making art.

Finding the right balance in these areas is key to really being able to step back into your classroom with "pep in your step." What helps me get the most from my time off from teaching is that I set plans linked to some personal goals. This

summer, I inked a few items onto my calendar. Besides setting a daily routine of mountain biking and studio time, I plan on participating in summer art institutes and workshops to learn new approaches to artmaking and teaching. Most of these events involve travel—allowing me the opportunity to explore new places while I'm learning new curricular approaches and art techniques.

NAEA has been expanding opportunities for its members to increase their training and expertise during their summer months. On June 20-21, a **BLICK Art Education Workshop** was provided FREE for NAEA members at the NAEA Studio & Gallery in Alexandria, VA. This two-day event was led by Blick Art Educators, and explored Standards-based lessons adaptable for all ages. **SummerStudio Design Thinking—Building a Community of Learners and Leaders** will be held July 16-20 at Laguna College of Art + Design, Laguna Beach, CA, and will explore the transformative power of Human-Centered Design. **SummerVision DC**, set for July 17-20, is an immersive, multi-museum exploration in Washington, DC. Also, the 2018 NAEA **National Leadership Conference** is slated for July 23-26 in Charleston, SC. Its purpose is to help art educators become better leaders in their classrooms and communities.

Want to stick around home but still expand your knowledge base? Here's a suggestion: Access past NAEA webinars and review past presentations! Find them online at [www.arteducators.org/learn-tools/convention-resources](http://www.arteducators.org/learn-tools/convention-resources) and <https://virtual.arteducators.org>

You could choose to listen to one each day and keep notes and ideas that come to you in a visual journal.

**Cheri** (Tennessee) posted an idea on Collaborate that you might wish to explore: "[An] art ed colleague of mine and I started a summer *plein air* group that meets weekly at the University of Tennessee Trial Gardens, a beautiful and lush local botanical garden. Everyone



(Top) Utah teachers participate in a "paint out" in 2016. (Bottom) Dennise (Utah) doing yoga in Dark Canyon.

meets in the morning whenever they feel like it, usually starting around 8:30. We bring our own materials and work in whatever medium we like... we have photographers, drawers with pencils, markers, or pastels, or painters with watercolors, and even ceramic artists who bring clay. We determine our meeting day early in the summer, depending on everyone's schedule. Afterwards we all go to lunch which is also a highlight! We show together as a group, and also enter individual works in various exhibitions. This group is my summer respite and definitely puts me in my 'happy place' every summer."

Thanks for sharing your ideas, and I hope that you make the most of summertime. ■



**James Rees**

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## As educators, we all work to master the concept of transitions.

Smooth and efficient transitions allow for learners to move from one set of learning tasks to another. And a masterful teacher can make transitions seamless. State associations and our region also go through change and transitions.

## Here's to smooth transitions, positive mentorship, and supportive leadership.

As leaders, we must do a masterful job of mentoring and transitioning leadership when change happens. Cindy Todd, our former vice president, modeled for me and mentored me well during our two years as the Western Region leadership team. Thank you to Cindy for her knowledge, her many skills as a leader, and her wit. The Western Region is forever indebted to you for your facilitation and guidance while vice president. Welcome to Kim Cairry of Michigan as our new vice president-elect. My hope is to mentor and support Kim just as Cindy did for me so that when the

next transition in 2020 takes place, Kim is as prepared as I feel I am to lead the next two years. Here's to smooth transitions, positive mentorship, and supportive leadership. Please note that when your state changes leadership, you should e-mail those changes to [members@arteducators.org](mailto:members@arteducators.org). You can find the form in our Western Region GoogleDrive in the State Presidents folder.

### INDIANA

Our Youth Art Month Celebration and opening reception at the Indiana Statehouse, held February 25, had a great turnout with works of art represented from many school districts across the state—more than 600 attended this opening celebration. July is always a great time at our AEA St. Mary's of the Woods Retreat. Slated for July 9-12, 2018, the retreat is a wonderful opportunity to create art while sharing ideas with other art educators throughout the state.

### KANSAS

Kansas was excited to featuring Mandy Theis of the Da Vinci Initiative and nationally known ceramic artist Carol Long as workshop presenters at our summer art camp, held June 4-6 in Sterling. KAEA Summer camp is offered for professional development points or graduate credit. Also, in June, KAEA had a

changing of the guard: Kate Miller became president, Elizabeth Madden became president-elect, and Shawny Montgomery took the role of past president.

### MISSOURI

Missouri held its Youth Art Month exhibit at the capitol in Jefferson City February 22-March 12. Hundreds of Missouri students joined us on March 12 to receive certificates and awards. Our spring conference, April 5-7, was attended by almost 400 members in Branson. The theme, "A Celebration of American Folk Art: Art of the Everyday," was reinforced throughout sessions. Barry Bergey, former Folk Arts Specialist at the National Endowment for the Arts, was keynote speaker on Friday, along with Judy Domeny Bowen, Missouri art teacher and folk art singer/songwriter, on Saturday.

### NEBRASKA

Nebraska was giddy with excitement as we accepted the governor's award for Excellence in Art Education in May. It is truly an honor to be recognized for our contributions within art education in the state of Nebraska. We are also gearing up for new leaders to step up in the organization. We welcome members into their new executive board positions as well as new director positions. We also have been busy been preparing for our fall conference in October in Kearney.

### OHIO

Change is in the air, and it not just the weather! Ohio has been working hard changing the regions in our state from nine to eight, and moving a few counties to support our smaller regions. Additionally, we gave out our first scholarship to a student at the Governor's Youth Art Exhibit and a grant to their teacher who must be a OAEA member. Lastly, we are using a company who manages a job board on our website; it costs us nothing! Plans are for it to be a great resource for our members who are job hunting.

May transitions be smooth and mentoring meaningful! Go WEST!! ■



(Above) Missouri Youth Art Month Flag winner Stella Vonder Harr from House Springs Elementary with (L-R) Representative Sara Walsh, her teacher Michelle Howard, and Missouri Art Education Association President Tina Hyde. (Right) Guess Who? It is none other than Alice Tavani from Ohio!



**Bob Reeker**

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## PLANNING FOR THE FUTURE

Summer is coming! Let your priorities include reflecting, creating, and planning ahead!

Reflection is a great teacher, revealing insights and providing opportunities to discover varied solutions to the challenges we face. We ask our students and other learners to reflect and respond to their processes and products. As educators, we benefit from this practice.

***“We do not learn from experience... We learn from reflecting on experience.”***

—John Dewey

As summer approaches, make time to assess your year as an art teacher and leader. Identify the successes in your program. Make note of what worked for your learners. Determine how you can build upon those successes.

Study the challenges you faced. What were the real issues? Where could a different approach have made a difference?

Reflection is valuable to you as you continually grow as an educator and leader.

***“Creativity is allowing yourself to make mistakes. Art is knowing which ones to keep.”***

—Scott Adams

Make art this summer. Use what you’ve learned from your reflecting to practice what you preach. My program includes self-portraits in clay. It’s a challenging assignment for my students. To help make my instruction more effective, I created my 3-D self-portrait in clay. It was valuable as I planned the timeline, processes, and techniques.

Are their units that you teach that would be improved through your time in the studio? Also, make art that makes you happy. Make the time to dream, explore, and create. Sometimes summer is as busy as the rest of the year. Schedule studio time. Make it a priority to make time to explore, experiment, and create.

Plan ahead. Summer will be over before we know it, and the business of the new school year will quickly fill our time and calendars. Plan now to take advantage of the state conferences in our region. Rich professional development experiences await!

Alabama	Nov. 1-3	Tuscaloosa
Florida	Oct. 18-21	St. Petersburg
Georgia	Nov. 1-3	Jekyll Island
Kentucky	Oct. 12-13	Campbellsville
Louisiana	Nov. 9-10	Lake Charles
Mississippi	Nov. 8-10	Jackson
North Carolina	Nov. 1-4	Asheville
South Carolina	Nov. 30-Dec. 2	Greenville
Tennessee	Nov. 1-3	Gatlinburg
Virginia	Oct. 25-27	Midlothian

As your Southeastern Region vice president, I am excited to get to know the educators and leaders in our region better. I’m looking forward to talking with each of our states’ leaders to discuss your goals and our plans. I’m also excited to welcome you to Charleston this summer! I am here to support you, collaborate with you, and to work together to advance art education! Contact me anytime! ■



Our regional meeting and awards ceremony at the 2018 NAEA Conference provided great opportunities to collaborate and celebrate!

(Top) The SE Region has a great lineage in leadership! (Center) SE Region Winners. Front: Scott Russell (SE Region VP 2016-2018), Vicki Miley (SE Region Educator of the Year), Jennifer Bruton Sims (KyAEA). Back: Shelly Breaux (LAEA), Junelyn Brown (LAEA), Mary Jane Coker (AAEA), Renna Moore (MAEA), Tina Atkinson (TAEA), Savannah Brown (FAEA), Mabel Morales (FAEA). (Bottom) LAEA won the most members at our SE Region Awards event!



The SE Region is proud of our own MacArthur Goodwin and his tireless work to advance art education. Goodwin’s legacy continues with the awarding of the MacArthur Goodwin Award for Distinguished Service Within the Profession Award to Karen Cummings. #naea18



**Meg Skow**

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## WORKING SMARTER—WHAT DOES THAT MEAN FOR YOU?

- **Delegating?** Anything you can!
- **Organizing?** Spaces, files.
- **Scheduling?** Locking in time slots.
- **Re-focusing?** Eliminating distractions.

Most likely, just like me, working smarter for you requires all of the above. While these came to mind in the order presented, I am really working on them from the bottom up.

**Setting Goals:** Knowing your personal, professional, financial, relational, and spiritual targets is a must, and something very easy to lose sight of in the midst of meeting professional requirements and learner needs. I find myself continually working to be clearer about my own intent and goals—I found two books helpful: Jack Canfield's *The Success Principles: How to Get from Where You Are to Where You Want to Be* and his co-authored book, *The Power of Focus*.

**Managing Time:** Giving reading, writing, emailing, grading, artmaking their own dedicated time slot on my calendar helps me stay focused on each task. I am getting much better at avoiding the rabbit holes that spiral off topic—be they digital links, drop-in visits from colleagues, or that pile of laundry in the basket. Just a small tweak can make a huge difference; I find that clearer parameters can improve my “completion rates” and the time I used to spend “thinking” about my schedule becomes actual productive time. Instead of facing a long list each day, I schedule by hours those priority items... and, for now, it seems to be working.

Podcasts by Mel Robbins, author of *The 5 Second Rule*, and Jim Kwik have been helpful.



**Structuring Space:** A picture is worth 1000 words. Enough said! Periodically, my desk is out of control. I just listened to *Getting Things Done: The Art of Stress-Free Productivity* (again) on a long drive and am about to take a day (or two) to do the job of organizing (again). I stayed up until 4 am cleaning out my computer after reading *Digital Leader: 5 Simple Keys to Success and Influence* by Erik Qualman. I look forward to a less chaotic life. I have less to clean out each time I go through the process.

**Sharing the Work:** I remember showing a book that I was excited about to Dr. JoAnna Moore when I was studying at Tyler School of Art. I was surprised when she handed it back to me. I thought she would keep it to read. She taught me an important lesson that day, which became more cemented in place when I read *The One Minute Manager Meets the Monkey* by Blanchard and Burrows. Just because someone brings you “something” like a

question, a problem, an idea, or even a book, **you** don't have to take ownership of it. Saying “no” is okay. Along that same line of thinking, each of us has our own role to play; it is important to delegate and allow others to contribute responsibly to the goals at hand.

**Summer—Thinking Smarter:** While I try to schedule self-care and growth time into each day, I will admit that the summer schedule allows me more opportunities to do that. I hope you have wonderful plans for rest, relaxation, and rejuvenation this summer. What artmaking, R&R, learning, reading, and connecting with family and friends do you have planned?

**Now** is the time to start working smarter—re-focus your priorities, schedule to optimize time with family, friends, and making art; clean out the old and make room for the new ideas; and reach out to other capable and willing people to share the load. Have a wonderful summer!

Let's “talk” about how we are feeding and growing ourselves this summer... and beyond. I posted “WHAT ARE YOU READING?” to grow yourself and your teaching practice” and am curious to see what you share. I hope to see you in the discussion in COLLABORATE on the NAEA website. ■



(Left) Eastern Region 2018 Award Winners in Seattle. (Right) Members at Delegates Assembly in Seattle.



**Diane Wilkin**

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## LOVE OF NATURE

Last summer in the rejuvenation of spirit and body, I was able to experience nature's beauty. My husband Mike and our nephew Casey and I took a road trip to Grand Teton and Yellowstone National Parks. As a person who appreciates beautiful things for a living, I was in total awe.

The natural beauty that these parks offer was humbling for two reasons—you never know what you're missing until you see it, and you learn what a small part of the world you are, like a small piece of the puzzle.

In our time in the parks, it was peaceful, beautiful, and tranquil. I enjoyed beautiful hikes in the morning to hidden waterfalls. As an artist, I used my camera to capture as much beauty as I could but I know the change and rejuvenation will always live in our souls.

## MY BIKE

I have a lofty goal this summer of riding my bike 2018 miles. My home is situated on a state bike trail so I have no excuse but to get out and ride.

Early each morning, I pedal to the community swimming pool—a 12-mile ride one-way. I get up extra early to sit on a bench that overlooks the river and watch the sunrise. I truly love the peace and calm of watching this each morning. At the swimming pool, I teach an hour of water aerobics to twenty-five spunky women ranging in ages from 43 to 70.

On my ride home, I sometimes catch a deer headed to the river and a variety of birds and too many turtles to count. I do have bear spray in case I see one, but, thankfully, I have not had to use it yet.

## MY GARDEN

I have a beautiful garden that surrounds our property. I would like the whole yard to be garden but I cannot talk my husband into

that yet. I enjoy planting, weeding, and creating in my garden. Last summer I made an old easel into a planting box and painted a Claude Monet quote on the easel, "I must have flowers, always and always."

I have a huge vegetable garden and enjoy planting, weeding, and canning. I always grow excessively too many tomato plants and repeatedly beg the neighbors to take some.

## THE CABIN

My dear friend Kathryn has a neglected family cabin. She and I are making this our Fixer Upper for the summer. We also share a summer business recycling, reimaging furniture, and other thrifted items, so this cabin makeover should be a cinch!

I am excited to look at the lake while I sip coffee, sitting on the sweet little cabin's deck. My ADHD needs time to be still and reflect. I did not hear the birds sing until I was 38 years old. My head is always so busy that it was medicine for my ADHD that gave me the opportunity to hear the birds in the morning.

## MY CLASSROOM

I really try not to do my classroom and art teacher mode in the summer. I put countless hours in during the school year, and I find when I have the summer to restore and refresh that I am a much better teacher, wife, and friend.

Take time to relax and connect with nature, friends, family, and yourself this summer. Your classroom can wait, and it is okay not to work on school things in the summer. See, I just gave you permission! ■



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Summer is here and it always serves as a time to relax, reinvigorate, and reflect on the year—the same year that we all started off refreshed, renewed, and ready to take it on.

This past year brought personal and professional challenges and a variety of expectations. Balancing home and work has been difficult. Working to be a good husband, father, teacher, and friend were different this year and sometimes I found myself struggling.

## While re-watching *The Last Jedi*, I was reminded what it means to fail as a teacher and the importance of that experience.

As I prepared to write this article, I found myself stumped to think of something inspirational or motivating to share. It was particularly difficult when I have wondered lately what I was doing well

professionally or personally. My students seemed to check out earlier this year and their work has not been up to par.

So, I turned to something that always lightens my mood—Star Wars. Specifically, the newest installment, *The Last Jedi*. Warning: I would like to inform all those reading the rest of this article that it contains spoilers. While re-watching *The Last Jedi*, I was reminded what it means to fail as a teacher and the importance of that experience.

To quickly sum up *The Last Jedi*, Luke Skywalker, the hero and the new hope of the galaxy, fails as a teacher of the newest Jedi. He fails so terribly that his student, Ben Solo, turns so far to the dark side that he destroys Luke's school and kills many of his students.

Luke was feeling that he was a failure to Ben, to his students, to the Jedi as a whole, and to himself abandons everything. He decides to retreat and live on an island by himself and waits to die.

There are a lot of other plot points in the film, but what is truly poignant is when Luke encounters one of his former teachers Yoda. Yoda—being the Jedi master that he is—imparts words of wisdom to Luke, that struck me personally as a teacher:

*“Pass on what you have learned. Strength. Mastery. But weakness, folly, failure also. Yes, failure most of all. The greatest teacher, failure is. We are what they grow beyond. That is the true burden of all masters.”*

Failure is the greatest teacher of all. We all fail in life; professionally, as artists and teachers, we will fail. As we reflect on these times when we do fail, it is important to remember that it is a part of our growing stronger as teachers. We must also demonstrate to our students how to fail and face vulnerability and to grow from those experiences.

Renown educator Parker Palmer reminds us, “We teach who we are.” As we work with our students, we demonstrate that we are artists who share our passion and love for our work. We teach skills, techniques, and creativity, but we also teach vulnerability, failure, and disappointment.

Artists, like scientists, inventors, tinkers, and dreamers, have a chance every day to face failure head-on and know full well that it's all part of the experience that makes us who we are—ever-growing, talented, and persistent teachers who strive to inspire young artists to give it their all.

To the summer, and to our opportunity to be reminded why we do what we do. ■



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## THINKING CRITICALLY ABOUT CRITICAL THINKING AND SOCIAL JUSTICE APPROACHES TO ART EDUCATION

I recently attended the 9th annual *Art and Education for Social Justice Symposium* on the campus of my home university. A number of topics were addressed at the inspiring event, including civic engagement, the development of curriculum in support of social justice, community outreach, critical disability and queer studies, arts-based activism, and equity and access to arts education. At the final roundtable discussions, participants were urged to not only think reflectively about the sessions themselves, but to also think ahead toward future goals for social reconstruction through art education.

During these discussions, several of us noted a general limitation in the basic nature of symposia that are situated around a common theme or cause. That is to say that we had all come together for this specific event because we shared a common interest in socially reconstructive efforts in art education—so just how much change did we actually expect to accomplish by essentially sharing ideas with those who were already like-minded? Had we made any real attempts to reach out to those who were trained in more traditional approaches or who were in opposition to art education curricula focused on social justice issues?

In consideration of such oppositional views, we referenced a recent posting on a popular social media platform for art educators where a colleague had respectfully shared his/her concerns about introducing politically charged issues in the classroom. In this articulate post, the art teacher expressed his/her stance—among others—that it is not the place of public school educators to push their own ideological agendas on impressionable students.

Indeed, criticisms of socially reconstructive curricula often focus on the problematic nature of dogmatically

selecting issues for children to consider, rather than allowing topics to emerge democratically from local concerns and needs (McNeil, 2009). These problems can be exacerbated when teachers push their own viewpoints to the forefront and represent them as the only solutions to multifaceted issues, in essence contradicting the overall intent of social reconstructionism by privileging their own viewpoints—which may come from positions of academic power and privilege—over alternative narratives and opinions.

While these criticisms have some merit—and I agree that my goal as an educator is not to authoritatively tell students what to think about preselected issues—I do not find the argument so persuasive as to entertain the notion of avoiding social justice issues in art curricula. Quite the contrary, I find myself in agreement with a number of scholars (Broome, Pereira, & Anderson, in press; hooks 1994; Linker 2015) that the use of socially reconstructive themes can be conducive to fostering critical thinking skills with students.

In other words, the steps involved in critical thinking—analysis, reasoning, evaluation, decision making, and reflection—present powerful strategies for students to use as they consider and eventually arrive at their own conclusions and visual responses to social justice issues, rather than blindly accepting a teacher's point of view.

For me, the goal is to establish a caring classroom environment where students and teachers can engage in authentic dialogue on complex issues, and truly listen to opposing opinions before responding with inflexibly pre-established counterarguments (Noddings, 2002).

From my point of view then, the introduction of social justice issues in art

**The steps involved in critical thinking... present powerful strategies for students to use as they consider and eventually arrive at their own conclusions and visual responses to social justice issues.**

classrooms is not so much about teaching students *what* to think, but rather *how* to think—that is, to think critically and for themselves (Broome, Pereira, & Anderson, in press, 16).

Throughout history, artists have used their work to express opinions related to important human themes including social justice issues. To avoid such topics altogether seems to ignore one of the fundamental purposes of art over time, potentially dampening ripe opportunities for students to explore critical thinking in the art classroom beyond choices related to media and design, and to move into the arena of using their voices toward making a potential difference in the world. ■

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## THE OPPORTUNITY OF OBSTACLES

### Part 5: Review/Renew/Redo

**#56: People wait at crossroads.**

**#57: Hot dog stands are at crossroads.”**

—Anne Mikoleit and Moritz Pürckhauer,  
in *Urban Code: 100 Lessons for Understanding the City*

The end of the school year hits us all a little differently. We face the summer months with a mix of excitement, trepidation, anticipation, and optimism. Some may envision the possibilities that a refreshing vacation affords, looking ahead to next year. Or some may focus on the past year, identifying areas for improvement and pushing ourselves to grow. Others may embrace the opportunity to return to our own artistic practice, to lose ourselves in the work that has eluded us throughout the school year. Whatever one's approach, it is important to reflect on the good work we have done and steel ourselves for the work ahead.

#### RE-VIEW!

The 2017-2018 school year proved an eventful year for our Middle Division. We strengthened our network via an increased social media activity; we published a handful of newsletters; we convened in Seattle for a whirlwind three days. Along the way, we experimented with some new opportunities, including our Book Club, the School for Art Leaders chat, a webinar with the Association for

Middle Level Educators (AMLE), and ongoing showcases of student work.

In our own learning environments, we collaborated with colleagues, facilitated impactful and authentic experiences for our students, actively advocated for our programs, and led by example. As this year comes to a close, it is important to acknowledge all we have accomplished.

#### RE-NEW!

We look ahead to the fall and our return to the classroom. Perhaps we face the challenge of a new grade level, a new school, or new administration. Perhaps we are new to the profession. These summer weeks are an essential opportunity to re-imagine our practice. Why not make 2018-19 the year that you present at a conference, infuse new technologies, get involved with your state/national leadership, sponsor a Junior Art Honor Society chapter, submit a grant, mentor a student teacher? Every August, we educators get the incredible gift of a blank slate, a fresh start. How will you make the most of this opportunity?

#### RE-DO!

The Summer provides a chance to revisit our identities as Makers. A common refrain amongst our membership is our tendency to lose track of our own artistic practice, and carving out time to create can prove challenging. We welcome our

colleague, Steve Knutson, from Discovery Middle School in Fargo, North Dakota, to hear how he approaches this situation.

“Juggling a full-time teaching position and maintaining a professional art practice is not an easy task,” says Steve. “Both areas of my life require a lot of care and attention. Not only do I teach and make art, I am also a husband and father of two.”

Steve, who teaches 6th and 8th grades, while maintaining a vibrant painting career, acknowledges the importance of prioritizing his time. “The first and most important thing I do is communicate my weekly schedule and studio workload with my wife. Together, we set my weekly studio hours.” While in the studio, Steve will “leave the phone at the door and try to shut out distractions.”

During the school year, Steve encounters a relatable dilemma. “Some weeks I have to take time from my studio to keep my head above water at school,” he shares. “But I always make sure I make up that time on the weekends.”

What drives Steve to maintain this commitment? “My teaching practice is constantly improving as my artistic skills grow. The more I push myself in the studio, [the] more knowledge I get to share with my students.”

This duality of both Artist and Educator shapes many of us. As we look ahead to next year, we are encouraged to remember that Creating is what brought many of us to this profession in the first place. To share your own story, look for #MakeTime2MakeArt on our division's various social platforms, to be promoted in our Summer programming.

Special thanks to Steve Knutson for sharing his perspective in this article. To learn more, please visit [www.steveknutsonart.com](http://www.steveknutsonart.com). ■

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*East*, by Steve Knutson. Oil on canvas.



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## 10 TIPS TO HELP YOUR SUMMER JOB SEARCH

At the NAEA National Convention this year, the Preservice Division and Supervision Division joined forces to host the first-ever mock interviews to help prepare preservice educators to get a job. Through the mock interview process, supervisors interviewed students in a “speed dating” style and provided immediate feedback. Some students even walked away with offers! Below are tips to help you land your first job as an art educator:

- 1. Research the schools where you are applying:** Look around the country and see what fits you and your lifestyle. Once you find the schools hiring, look through each school’s website and current art program to determine if you think it could be a good fit.
- 2. Network:** If you hope to teach in a school you are familiar with, reach out to professors or the president of your state organization and see if they know the teachers at that school. Try to volunteer in the school—they may need substitutes, or summer camp or summer school teachers. If moving to a new place, you can also reach out to the president of your state organization for any tips or connections to help begin your job search.
- 3. Create a brand for yourself:** As an artist this is where you can make your work shine! Do you love to create sketchbooks? Is sculpture your thing? Use your style to your advantage and design a logo, resume layout, portfolio of work, and a leave-behind that feels consistent. **Tip:** Use similar color schemes and themes, and no more than two font styles that complement one another.
- 4. Create a killer resume:** Your resume should be well designed and be an expression of who you are as an art educator. A resume should be approximately one page and only include information relevant to the position you are applying for. This is the perfect opportunity to get rid of that restaurant job you had to help get through those dark days of college. Many preservice educators have a lot to try to squeeze on a resume. If this sounds like you, a curriculum vitae may be a good option to share your research and teaching experience, publications, grants and fellowships, professional associations and licenses, and awards. **Tip:** A lot of great websites have free templates to download for inspiration.
- 5. I need a PORTFOLIO?:** Earlier this year, I was speaking to a student about what to bring to her first interview. When I asked if she had a portfolio, fear washed over her face! Don’t let this happen to you. Your portfolio should consist of personal work (keep it PG) and age-appropriate student work depending on the grade level you are interviewing to work with. It can be printed into a leave-behind, made into a website, or created as a book. Know your audience and leave out any work that may be risky for students.
- 6. Make a leave-behind:** Your leave-behind could be a smaller printed version of your portfolio, a magnet, a puzzle, anything that will make you stand out from the crowd, and it also advocates for why you should be hired over the other teacher.
- 7. Dress to impress:** Think of your outfit as another example of your brand. Keep your outfit professional, polished, and simple. You are meeting with administrators that do not always understand the arts, so keep your paint-splattered jeans at home.
- 8. Know your teaching philosophy:** Why do you want to be a teacher? What teaching style do you want to implement? How will you manage your classroom? Back your statements up with facts and research and correct pedagogical terms. Ask a professor or your principal in student teaching to give you a mock interview or to provide interview tips. Practice to be prepared to answer the tough questions.
- 9. Create questions to ask in the interview:** Ask a lot of questions to make an informed decision about whether the school is a good fit. For example: What are the expectations for teachers beyond the regular school day? Will I have a mentor teacher to help guide me? What is the art budget? What are the expectations for a new teacher to the district? What do the art facilities look like?
- 10. Follow up:** After your interview, get the contact information of each person you met with to send a follow-up e-mail. Thank all parties for taking the time to meet with you. Include one thing you discussed in the interview and why you would be an asset to the school and/or program. ■

**Have specific questions for NAEA Preservice Division or the NAEA Supervision/Administration Division related to job searching? Ask us on NAEA’s Collaborate. Visit <https://collaborate.arteducators.org/home>**



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## STAY CONNECTED

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**Twitter:** @NAEAMusEd

**YouTube:** NAEA Museum Education Division

All Museum Education Division members receive our e-newsletter, distributed every other month.

## HOW ARE WE WALKING IN OUR MUSEUMS?

Hello art museum educators, and welcome, summer!

Before I dive into summer ideas, I wanted to reflect again on the fantastic experience of #NAEAMusEd18. This year's Museum Education Division Preconference was amazing—it was exciting to see many familiar friends and meet new colleagues. It was also a very

packed day for us to pause and reflect on our work, and I'm so glad that we chose to spend another year focusing on issues of diversity, this year specifically on racial equity.

I have been reflecting on equity, diversity, and inclusion a lot this year—within NAEA, through my own work, as well as in my personal life. It seems like every day has had a blog, article, tweet, or post about these topics in our field—both successes and what we are still puzzling through. It was incredibly helpful to spend a day together, being honest about what drives us, and what challenges we face around racial equity.

This work is hard. But I know we are starting to see shifts in the field, and I am very proud of the work the NAEA Museum Education Division is doing, both through the past two annual Preconferences as well as in our digital publication, *Viewfinder*. This 2017-18 season, we also explored social justice in Museum Education through three series of articles. Our 7th issue and last in this series around this topic was just released, focusing on the social justice work we do internally at our institutions. I hope you will check out these brave articles over the summer: <https://medium.com/viewfinder-reflecting-on-museum-education>.

*"People usually consider walking on water or in thin air a miracle. But I think the real miracle is not to walk either on water or in thin air, but to walk on earth. Every day we are engaged in a miracle which we don't even recognize: a blue sky, white clouds, green leaves, the black, curious eyes of a child—our own two eyes. All is a miracle."*

—Thich Nhat Hanh, *The Miracle of Mindfulness: An Introduction to the Practice of Meditation*<sup>1</sup>

Ever since many of us met in person in Seattle, I have been thinking a lot about what grounds my work, and what grounds art museum education. It's so easy to get caught up in the meetings, phone calls, to-do lists, and planning; it's important to remember to walk in our museums, on our earth, to remember what brought us into art museum education.

One simple activity is to spend some time walking in a gallery with colleagues, in and out of art museum education, and find something that strikes you, or make a personal connection, and talk about it together. Or grab a coffee (not in the galleries!) and spend some time learning what drives each other, and reflect on why or how you each walk in museums.

Then, I challenge us to think about how we can make that work more racially equitable—reflect on what you took away from Seattle, and how it applies to your work, and the field of art museum education. If you didn't attend the NAEA Preconference or Convention this year, check out our *Viewfinder* articles, and share and discuss with colleagues. How are we ensuring others can walk in our museums as well?

Please share your thoughts, ideas, and questions about how you or others walk in our museums to our Twitter account, @NAEAMusEd, using #walkinourmuseums. We look forward to reading your responses and reflections—and pictures! ■

<sup>1</sup> [www.amazon.com/Miracle-Mindfulness-Introduction-Practice-Meditation/dp/0807012394/ref=tmm\\_pap\\_swatch\\_o?\\_encoding=UTF8&qid=&sr=](https://www.amazon.com/Miracle-Mindfulness-Introduction-Practice-Meditation/dp/0807012394/ref=tmm_pap_swatch_o?_encoding=UTF8&qid=&sr=)



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### Connect with S&A Members Using MAEA Collaborate!

Want to keep the conversation going after convention? Join a conversation or start your own! Access NAEA Collaborate using your NAEA login information. Join our community page exclusively for S&A members!

## HOT IDEAS IN PROFESSIONAL LEARNING

**As a supervisor, are you the one responsible for developing and running all the Professional Learning/Development for your staff? Are you constantly trying to figure out what is cutting edge, contemporary, professional learning that will keep your staff current?**

As you gear up for the 2019-2020 school year, I have collected some ideas from your colleagues around the country about the professional learning they have provided in the past or want to provide in the future. I hope some of these ideas inspire you as you begin your planning.

Please continue this discussion online using NAEA's Collaborate, where I have posted a question about this topic. You can ask a question, respond to a thread, or upload a resource.

### Face-to-Face Professional Learning

- Offer a "conference style" approach where your staff develops 50- to 60-minute presentations that they give several times throughout the day. Select staff members that have new and interesting ideas to offer. This allows teachers to select the PD that best suits their needs.
- Consider offering "side by side" PD for teachers and students. Run Continuing Professional Development (CPD) courses alongside student workshops, creating space for each to develop artistically but ground the experience in the practice of teaching and learning. For example, we run a Painting CPD course for teachers during our Summer Art Enrichment Camp. They have times to work both independently and collaboratively. This side-by-side approach allows students to see teachers as artists and teachers to interact with students.
- Collaborate with a local university exhibition program or a small museum to examine curatorial practices and build partnerships through museum education.
- Offer a districtwide Curriculum Slam.

- New Teacher Training Series—Offer sessions focused on Hot Topics (Innovative Lesson Planning, Classroom Management, Assessment, Student and District Exhibitions, Professional Development, and topics selected by New Teachers).
- Take teachers in groups on focused learning walks with debrief time afterward. I have found this particularly helpful for mid-career teachers.
- Make every time you meet as a large group grounded in making art.
- Create a "Monthly Learning Labs"—showcase a new teaching strategy or an update to new thinking in Art Ed, offer a new instruction or training, and then make it hands-on. Allow flexibility for the teachers/learners to apply big ideas from the training into their own personal interpretations.
- Consider having focused training by level (i.e., all elementary)
- Offer vertical articulation meetings (the elementary, middle, and high school that all feed into each other) where curriculum is shared and teachers discuss how they can unify what is being taught at each level.
- Take your department chairs on a "learning walk;" teach them how to observe and provide feedback to the other staff at their school.
- Provide differentiated instruction training sessions, including working with Intellectual Disabilities (InD) students to ensure arts for all. Discuss techniques for teaching multiple types of learners in one classroom.
- Offer STEAM sessions in collaboration with local museums focused on exhibitions that support STEAM disciplines. These sessions include exhibition tours, focus groups with artist(s), and maker lab activities.
- Create Theme-based PD—i.e., preK-12 themes are selected to get teachers to develop new units for students based on contemporary artmaking practices and school system initiatives. PreK-12 teachers are presented with full-day,

conference-style professional learning twice a year. A combination of keynotes, hands-on artmaking workshops, school system initiative mtgs, articulation meetings, teacher-run presentations, and engagement strategies are offered. Student work is then exhibited in the countywide showcases.

### Topic Ideas:

- Defining Ourselves: I Am More Than What You See
- Drawing for Understanding
- Imaging Home: Creating Communities
- Personal Geographies: Maps as Art

### e-Learning

- Have outdated curriculum? Provide a curriculum assignment where teachers take a unit from the curriculum and reimagine it in a new/exciting way. Have them make an exemplar, fill out a questionnaire (with directions, standards, and objectives), and upload it to a shared folder for everyone else to see and use. This could be completed in two hours at home or in their own school.
- Use a program like VoiceThread to examine student work collaboratively—either departmentally or across district—to drive discussions around essential questions and assessment.
- Provide a web conference or online meeting sessions on Adjudication and Curatorial Topics where teachers learn how to create, develop, and implement the use of rubrics. Teachers can learn how to curate the show or develop a budget, as well as installation, aesthetics, marketing, and more.

Thank you to the following supervisors for contributing to this article: Gino Molfino (Coordinator, Fine Arts, Howard County Public School System, MD); Sherri Fisher (Coordinator, Visual Arts, Baltimore County Public Schools, MD); and Mabel Morales (District Supervisor, Visual Arts, Miami-Dade County Public Schools, Miami, FL). ■



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Guest Columnist: Yichien Cooper, Washington State University, Tri-Cities

## NAVIGATING IDENTITY THROUGH *FESTIVAL ON SOUTH STREET*



*Festival on South Street*, Hsueh-Hu Kuo (1908-2012).

Authorized by the KUO Hsueh-Hu Foundation, Taipei Fine Arts Museum Collection.

The *Festival on South Street* (Figure 1), completed in 1930, is one of the most recognized works by Taiwanese artist Hsueh-hu Kuo (1908-2012).<sup>1</sup> You may have seen it in a promotional poster for American Broadcasting Company's *Fresh Off the Boat* (Season Three), paying homage to Taiwan's culture.

*Festival on South Street* is a departure from traditional landscape-focused, horizontally composed scrolls. Compared to the 17-foot-long *Along the River During the Qingming Festival* by Ze-Duan Zhang (1085-1145), where viewers *walk with*

unfolding events, *Festival on South Street*, provides an intimate view, as if sitting on a balcony overlooking Da Dao Cheng, the most prosperous district in Taipei during that time.

To create a towering visual effect, Kuo strategically added an imaginative third floor to most buildings (J. Kuo, Personal Communication, March 26, 2018), giving room for the signs to roam, avoiding pressuring the people down below. The sound of vendors, rickshaws, and shoppers is nearly palpable in the lively street scene.<sup>1</sup> One can practically smell the burning incense and street food.

Many Taiwanese educators view this work as a time capsule of 1930 Taiwanese popular culture. For example, 1925 Ford Model T Classics and name brand logos, such as Tiger Palm, can be found (K. Hsieh, Personal Communication, March 26, 2018). These images start conversations that become collective memories, eventually melding with one's pre-existing sense of identity. The narratives help to explore relationships and meanings between cultures (Goodson, 2012).

Taiwan was colonized by Japan from 1898-1945. To promote arts and culture vibrancy, the Japanese Ministry of Education, Science, and Culture organized the Taiwan Exhibition, praising daily genre and *plein air* style in Japanese gouache paintings while denouncing Chinese *literati* ink paintings. The competition secretly pushed cultural assimilation as a political agenda (Hsieh, 2009). Coming from a struggling family, Hsueh-hu Kuo did not begin training in Chinese painting until age 16. He later switched to gouache painting and adapted its complex and labor-intensive preparation process (Cooper, 2017).

Kuo participated in his first competition at age 19 and gained notoriety as an upcoming artist. The motivation behind his non-traditional approach to *The*

*Festival on South Street* was to win prize money to feed his family for a year (S. Kuo, Personal Communication, March 28, 2018). He won by intentionally highlighting Da Dao Cheng to glorify prosperity and peaceful co-existence between Japanese and Taiwanese. But many elements representing Taiwan are hidden within the painting. He chose a Taiwanese temple as the backdrop to illustrate Ghost Festival, a festival to commemorate ancestors and celebrate life. No Japanese flags are in sight, but a Taiwan-shaped sign is clearly visible. Perhaps it was the land, the people, and the way of life the artist wanted to preserve.

*Festival on South Street* is a still shot of Kuo's upbringing, identity, and beliefs to subtly counter oppressive political power. It illustrates a hybrid of reality and imagination, a compass to navigate colonial powers, balancing ideology, and identity. These are the threads of stories the painting leads us to reshaping and rediscovering ourselves. ■

1 I want to thank these friends who made this article possible: Sunny Kuo, Jane Kuo, and Komi Chen (the artist's son and daughters), Ariel Yi Chi Chang, Pingyu Lin, and Linda Yuan (at Hsueh-Hu Kuo Foundation), Emma Huang and Mei-Hsia Fang (Aesthetic Education Curriculum Team, Taiwan), and Dr. Kevin Hsieh.

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# Interest Group Art Education Technology (AET)



www.artedtech.org

Twitter: @aetnaea

Facebook: www.facebook.com/groups/1662701913963649

## After two years as Chair-Elect, I am honored to be taking the reins as the AET Chair.

I want to thank our outgoing officers and committee members for their leadership and commitment to AET: Ryan Patton, Joanna Black, Windy Wang, and Sean Justice. Congratulations to our new Chair-Elect Krisha Moeller, Secretary Laurel Hart, Treasurer Ryan Patton, Vice-Chair of Technology Tim Needles, and Vice-Chair of Best Practices Carlos Cruz. Lilly Lu is our new Awards Chair.

**I am excited that there are so many new ways of art creation and that the possibilities for our students are seemingly endless.**

I have been a member of AET and its former version, the Electronic Media Interest Group, since 2004. I served as Treasurer from 2004–2008, Membership Chair from 2008–2009, and Vice Chair of Distance Learning and Vice Chair For Best Practices in Technology Education from 2009–2016.

For myself, I was interested early on with new ways of teaching art. I was an early pioneer educator with the North Carolina Virtual Public School, creating and co-creating over a dozen online visual art courses, building a department of over 30 art educators, and teaching hundreds of high school students across the state. I also developed and taught online visual art courses for five community colleges and East Carolina University. As an NAEA

Southeastern Region Vice-President, I led the writing team for the NAEA Position Statement on Distance Learning in Art Education. In 2013, my business partner Rebecca Stone-Danahy and I were privileged to develop the webinar series program for the NAEA, holding over 60 webinars to date, and still exploring new ways to use technology and media to teach art.

While my focus has been on using technology to communicate and educate, I also recognize our other areas of interest in art education technology. I am excited that there are so many new ways of art creation and that the possibilities for our students are seemingly endless. Chair-Elect Krisha Moeller and I hope to use the new NAEA Collaborate to regularly share ideas with our members.

We invite you to comment and add resources. If you have not yet joined the conversation, access it at <https://collaborate.arteducators.org/home>. Looking forward, next year's convention plans for Boston are underway, and AET is looking to co-sponsor a preconference with area resources. Keep watching Collaborate for more information.

Our convention in Seattle was a resounding success! AET helped present a pre-conference on Game Design and also featured dozens of technology-related presentations at the convention itself. Crowd favorite Pecha Kucha spotlighted presentations by seven members. The AET also presented two awards to members. James McLellan received the 2018 NAEA AET Outstanding Community Service Award and Erin Riley received the 2018 Outstanding Teacher Award. Photos are presented here of our two award winners with Past Chair Ryan Patton and Award Chair Lilly Lu. There is also a group shot of our Pecha Kucha presenters. ■



(Top) James McLellan. (Center) Erin Riley. (Bottom) Pecha Kucha presenters.

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## The Community Arts Caucus had another productive conference in Seattle this spring, with a fantastic community arts tour

of Coyote Central, numerous sessions that revealed the latest in research and innovative practice in community arts, and a business meeting that led to the election of a new vice president and the appointing of a new communications liaison.

With this issue of *NAEA News*, we introduce the officers of the Community Arts Caucus who are eager to be impactful with our advocacy and planning for the 2019 conference in Boston. Additionally, we would like to express our gratitude to outgoing Past President Andres Hernandez.

Our new Communications Liaison is Asavari Thatte, who graduated from the Pennsylvania State University with a PhD in art education, and a minor in curriculum and instruction in 2017. Her doctoral research, an ethnographic case-study of an alternative school in India called the Learning Home, examined design in the context of curriculum. Thatte was awarded the Elliot Eisner Doctoral Dissertation Runner-Up Award at the NAEA conference in Seattle. Her future research interests lie in exploring a reconceptualized view of design in art educational contexts.

Thatte's introduction to community arts was in 2015 when she conducted pilot studies with six non-profit organizations in urban India. One of the organizations working in the area of art education for children from low-income families was Art for Akanksha.<sup>1</sup> Working with the group in Mumbai allowed Thatte to

witness the empowering potential of art as she saw the children play with color, form, and ideas to transform themselves and the world around them.

Our new Vice President, Eunji Lee, is a doctoral candidate and instructor in Art & Art Education at Teachers College, Columbia University. She holds a BFA and MFA in Fine Arts, Ewha Woman's University, Seoul, Korea, and an MA in Arts Politics from the Tisch School of the Arts, New York University.

Before coming to the United States, Lee worked as a public art curator at the Seoul Design Foundation, where she curated public art projects and aesthetic programming with artists, architects, and designers. She continues to explore the intersectionality of public engagement, curatorial practice, and the audience experience. She admires artist Harrell Fletcher as someone who merges contemporary art with community and education, presenting a collaborative model of creative production that brings in the stories of the people themselves. Lee teaches elementary students at New York public libraries in underserved communities and incarcerated female young adults at Rikers Island, as well as preservice teachers at Teachers College.

New CAC President Dianne Sánchez Shumway has dedicated the last 10 years to teaching and studying visual art, particularly community-based art education. While studying art teaching and photography at the University of Utah, she worked as a research assistant for community-based arts programs, collaborated on mural projects in Salt Lake City, and received grants to develop photography programs to teach refugee youths in the city of South Salt Lake.

At the Harvard Graduate School of Education, she earned a master's

degree in Arts in Education, focusing on immigration, leadership in social-change organizations, and education-sector nonprofits. She is a doctoral candidate at Teachers College, Columbia University, in the Art and Art Education program, researching how artists collaborate with and socially engage youths to create participatory art directed towards issues of social justice. She also finds inspiration from British artist Andy Goldsworthy, whose ephemeral, site-specific sculptures remind her of the importance of a constructivist approach to teaching.

CAC Past President Kate Collins is a graduate director of the MA program in Interdisciplinary Arts Infusion at Towson University just outside of Baltimore, MD. Collins is the founding director of the new Master's program which focuses on arts integration in K-12 schools as well as the many ways that the arts are being meaningfully infused into various sectors of society including communities, hospitals, and corrections, as well as with senior citizens, refugees, veterans, and much more. Before Towson, Collins received her doctorate from The Ohio State University for which her dissertation titled: *Cultivating Citizen Artists: Interdisciplinary Dialogic Artmaking*.

Collaborative artmaking processes that invite dialogue and bring disparate groups together as a practice of humanization and collective problem-solving is the work to which Collins gravitates. Recently, the restorative justice work of Mural Arts Philadelphia has been inspirational in the ways that it gives formerly incarcerated individuals and young adults on probation the opportunity to reconnect with their community. ■

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

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### INTRODUCING CHOICE IN TEACHER EDUCATION

I am an unusual suspect. I identify as a choice art educator although I do not teach K-12 or studio art. I teach art education methods courses at a university. I may have been the only person from higher education at the first meeting of the Choice-Art Educators Interest Group at the NAEA Convention in 2016. Thanks for welcoming me as a guest columnist and as a member of your community.

I consider myself a choice art educator because of what I believe about the relationship between choice and learning. My goal in this column is to describe to you some of the ways I enact a choice pedagogy in teacher education courses.

### CHOICE-BASED ASSIGNMENTS

Undergraduate art education majors at the university where I teach take nine credits of art education methods courses. There's no way I could cover everything about art education in nine credits, or attend to each student's special interest(s). In order to make curricular space for students to explore beyond the aspects of art education required in each course, students complete an assignment of their own design and choosing. The assignment, which I have at times called *Choose Your Own Adventure* or *Do Your Own Homework*, requires students to be reflective about what it is they would like to learn, decide how they can learn it, and what evidence would be appropriate for demonstrating what they've learned.

### CHOICE-BASED GRADING PRACTICES

I believe that a regular cycle of assessment fuels and informs student learning. However, I find grading usually does the opposite. Therefore, I try to give my students more power over how their grades are calculated rather than to use them as a way to exercise my power by awarding or penalizing students. One way I have done this is by including a column on rubrics where students can

designate which of the criteria they would like to have count towards their grade. I assess their work and on each criterion regardless of whether it will be calculated in their grade. I also ask students to write a short statement about why they selected the criteria they did, which provides me with evidence about whether students are aware of the strengths and weaknesses of the work. One student wrote,

*When you asked me what I wanted to be graded on it had literally never occurred to me that I might have a choice. It threw me for a loop because I was used to taking my lumps where projects were concerned with the mindset of "Well, if this didn't meet all criteria or measure up to my original goals for this project that's on me and the loss of points is my own fault." It was challenging because I realized the projects I've done in the past were less about artistic discovery or even about embracing mistakes as a way of learning and more about turning the students into quality machines.*

### CHOICE-BASED CURRICULUM

I organize some of the courses I teach using curricular maps organized by topic. For instance, in one course, we consider issues of censorship. To prepare to discuss censorship in class, each student selects from a "menu" of readings/resources I have curated. Students are welcome to add items to the menu. Menus allow students to read based on their personal interests and wonderings, and often generate a rich and diverse discussion in class.

I have found our most engaging class discussions take place with a hybrid choice model for selecting readings: the students all agree to read one thing on the menu, and then individually select one or two other items. This allows for us to have some shared knowledge and understanding which I have found is important for class discussion.



### CHOICE-BASED CONTENT

Another way I enact my identity as a choice educator is by introducing my students to choice-based philosophy and pedagogy. Thanks to technology, my students and I have welcomed Anne Bedrick, Melissa Purtee, Katherine Douglas, and Ian Sands as guest speakers. We have learned from quite a few local choice-based teachers. I try to place my students in the field with teachers (many of whom are/were graduate students at the university) who have a commitment to giving students choice as a regular part of their practice and who are familiar with the language and philosophy of choice.

**My intention is to enact a practice in which my own students have choices over the content of their work and how it is assessed.**

Not all my students fully embrace a choice philosophy or pedagogy in their work. This is okay with me; this is not my intention. As a choice-based teacher educator, my intention is to enact a practice in which my own students have choices over the content of their work and how it is assessed. I look forward to learning about how others are enacting a choice-based pedagogy in higher education contexts. ■

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# Interest Group Committee on Multiethnic Concerns (COMC)

**Guest Columnist:** Gloria J. Wilson, Assistant Professor of Art Education, Middle Tennessee State University, Department of Art and Design

Each year, during NAEA's National Convention, COMC members come together to take part in the annual business meeting to recognize the

achievements of two distinguished members, and to wind down from the hustle and bustle of dynamic conference sessions through social activity.

An exciting highlight for this year's gathering was the unveiling by David Herman, Jr. of the new website ([www.COMC2020.org](http://www.COMC2020.org)). COMC Chair Hazel Bradshaw-Beaumont announced initiatives for expansion through development of committees aligned with NAEA's mission to shape the potential of visual arts educators in the areas of *teaching, research, and service*.

As an organization within NAEA, COMC aims to identify and recognize artists/art educators of African, Asian, Hispanic, and Native American ancestry and encourage their participation in these areas. To these ends, we recognized the achievements of two members through the J. Eugene Grigsby, Jr., Award and the Grace Hampton Lecture series.

With the J. Eugene Grigsby, Jr., award, COMC honors individuals who have made distinguished contributions to the field of art education in advancing

and promoting education, investigation, and celebration of cultural and ethnic heritage within our global community. Further, this award highlights the legacy of Dr. J. Eugene Grigsby, Jr. in bringing to light accomplishments historically and contemporarily by people of color in fully advancing NAEA policy and practice.

This year's recipient, Joni Boyd Acuff, is an associate professor of Arts Administration, Education and Policy at The Ohio State University. She has published her research in varying scholarly, peer-reviewed journals and has a co-edited with Laura Evans *Multiculturalism in Art Museums Today* (Rowman & Littlefield). Senior editor of the *Journal of Cultural Research in Art Education*, Acuff is an active NAEA leader, serving as the Higher Education regional director for the Western Region.

The Grace Hampton Lecture Series provides a platform for scholars to address significant issues and research that focuses on the lives, culture, art, teaching, and learning of all minorities in the United States and worldwide. COMC established the lecture series in 2012 as a tribute to Hampton's courageous leadership and involvement in the fields of art and art education.

This year's Grace Hampton Lecture series Speaker, Kevin Cole, is an internationally recognized artist. He received his BS from the University of Arkansas, Pine Bluff; an MA in art education from

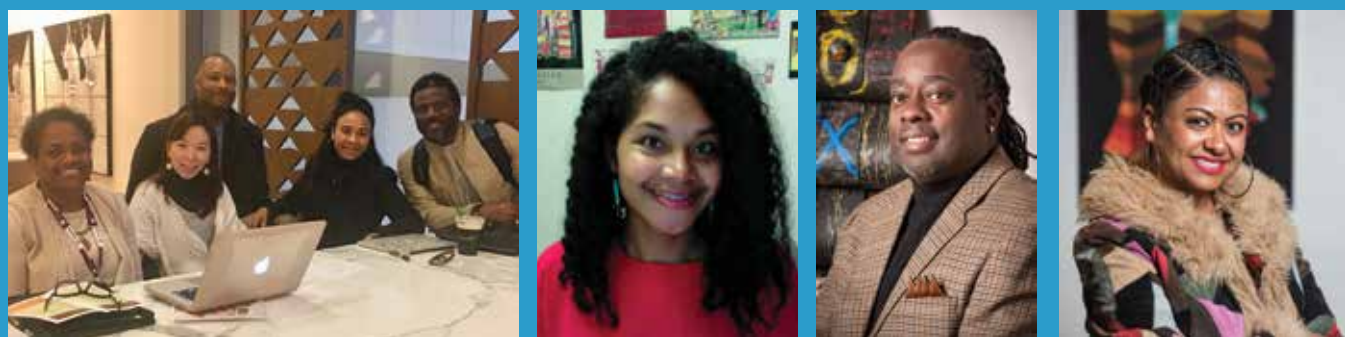
the University of Illinois, Champaign-Urbana; and MFA from Northern Illinois University. Cole also has received 27 grants and fellowships, 65 awards in art, 57 teaching awards and over 37 public art commissions. His artwork exists in over 3,000 public, private, and corporate collections and has been exhibited in 470 exhibitions here and abroad.

## ENCOUNTERS WITH THE SEATTLE ART MUSEUM

With the generous help of Priya Frank, the Seattle Art Museum's associate director of Community Programs, 20 COMC members were given a personal private tour of "Figuring History." This exhibit, guided by Celeste Ericsson, brought together three contemporary American artists—Robert Colescott, Kerry James Marshall, and Mickalene Thomas—who span three generations and whose work challenges Western painting traditions that underrepresents people of color. Exciting aspects of the exhibition are the complex themes of race, sex, and gender, explored across three generations.

## JOIN US!

COMC aims to be an important archival intersection for innovation in teaching and research and the collection and dissemination of academic scholarship devoted to cultural specific research. We welcome new members throughout the year. Please visit our website. We look forward to connecting with you! ■



(Left) COMC Executive Board, 2017-2019 (L-R): Chair Hazel Bradshaw-Beaumont, Secretary Ahran Koo, Treasurer Zerric Clinton, Co-Chair/Columnist Gloria J. Wilson, and Communication & Membership's Dave Herman, Jr. (Left center) Joni B. Acuff, recipient, J. Eugene Grigsby, Jr., Award. (Right center) Kevin Cole, Grace Hampton Lecture Series Speaker. (Right) Priya Frank, Associate Director of Community Programs, Seattle Art Museum.

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



[www.csa-naea.org](http://www.csa-naea.org)

**NAEA (Page about CSAE):** [www.arteducators.org/community/articles/62-caucus-on-the-spiritual-in-art-education-csae](http://www.arteducators.org/community/articles/62-caucus-on-the-spiritual-in-art-education-csae)

**CSAE webpage (Information and list of officers and board members):** <http://csaenaea.wixsite.com/csa-e>. To be updated soon.

**CSAE Facebook page (Get to know what is happening with the group and interact with the community.)**

<https://www.facebook.com/CaucusfortheSpiritualinArtEducation/>

*My hand is entirely the implement of a distant sphere. It is not my head that functions but something else, something higher, something somewhere remote. I must have great friends there, dark as well as bright... They are all very kind to me.*

—Paul Klee

The Caucus on the Spiritual in Art Education (CSAE) seeks to study, advocate for, and/or advance the relationships between the spiritual and the visual arts, to examine the spiritual aspects of art in various cultures and in historical eras, including the use of spiritual icons, and to promote and advance spiritual concepts within art education pedagogy and research.

As new chair of CSAE, I feel greatly humbled and honored to be elected chair of this exciting interest group. I have many people to thank for helping to make CSAE a vibrant group within NAEA, and for giving members a place to learn from like-minded artists and educators.

**Peter London** and **Susan Nakao** were the first two people I learned about when attending their presentations many years ago. I was curious about CSAE—and with them, I found mentorship. Peter's gentle manner and grace, while saying profound things that are important in the field of art and art education, moved me deeply. Susan's presentations on the spiritual meaning in Japanese calligraphy gave me the opportunity to introduce this art form to my students in a meaningful way. Because of them, I joined CSAE and have been a member since the beginning, serving on the CSAE board in different capacities.

**Patricia Rain Gianneschi**, has also been very inspiring and has been a dynamic leader for the past three years.

Rain will continue as communications director and as the organizer of the Peter London “un-business meeting” art experience. This was the second year this was offered to all NAEA members and, both times, there was a packed house. The art that was created was true to the CSAE mission of discovering the spiritual impulse. Someone came into the room after most people had left and said to me, “Wow!!! I feel great energy in this room!”

CSAE also thanks Past Chairs **John Derby** and **Diane Gregory**. We are very happy to announce **Sheri R. Klein** is the new chair-elect. Sheri was the president and past president of the NAEA Women's Caucus. She has a longstanding interest in—and presentations and publications about—the intersections of spirituality, art, and art education. Her experience will ensure that CSAE will grow in wonderful ways. **Jodi Patterson** has been webmaster for the past 10 years and will continue to offer her services for another term. **Lark Keeler**, our excellent secretary, will continue for the next two years. We thank **Patti Chambers** who has served as membership coordinator.



Artwork created in the Peter London “un-business meeting.”

As I reflect on NAEA Seattle, I feel inspired by the many excellent presentations offered within CSAE and will share about some of them in future columns. We are about to embark upon CSAE's first retreat in New Mexico in June 2018 and I will share our experiences.

I hope you all have a restful summer that renews heart, mind, body, and spirit. ■

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

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

## Some good news first: The interest and practice in social theory is alive and thriving in NAEA.

The steady increase in downloads from the *Journal of Social Theory and Art Education* (JSTAE), and the range of submissions to the conference through our issues group, is evidence to this. The former has prompted us to expand our efforts to support further engagement with theory in the form of a new initiative—the Social Theory in Art Research and Teaching (START) Grant. This is a monetary award to enact social theory in art education, with the possibility of the outcomes being published in JSTAE, or on the Online Curriculum Portfolio. Details of this grant, can be found on the Awards page of the CSTAE website.

Though membership remains steady, the expanding universe of NAEA interest groups drives me to ponder our continuing role and purpose. As the excellence of other interest groups such as the Women's Caucus, LGBTQ+, COMC, USSEA, AET, etc., shine light on and advocate for specific focal points, what do and can we bring to the table? A glance at our membership shows deep investment in CSTAE as well as at least one other NAEA special interest group.

Conversations with our members and introspection on my own abiding belief in this group lead me to understand CSTAE as a point of confluence; a celebration of the nuanced differences among our various groups, as well as an expression of solidarity in our common commitment to examining and working to strengthen the social fabric of society in equitable, just, and caring ways. I would therefore, like to advocate and call for increased participation in this confluence, a show

of solidarity in the mercurial nature of current socio-cultural and socio-political moods and events.

Decolonizing educators Martin and Pirbhai-Illich (2016) advocate for inter-cultural work, explaining it as connections made across groups as well as between individuals and groups. They remind us that relationships lie at the heart of education and thus, can be fostered anywhere, and ask us to move away from focusing on models and tools, as these can become reductive. Instead, they say, we should focus on people and relationships, on a “co-orientation” (p. 359). This idea agrees with Linda Tuhiwai-Smith's writing of research, and, in my opinion, art education is as an ocean of constantly moving tides—a living and lifelong project rather than a fixed study.

Social discourse examining the state of societal values, ethical and moral behavior, and responsible citizenship across the globe has become more vociferous in the past two to three years—in the United States and across the world. Personal investment in socio-political and socio-cultural events is reflected in the fiercely emotional expression visible in speeches, marches, shares, likes, comments, debates, and links to news and opinions. #Me Too, #Never Again, #Red for Ed are only some of the conversations recognized as deeply important in re-evaluating who we (individuals and a collective society) want to be, in relation to what our actions demonstrate we are.

The relevance of feminism, the strides in LGBTQ+ rights, increased understanding and respect of racial and ethnic differences, the Janus-face of failure and success of multiculturalism as a celebrated aspect of a civilized society, openness of national borders—both mental and legal—to global experiences...

all of these seem abruptly and painfully suspect, in these public (and private) discourses of contemporary social values and beliefs.

How, together, do we envision and employ the power of social theory to address these chaotic times, towards personal and professional action and solace? How do we examine, with renewed hope and determination, the continuing relevance and role of social theory in our intellectual, emotional, and spiritual lives?

I ask you to consider and to share, caucus members and NAEA family: How, going forward, do you need and envision this caucus to be of service to you and to our fields of work? I invite you to write in and share your thoughts and questions, relevant exemplar work, and your wisdom and knowledge of building solidarity, through the various available platforms, including our Facebook page (<https://www.facebook.com/groups/CSTAE/>), Collaborate discussion boards, Instagram, Twitter, and of course, through the more scholarly venues of the Convention, journal, and the Online Curriculum Portfolio (<https://naea.digication.com/cstae>).

Find out more about who we are and the opportunities we offer on [www.cstae.org](http://www.cstae.org).

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Design Interest Group

DIG Website: [www.naea-dig.org](http://www.naea-dig.org)

# Interest Group Design Interest Group (DIG)

Become a DIG Member! Join on NAEA's website

[www.arteducators.org/promo/renew](http://www.arteducators.org/promo/renew)

New Student Membership is free.

Annual Membership: \$10; Lifetime Membership: \$125

## NAEA 2018 CONFERENCE HIGHLIGHTS

André Thomas presented Game Design: Games for Learning—A Model for Engagement and Creative Thinking at a NAEA Preconference Session. It was a collaboration between the Design Interest Group (DIG) and the Art Education Technology (AET) Interest Group.



## DIG POSTER SESSION

Educators from around the country met to interact with, and talk with, DIG leadership at the NAEA Convention. The poster talk and follow-up sessions gave a thorough design thinking overview of the What? Who? Where? & When? We look forward to communication with you through the online NAEA Collaborate site.



## CONGRATULATIONS DIG MEMBERS

The DIG NAEA 2018 Outstanding Design Educator is **Deborah Moore**, the AP Arts Director for the O'Donnell

Foundation/National Math and Science Initiative. She served for several years as director of the Dallas-area AP Fine Arts incentive grant, *Create Schools of Excellence in the Fine Arts*, sponsored by the O'Donnell Foundation. Moore's role includes planning and facilitating professional development and student prep for College Board AP Fine Arts courses. A highlight every year is her facilitation of the Young Masters exhibition in partnership with the Dallas Museum of Art. The exhibition includes artwork created by the AP Studio Art grant students, essays analyzing works of art in the DMA's permanent collections by AP Art History grant students, and original compositions by AP Music Theory grant students.

*"Deborah's amazing leadership in art and design education has proven to be transformative to the lives of hundreds of teachers and thousands of students in the Dallas area and an inspiration to other educators across the country."*

—Jan Norman



**Robin Vande Zande** received three NAEA Awards! The Kent State University professor received three awards this year from NAEA for outstanding achievement in the field of art and design education. She was recognized as the 2018 National Higher Education Art Educator and the 2018 Western Region Higher Education Art Educator, and was inducted as an

NAEA Distinguished National Fellow. Additionally, Vande Zande has received a state-level award from the Ohio Art Education Association (Higher Educator of the Year) and another from the Kent State Alumni Association (Distinguished Teaching Award), both awarded in 2017. She is a full professor of art education at Kent State's School of Art where her focus is on design education.

## WHAT'S HAPPENING

July 15-21, 2018 SummerStudio Design Thinking: Building a Community of Learners and Leaders in Design Thinking at Laguna College of Art + Design. Contact Jan Norman at [jannorman728@gmail.com](mailto:jannorman728@gmail.com).

Plan your summer professional learning now and explore the transformative power of Human-Centered Design. 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. Engage in creating hands-on, innovative solutions to real-life challenges through the use of exciting design thinking strategies. Be inspired, and equip yourself as a creative problem solver in the design of a better world!



**COLLABORATE**  
INSPIRE AND BE INSPIRED

DIG has a space on NAEA's 24/7 online community, Collaborate, for all to post that are interested in sharing their questions, thoughts, announcements, etc. Be part of our community and join in the conversation. It's free, exclusively to members! <http://collaborate.arteducators.org/home> ■

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# Interest Group Disability Studies in Art Education (DSAE)

Guest Columnist: Alexandra Allen, PhD Candidate, Florida State University, Tallahassee, FL.  
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**With over 500 new members, the Disability Studies in Art Education (DSAE) Interest Group had a successful reception for the first year at NAEA.**

The first business meeting, held March 22, had an encouraging turnout with people across disciplines and interest groups. The meeting began with a welcome and introductions, followed by the DSAE mission statement, which includes: engaging research and teaching interests within NAEA that embrace the critical, interdisciplinary field of disability studies; and playing a key role in advancing disability arts, visual culture, literature, policy, law, and a sociocultural appreciation of disability as a legitimate and worthwhile way of being. Mira Kallio-Tavin was announced as the chair-elect for DSAE and Alexandra Allen was nominated as secretary, with Jeremy Johnson volunteering as the delegate representative.

**As an intersectional field, we seek collaboration with other interest groups within NAEA and affiliates to build a supportive framework that includes the values inherent in DSAE.**

The meeting was then opened up to the floor for feedback on the DSAE mission statement, where there were many questions and comments about the difference between DSAE and the Special Needs in Art Education (SNAE) interest group. During this discussion, the differentiation between the emphasis of DSAE and SNAE was addressed. DSAE honors the lived experience of people with disabilities and privileges disability

as a distinctive culture (specifically addressing the foundational works of Doug Blandy). The attention of SNAE has become more focused on teachers and teacher education, according to SNAE President Doris Guay.

Special attention was given to the four educators who presented under the Disability Studies in Art Education category. Min Gu, a PhD candidate in art education at Pennsylvania State University, presented "Changing Discourses of Disability in Art Education in the Past Five Decades," which applied a disability studies perspective for 26 empirical studies on disability and art published in the art education field in the United States and China beginning in the 1970s.

Alexandra Allen, a PhD candidate in art education at Florida State University, presented "Making Invisible Disabilities Visible: An Arts-Based Research Approach to Understanding Transitioning Disability Identity," which focused on how arts-based methods such as autoethnography and portraiture can be used to explore the renegotiation of one's identity as a person with invisible disabilities.

Jennifer Richardson and Jack Richardson, associate professors of art education at The Ohio State University, presented "The Politics of Disability and Public Art Practices: Bill Shannon, Crutchmaster." This presentation focused on the work of disability performance artist Bill Shannon, framed through Jacques Rancière's political philosophy. The role of public art practices in art education was also discussed.

Jennifer Richardson and John Derby, art teacher at Olathe East High School, presented "Disability, Life Writing, and Creative Autopathography," looking at how two art education researchers share their own visual and written autopathographies about living with a mental disability through two different theoretical perspectives.

The final topic of discussion was the International Disability Studies in Art and Education conference held last year in Helsinki, Finland. The conference centered on first-person accounts of disability, which included visual arts, performance and music. The keynote speakers were Jennifer Richardson, Kaisa Leka, and Amanda Cachia. This conference is intended to continue to encourage practitioners and academics from different fields to address disability studies in the arts and education.

Currently, John Derby and Alice Wexler are guest editors for a special issue of papers from this conference for publication in the journal *Symnety/Origins: Finnish Studies in Art Education*. A publication of an anthology will also be considered as a compilation of several future conferences. This biennial conference will be held next year at the Moore College of Art and Design in Philadelphia, PA, Oct. 3-5, 2019. We are currently accepting volunteers from the DSAE interest group to participate in organizing this upcoming conference.

The first year as a NAEA interest group has been enlightening and productive to both researchers and practitioners in the art education field who have an interest in disability studies. As an intersectional field, we seek collaboration with other interest groups within NAEA and affiliates to build a supportive framework that includes the values inherent in DSAE. ■

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Alice Wexler

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John Derby

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## Happy Summer, ECAE Members!

Thank you to everyone who attended and presented at NAEA in Seattle. It was lovely to reconnect with old friends and meet new ones, especially those of you who are new to the ECAE community. We had some fruitful exchanges at the business meeting, and it is with those ideas in mind that I am pleased to begin my tenure as the ECAE president. Before going any further, I would like to extend a deep thank you to Kristine Sunday, who can now claim the official title of ECAE past president!

As I have come to know Kris more closely over the past year, I am continually struck with the way she reflects on our responsibility not only to educate young children, but to also help the adults in young people's lives see them in empowering ways.

For me, this is an exciting lens through which to view our roles as early childhood art educators. It is a perspective I hope to continue to explore over the next two years. So, thank you Kris for all of your inspiration, hard work, and mentorship!

While I will tell anyone who asks that my interests lie in early childhood art education specifically, I often don't stop to think about what this means to them. As Kris and I discussed within our last ECAE column, early childhood traditionally extends until approximately third grade, far into the space of "elementary" education.

Last week, I had the opportunity to share my research (and perspectives on working with preservice art teachers) with a group of art educators I had never met. While preparing my presentation, I did not pause to consider that when I invoked the phrase "early childhood art education," my audience might not fully understand what I was speaking about, nor realize the importance of my ideas for an elementary art space. I realized this

only after my presentation was complete, but it's been something I've continued to think about since.

As members of this interest group, we occupy a space in between. This is a space that, at times, straddles two very different worlds. Do art teachers in elementary classrooms understand that the issues we advocate for apply to their classrooms and young students as well? Do they see the ideas we share as possibilities in the spaces they occupy with children? Do we even have any members who consider themselves elementary art teachers?

As someone who works with primarily preservice art education and elementary education students, I see this as a large part of my responsibility as a teacher in higher education. Challenging dominant views of what young children are capable of, and the kinds of art experiences they should have access to, are threads that run throughout my research and, subsequently, my teaching as well.

As I continue my own research in ECAE and begin my new role as president of our interest group, I hope to continue thinking about the ways in which our core values could or should extend into infant/toddler, pre-school, and early elementary art classrooms.

Over the next two years, it is my aim to bring some of the ECAE beliefs and goals to life through this column. I do this with the hope of helping a larger community of educators understand the important work we do and the ways in which it can powerfully impact their own experiences with young children.

Additionally, I would love to continue the practice of using this space to share the voices of our members. If you have any ideas, news, upcoming publications, or thoughts you would like to share, please email me directly ([cinquema@msu.edu](mailto:cinquema@msu.edu)) or share them with our vibrant ECAE Facebook group. Thank you all for your hard work and commitment to the field of early childhood art education! ■

**Do art teachers in elementary classrooms understand that the issues we advocate for apply to their classrooms and young students as well?**

**Do they see the ideas we share as possibilities in the spaces they occupy with children?**

**Do we even have any members who consider themselves elementary art teachers?**

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Guest Columnist: Mindi Rhoades. E-mail: rhoades.89@osu.edu. An excerpt from an address by Rhoades during the Big Gay Church 9 session at the 2018 National NAEA Convention. You are all invited to Big Gay Church 10 next year in Boston!

## WARRIORS OF LOVE

In our country today, we face a deliberately cultivated return to a climate of enhanced division, fear, and hate.

This feels shocking for some of us, given how much progress the LGBTQ+ community made here in recent decades.

Research on HIV/AIDS resulted in treatments including antiretroviral therapy that dramatically changed the disease's impact. In the United States, HIV/AIDS has ceased being a primarily "gay" disease and has mostly shaken its death-sentence status. For many, HIV/AIDS is now manageable. We haven't lost another gay generation to its devastation. But this is not enough. Anti-gay bias still discourages prevention and treatment efforts, and access to them often follows familiar racist and classist divisions.

**As a group long accustomed to living in the margins, we should be highly sympathetic to the struggles of others, especially our own community members.**

One of our biggest advances was the U.S. Supreme Court victory resulting in marriage equality. We won the argument that being prevented from marrying positioned gay people as always-inferior, depriving such couples of the rights heterosexuals exercise easily. Some of us never imagined achieving this. But this is not enough.

While the progress is significant, it is not enough. We cannot take it for granted. Everyone is not included.

Marriage equality matters in and for the LGBTQ+ community, but it is not the primary concern of many. Not everyone fits that mold or wants to exercise that right. Many LGBTQ+ folks have other co-equal concerns: poverty, violence, racism, educational access, ability, accommodations. How do we cultivate solidarity with those marginalized within the LGBTQ+ community? How do we listen to their concerns? Amplify their voices?

Last summer, I attended two major LGBTQ+ Pride events, one in Washington, D.C., and one in Columbus, Ohio. We drove nine hours for the D.C. march. We went early, got set up, got snacks. We were perfectly positioned, street-side and in the shade. Things began smoothly. Floats started coming by—folks in costumes, pumping club music, shiny beaded necklaces flying. Fun. Then it stopped. I thought for a while there was traffic trouble.

Finally, I realized a Black Lives Matter group had entered the parade just ahead. They locked arms into a human chain, blocking the street, stopping the parade. They did it right in front of the LGBTQ+ police, fire, and emergency worker contingent. The protesters were sometimes silent, sometimes chanting or singing.

As I realized this, I got pissy. We drove so far, got the perfect spot. We spent all day waiting. Then, I realized that was the point. Their protest was meant to disrupt this big gay celebration catering to an increasingly corporate crowd—a group of primarily white, non-threatening, non-queer gay people. These protesters held their ground. They interrupted this party in an attempt to be seen, heard, counted—noticed.

Eventually the parade re-routed, and spectators shifted to new spots. We literally turned away from the marginalized protesters to return to

our party in progress. Not that we don't deserve a party. But a party is not enough.

During Columbus Pride, a much smaller group of protestors—the Black Pride 4—disrupted the parade to protest the acquittal of the Minnesota police officer who killed Philando Castile. The protesters wanted to raise awareness about violence against/erasure of black and brown queer and trans people, particularly at pride festivals.

When they disrupted the parade, they were arrested. Spectators booed them. Instead of standing in solidarity with queer people of color, the gay community wielded the oppressive power of the state against those marginalized members of our own community who were speaking out against injustice. The board chair of Stonewall Columbus, an organization named after the riots spurred by queer people of color that kicked off the modern gay rights movement, testified *against* them. A jury convicted three of misdemeanors; the fourth faces a felony charge. One activist confessed, "I am still coming to terms with the price tag of my freedom."

I am ashamed. This is not good enough.

We—the LGBTQ+ community and our advocates/accomplices—can learn from incidents like these. As a group long accustomed to living in the margins, we should be highly sympathetic to the struggles of others, especially our own community members. We should stand in solidarity with those who find themselves othered, excluded, exiled. We cannot be complacent with justice for the few. It is not enough. We need more. We can do better.

We must love one another. We need to fight together. We can be warriors. We have always been warriors. Warriors of love. ■

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## LESSONS FROM ELIZABETH “GRANDMA” LAYTON

I recently visited an elementary art room in Lawrence, Kansas, and was delighted to see a reproduction of *Buttons* by Elizabeth “Grandma” Layton hanging at the entrance to the classroom. I was aware of Layton’s sudden rise to fame in the 1980s for her revealing self-portraits created in blind contour drawing. A display of her first drawings at a community college, which she created at age 68, caught a Kansas journalist’s attention and, then, the nation’s.

Layton and her art are a prime example of the possibilities of discovery while extending art education research to include older local artists. These early, unabashedly bold self-portraits showed the pain and suffering of manic depression that Layton had been suffering for 30 years, and it was through drawing that she was finally able to cure herself.

Researching local older artists has the benefit of gaining a different perspective about local place and its history, and offers the possibility of friendship within an intergenerational relationship. As Layton developed a healthy state of mind through drawing, she commented on the contemporary world, with biting commentary as well as empathetic statements through endless expressions of self-portraits. In my research, I found that art educators can make particular connections to local place through older artists because these artists offer a long view of time and a broad view of the future horizon.

Layton’s artwork offers many lessons, including using art therapy as a prescription for mental health, and challenging ageist stereotypes. Learning new things is a human characteristic that should be nurtured in everyone, yet subtle stereotypes limit us with youth-oriented images and messages, which ultimately define us in ageist roles. Grey hair is considered the death knell of

youth, and wrinkles are treated like a disease. Through her daily self-portrait drawings, Layton used the wrinkles of her face, drawn with expressive blind contour lines, to tell her stories and reveal both her public and inner lives.

Layton reminds us to look beyond normal art venues for discoveries of artistry. She was not interested in being an artist and never sold any of her drawings, although she generously donated them. Rather than “artist,” she called herself a “drawer of life.” Layton is often classified as an outsider artist and was given a one-woman exhibition at the Museum of Naïve Art in Paris, France. When invited to attend the opening of her solo exhibit at the Smithsonian Museum of American Art in Washington, DC, she declined, questioning why she would want to go and see all her drawings, which she had seen before! (D. Lambert, personal communication, April 2018).

The stories and ideas Layton reveals in her self-portrait drawings counter ageist ideas that minimize the power of older women. The impact in Layton’s drawings comes from the revelatory images of herself as the dominating, central figure. In the 1,000-plus drawings she created over 15 years, she always drew herself as the active protagonist and sometimes added her husband, Glen. Her images are an antidote to participation in the subtle practice of ageism. Layton’s art brings together the nonsense of ageist views which consider wrinkles something to hide, with a bold vision of age in her beautifully lined face in settings which demand our attention. These images challenge ageist myths of weakness and incompetence.

In drawings such as *Buttons*, Layton flexes her biceps and grins at us with the same humor that we see in *The Eyes of the Law*. Layton’s face, with her hands in the air, is reflected in the rows of dark glasses of

uniformed officers. Today, this reads as “Hands up, don’t shoot” and both of these images challenge the idea of the sweet old lady. Art educators can challenge ageism by connecting with someone from a different generation, and like Layton, explore outside your comfort zone. ■



(Top) *Buttons*, November 22, 1983. 30 x 22 inches. “Her strength is in her principles.” Private collection of Don Lambert. (Bottom) *The Eyes of the Law*, 1985, Spencer Museum of Art, University of Kansas.

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## Happy Summer Solstice! Happy Winter Solstice! The day the sun stood still... Perspective is important...

What season is it where **you** are right now? Are you in the midst of teaching class, taking class, grading class, planning class? You may be on an epic road trip, planning a vacation, visiting loved ones. Life just keeps on rolling regardless of days, weeks, and seasons. It is interesting that the life of an educator can take on that very same way of just chugging along—rocky roads or smooth—and may be focused on daily survival. Retraining the brain to stop, take a “big picture” as well as a nitty-gritty look at *anything* can become an important part of being open to the importance of perspective.

## While it may be tempting to place the responsibility on others to offer training, the truly professional educator needs to be a self-starter!

This open approach to perspective is an important vehicle for observing, evaluating, and changing for *improvement*, not just for the sake of making change. Wearing a NASDAE hat, I am trying to keep perspective forefront as I look at continuous improvement:

- 1) Perspective on **programming** planning and implementation;
- 2) Perspective on **policy** (*statute to require PreK-12 arts education*);
- 3) Perspective on **people** (staffing) and **places** (teaching spots).

**PROGRAMMING:** NASDAE believes that PreK-12 arts education daily is crucial to developing the well-rounded learner, and programming can make all the difference. Daily art class would be heaven, wouldn't it?

Programming reality for you may mean meeting with students for art on a weekly basis. Programming reality for you may mean that a non-certified art teacher is responsible for delivery of the art curriculum. (*Did you know that is programming reality in some states?*) The programming must include perspective of developmentally appropriate needs of our learners in PreK, K-2, 3-5, 6-8, 9-12, keeping in mind that various special needs should be addressed.

**POLICY:** NASDAE believes that PreK-12 arts education daily is crucial to developing the well-rounded learner, and policy can make all the difference. Is policy influenced by the Every Student Succeeds Act (ESSA)? Driven by state statute? Determined by federal mandates? Informed by federal title limitations? If only policy had only a positive impact on arts education!

Keeping in mind that your local education agency is hopefully aware of all the ins and outs of arts education policy, and assuming positive intent on the part of policy makers, consider approaching local and state leaders, as you are able/allowed to confirm awareness of existing policy, adherence to existing policy, and planning proactively to embrace new policy to benefit students. It is possible that you are more informed of current policies than school leaders. Knowledge is power—wield it well!

**PEOPLE & PLACES:** NASDAE believes that PreK-12 arts education daily is crucial to developing the well-rounded learner, and people and places can make all the difference. “People” may be the preservice arts educators, or the experienced arts educator, or the classroom teacher assigned to teach art.

Wherever you stand in the people group, include professional development offered by local education agencies, statewide

agencies, professional organizations, and self-directed learning as an important means of keeping current, addressing pedagogy needs, and modeling life-long learning. While it may be tempting to place the responsibility on others to offer training, the truly professional educator needs to be a self-starter!

The “Places” part of the equation may be a well-equipped, well-funded, learner-centered, environmentally friendly dedicated art room. If so, you lucky teacher, hang onto it! Perspective shifts with the reality of art-on-a-cart (where you are always late for the next class because you are scheduled back-to-back). Perspective shifts with lack of supplies, no equipment, missing moral support. Unfortunately, that list sometimes goes on and on...

Program. Policy. People & Places. There is a good deal of natural overlap with these crucial components to providing the best for all learners. Isn't that what you strive to do all day, every day?

You. Yes, YOU! Where do YOU find your greatest ability to share your gift of art? As a classroom art educator, the higher ed class, museum education, college student, art studio, research? It most likely is a combination. The *where* is not the only game in town. Those *who, what, when, why, and how* moments matter greatly. Please keep your perspective open and keep the focus on the learner while you are busy shaping human potential. (Thank you, NAEA website.)

Hang in there—it is summer some place! Thank you all for choosing to teach. Please take good care, friends. ■

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

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## PULLING BACK THE BLINDS

### **“Expert Blindness” can strike in the strangest of ways.**

After a cross-country move, my own art inspired a chat with a new friend about my passion for art education. An intelligent, well-educated, and caring woman, she listened intently to the examples I shared, outlining the meaningful experiences, growth in critical thinking skills, and deeper learning<sup>1</sup> I am privileged to witness as an art educator. The health professional friend nodded enthusiastically and, in turn, detailed the many art activities her own daughter enjoys.

I went on to describe ways in which I employ methods within my program to teach and reinforce such essential skills as mathematics, measurement, spatial awareness, visual perception, literacy, motor skills, experimentation, planning, and revision. I gushed how grateful I am to be in a district that recognizes and values the essential role of arts education and expressed my contrasting incredulity at how little my previous district supported the arts. “After all,” I reasoned, “everyone knows the truth—art lays the foundation for so many necessary skills!” The resulting silence made me wonder if I had offended her, until she finally responded. “I don’t know,” she explained in awe. “You need to tell people more about this!”

It was a mutual light-bulb moment. For those of us whose shelves are lined with Eflund, Eisner, Gardner, Jensen, Root-Bernsteins, Seidel and Yenawine, it is difficult to comprehend that educated people in our society would be unaware of the impacts of art education which are so evident to us in the profession. Beyond the inherent value of art appreciation and production, so much research exists lauding the benefits of art education—and more is being done as we speak. Yet there remains a disconnect somewhere

between the research, public sentiment, and practical application. If even caring and appreciative people do not recognize the scope of art education’s impact, we need to redouble our efforts to let them know!

As the newly-elected PPAA president, I recently had the privilege of moderating the annual business meeting in Seattle. Perhaps the most prevailing questions were: *What exactly is the purpose of PPAA?* and *How can we maximize our impact to benefit art education and its players?* PPAA has seen tremendous change since its inception in 1985. Its purpose, according to our governing document remains *to promote study, research, and teaching of issues in public policy and arts administration as they affect and are affected by arts education.*<sup>2</sup>

So one may wonder—with the creation of numerous more specific interest groups within NAEA, in addition to the Association’s responsive advocacy and research initiatives—has PPAA become obsolete? The overwhelming response: Absolutely not! In fact, in this time of increasing public policy, uncertainty, and demands on educators, the Public Policy and Art Administration Issues Group is more crucial than ever. A wealth of wonderful initiatives exists for both research and advocacy, with many organizations effectively doing both throughout the country—not the least of which are our own Research Commission and Professional Learning through Research Group! PPAA, however, remains a *comprehensive* link for uniting these organizations with art educators to facilitate united efforts—from research to application.

Many people remain in the dark about the incredible value of art education for society whereas for art educators, who see its power firsthand, advocacy is too often overshadowed by the demands of delivery. To this end, the PPAA Executive

Committee is committed to developing and disseminating a comprehensive listing of state, local, national, and international organizational contacts and resources to support art educators with research-based advocacy.

**If even caring and appreciative people do not recognize the scope of art education’s impact, we need to redouble our efforts to let them know!**

We as educators know, no matter what policy is anticipated or adopted, that classroom and community impacts are truly the end goal. PPAA seeks to equip all members to affect policy and public awareness in both large and small arenas, as well as to share findings and resources useful for informing effective curriculum, instruction and practice in your corner of art education.

Let’s come together to bring the incredible power of art education into the light! ■

1 Garcia, E. (2014) *The Need to Address Noncognitive Skills in the Education Policy Agenda*. Economic Policy Institute, No. 386: 3. Retrieved from <http://files.eric.ed.gov/fulltext/ED558126>

Workman, E (2017). *Beyond the Core: Advancing Student Success through the Arts*. Policy Paper of the Education Commission of the States/ Arts Education Partnership. Retrieved Online, <https://www.ecs.org/beyond-the-core-advancing-student-success-through-the-arts/>

2 PPAA Constitution, Revised 2003

If you wish to join PPAA or add your advocacy organization or agency to our list, please contact [NAEAPPAA@gmail.com](mailto:NAEAPPAA@gmail.com). For members who would like more information regarding resources and research, please join the PPAA Facebook Group.

**Erin M. Price**

PPAA President. Camdenton, MO. E-mail: [catchfleetingmoments@gmail.com](mailto:catchfleetingmoments@gmail.com)

# Interest Group Retired Art Educators Affiliate (RAEA)

Do you want to know more about RAEA?

[www.arteducators.org/community/committees-issues-groups/raea](http://www.arteducators.org/community/committees-issues-groups/raea)

## THOUGHTS ON SEATTLE

The Retired Art Educators Affiliate again held a successful Silent Auction in Seattle—the interest group’s only source of revenue. Money raised allows RAEA to fund awards for the “Outstanding NAEA Student Chapter” and the “National Emeritus Art Educator,” and to make the RAEA’s annual contribution to the National Art Education Foundation (NAEF). Most impressive was how RAEA members took on all the tasks, making the auction a success.

Any NAEA member may donate an item of original art—you do not have to be retired—for the next auction at the NAEA National Convention in Boston, March 14-16, 2019. We accept donations of your original art even if you do not attend the Convention. A special “Thank You” goes to Anne Becker for stepping up to be the chair of the Silent Auction next year.

## RAEA MEMBERS ARE ACTIVE

Retired art educators are an important part of NAEA. Many remain very active in their states and communities, and many

continue to attend NAEA Conventions. We are especially proud of our continued monetary support for the NAEF. Many RAEA members attended the impressive presentation in Seattle by Nicholas Bowers (artist, printer and first assistant to Shepard Fairley). The event was held to raise funds to support NAEF’s work. The RAEA would like to challenge other NAEA interest groups to step up and support the NAEA in the good work it does.

## RAEA RECOGNIZES EXCELLENCE!

At the RAEA Awards Presentation in Seattle, it was quite moving to watch the juxtaposition of presentations recognizing the 2018 Outstanding Student Chapter followed by the 2018 National Emeritus Art Educator. Seeing well-prepared new teachers from Kutztown University of Pennsylvania eager to enter the field was followed by hearing from a seasoned art educator, Mrs. Flowerree Galetovic McDonough of Hixon, TN. Seeing these presentations back to back makes one proud to be an art educator. The future of art education is in good hands.

Do you want to know more about RAEA? Check out our E-Bulletins on the NAEA website: (Search for Interest Groups)

You can also find RAEA on Facebook (Search for RetiredArtEducators)

## RAEA MISSION

- To conduct programs of professional activities for state and national events;
- To encourage continued personal involvement and development in art education;
- To inform State Associations and NAEA of concerns relevant to members of long-standing; and
- To encourage and support, as well as provide mentorship for, student members of NAEA. ■

## 2017-2018 RAEA BOARD

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(Top) Kutztown University, the 2018 Outstanding NAEA Student Chapter, receiving their award in Seattle. Linda Fisher, RAEA Past President on the left. (Bottom) Dan DeFoor, RAEA photographer, took a “Selfie” at the RAEA Silent Auction and titled it: “Can you believe the owners of these young beautiful faces are all retired?” (R-L) are Michael Ramsey, Mary DeFoor, Debi West, and Dan DeFoor.



### Woody Duncan

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### Linda Willis Fisher

RAEA Past President. E-mail: [lmwfis@ilstu.edu](mailto:lmwfis@ilstu.edu)

Do you want to know more about RAEA? Check out our e-Bulletins at: [www.arteducators.org/community/articles/73-retired-art-educators-affiliate-raea](http://www.arteducators.org/community/articles/73-retired-art-educators-affiliate-raea)

# Interest Group Seminar for Research in Art Education (SRAE)

[www.arteducators.org/community/committees-issues-groups/srae](http://www.arteducators.org/community/committees-issues-groups/srae)



## SRAE had a strong presence at the NAEA Convention in Seattle to once again help to bring greater visibility to the complexities of doing research in and for art education.

This year, SRAE sponsored 15 sessions, including its standing sessions: an open Business Meeting; The Elliot Eisner Doctoral Research in Art Education Award Lecture (co-sponsored with Visual Arts Research); the Chairperson's Salon session; "Then and Now," a Chairperson-Elect panel session; and the Marilyn Zurmuehlen Working Papers in Art Education, a graduate research session that features the cutting-edge work of top doctoral students in art education.

To try to better foster and sustain connections to the mission of the NAEA Research Commission, SRAE sponsored numerous sessions that focused on specific research methodologies, methods, and theories related to inquiry in art education:

- Rethinking girlhood, incarceration, and vulnerable communities (Laura Hetrick, Courtne Wolfgang, Olga Ivashkevich, Oscar Keys)
- Place and play in early childhood (Christine Thompson, Christopher Schulte, Sylvia Kind, Heather Kaplan, Leslie Rech Penn)
- Transdisciplinary theoretical orientations towards STEAM (Christina Liao)
- Working with students with emotional disabilities in the art room (Kelly Gross)
- Participatory action research in community groups (Tyler Fister)
- Mapping in artistic, pedagogical, and curatorial practices (Christina Hanawalt, Elsa (Elizabeth) Lenz, Brooke Hofess, Samantha Nolte-Yupari)

- Embodiment in walking moving and making (Kimberly Powell)
- Hands-on museum experiences (Megan Lucas-Chong, Juyoung Yoo, Patricia Morchel)
- A critical analysis of STEAM practices (Cathy Smilan, Michelle Tillander, Christopher Schulte, Victorian Arons, Michael Cabral, Linday Dempsey, Danielle Henn, Rebecca Lewis, Megan K Mettman, Alisha Meyer, Claudia Orjuela, Samantha Rausch, Priscilla Stewart)
- The politics of play in art education (Rebecca Taudien, Alison Coombs, Sarah Thompson)

The Chairperson-Elect session, "Then and Now," hosted Dr. Rita Irwin and two of her previous doctoral advisees, Dr. Natalie Leblanc and Dr. Valerie Triggs, who discussed three relational qualities that have guided their co-mentoring relationship: discernment, diffraction, and duration.

In the Chairperson's Salon, Samantha Nolte-Yupari, Ross Schlemmer, Lisa Lajavic, and Amanda Alexander explored the work of solo art educators in higher education in the context of shrinking programs and diminishing tenure track positions and their strategies for making time for scholarship and research. In the SRAE Business meeting, participants further discussed a variety of ideas and issues relevant to doing research in art education.

Hosted by Christopher Schulte and Christine Marmé Thompson, the graduate research session, the Marilyn Zurmuehlen Working Papers in Art Education, offered a venue for the presentation of cutting-edge doctoral research in art education.

This year, 11 doctoral students presented their work: Sara Abu Bakr (The Pennsylvania State University); Deborah Filbin (Northern Illinois University); Kimberly Baker (University

of British Columbia); Kira Hegeman (University of Georgia); David Herman, (University of North Texas); Jean Graves (Indiana University); Jennifer Hamrock (Florida State University); Allison Rowe (University of Illinois at Urbana-Champaign); Sohee Koo (Teachers College Columbia University); Beck Black (University of Arizona); and Kristen Breitfeller (The Ohio State University).

SRAE was pleased to announce and present the 2018 Elliot Eisner Doctoral Research Award in Art Education, sponsored by both SRAE and Visual Arts Research. The award recognizes the value of doctoral research in art education and fosters continued support for the scholarly contributions that are made by doctoral students in the field. This year, SRAE had several high-quality dissertations and recognized two runners-up in addition to the dissertation award winner.

The first runner-up was Li-Hsuan Hsu for her dissertation *Creating a Leadership Model Framework for Art Education: Examining Leadership Philosophies, Techniques, and Practices of Art Education Leaders*. The second runner-up was Asavri Thatte for her dissertation, *An Ethnographic Case-Study of Curriculum, Place, and Design*.

The award winner, nominated by Manisha Sharma, was Marianna Pegno for his dissertation *Narratives of Elsewhere and In-Between: Refugee Audiences, EduCurators, and the Boundary Event in Art Museums*. Pegno earned her doctorate at the University of Arizona.

SRAE would like to recognize the continued leadership and support of Kimberly Powell and B. Stephen Carpenter II. Thank you to all of the presenters, and to those who attended the SRAE-sponsored sessions and award ceremonies. ■

---

### Samantha T. Nolte-Yupari

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### Christopher M. Schulte

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### **Our NAEA National Convention in Seattle gave me a number of ideas to contemplate and/or incorporate into my thinking.**

First, the word “learner” was the more accepted term for the term “student” that I most frequently use. It struck me that so much of the time, Special Needs “Students” have not been expected to “learn” and to grow in their art understandings and abilities.

### **We should not think of learners with disabilities or learners without disabilities but that we should understand disability as a continuum and as a shifting entity. Ability as a continuum is surely something we understand.**

Perhaps using the term “learner,” as Learners with Disabilities, would keep our focus on learning in, through, and about art, rather than the doing and having fun I too often see. A Convention speaker who focused on students with disabilities and other life trauma emphasized that curricula need to be designed with multiple flexible goals that all students in a classroom can meet through multiple pathways. Another speaker spoke of choice within structure and celebrating self-differentiated products. All are “learners” and the label “special needs” can separate and may even negate the abilities all learners possess. Along with the word “learner,” the term “meaningful” for the curricula we teach was used many times.

Another important thought from one of our speakers was that we should not think of learners with disabilities or learners without disabilities but that we should

understand disability as a continuum and as a shifting entity. Ability as a continuum is surely something we understand.

Our continuum for students with disabilities or other learning constraints is also one of ability. As art teachers, we sometimes struggle to meet the learning and skill building needs of our diverse learners, we thus connect with the struggles of diverse learners and of artists. What are alternative ways, media, tools, assistance, or organization, of achieving the objectives? As I emphasized in past newsletters, special needs in art education are those needs we as teachers face every day.

Speakers at the Convention emphasized that we need to know our students’ abilities and we need to design flexible units and collaborative environments where each student’s abilities are valued. We may need to invent or purchase adaptive tools and equipment, or we may need to alter and broaden our assessments and approaches to our students.

A speaker who has experienced tears because of so little support proposed “moving on” by giving ourselves opportunities to celebrate what our learners learn and not only what they do. This speaker emphasized that for maximum learning in inclusive classes, art teachers need to: find out about their learners’ interests, use many visual supplements, design positive environments where even if “you are not there yet, you will get there,” consider modification only with the expectation of growth, and use portfolios to allow learners to see their own growth.

The Convention supported so many opportunities to learn. Consider coming to Boston and joining in the experiences of becoming the learner rather than the teacher. Although we do hope you will use your expertise to propose a session at the convention that will keep the rest of us learning. ■

### **Teacher Grants Approved at SNAE Business Meeting**

Over the last year, an SNAE committee has worked to develop guidelines for a grant for members of both SNAE and NAEA. This grant has been approved and carries a stipend of \$500. It is designed to support the specific needs of teaching students with disabilities (those with IEPs) or other learning constraints due to life trauma. As our membership is over 200 individuals, this year we will award the SNAE Larry Marone Memorial Grant In Recognition of a Dedicated Special Needs Art Educator to two members of SNAE and NAEA.

Applications for these grants are on the NAEA website and when completed and returned to NAEA will be blindly reviewed by a committee of three SNAE members. A rubric for the assessment of proposals has been designed. Grants will be made for a one-year period and experiences must be completed within the year granted. Although it will not be a requirement, we would like recipients to present at the NAEA National Convention Awards Celebration meeting. For further information, see the NAEA website under “Opportunities.”

### **SNAE Awards Celebration Dinner, Seattle NAEA Convention 2018**

Dr. Karen Keifer-Boyd, celebrated for Lifetime Achievement

Thank you, Peter Geisser, for the champagne toast!

**Doris Guay**

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**Lauren Stichter**

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**Julian Dorff**

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



www.USSEA.net

Dear Members and Friends of USSEA,

The National Art Education Association Convention in Seattle was a great success, with so many great presentations and workshops. Keynote speaker Nick Cave was especially stunning with his diverse body of work that challenge traditional norms and concepts of art. Known for his soundsuits, Cave has created wearable fabric sculptures that are bright, whimsical, and other-worldly.

During the NAEA Convention, USSEA held its annual board meetings and award ceremony for those who contributed to our field during 2017. I would like to thank Ryan Shin for organizing such a wonderful group presentation that included quite a few USSEA members. The panel discussion, "Mapping and Redressing Culture in Art Education and Research," provided scholars a great platform for discussing the following questions: What are some of the major challenges in incorporating your own cultural heritage into your teaching? How does culture influence and inform your teaching and research?

Exciting times are around the corner: The USSEA/InSEA regional conference will be held in Wichita State University, Kansas, on July 27-29, 2018. The conference will provide training and networking opportunities to professionals in the field.

The primary focus of the conference is to open up discussions on our understanding of how the arts are very instrumental in building social, educational, and economic communities across the country. Please put the following dates on your calendars, as we would love to see you at our annual USSEA conference:

USSEA/InSEA Regional Conference  
Wichita State University, Kansas  
Friday July 27- Sunday July 29, 2018

## CONFERENCE THEME: BUILDING A CIVIL SOCIETY THROUGH ART

In "uncertain times," contemporary art practices are transformed to meet, address, and possibly solve urgent problems and challenge social and political conventions. Collaborative, dialogic, social, cooperative, participatory, and process-based art is on the radar in a way that has not been seen since the 1980s culture wars (Kester, 2011). Curator Okwui Enwezor argued that social and political crisis forces a reappraisal "of conditions of production, reevaluation of the nature of artistic work, and a reconfiguration of the position of the artist in relation to economic, social and political institutions" (as cited in Kester, pp. 4-5).

A sense of lingering threat not only affects our democratic and social public life, but— most importantly to

educators—our classrooms, teachers, and institutions for teacher education. The destabilization of democracy in favor of corporate privatization—ultimately the privatization of meaning—has animated contemporary art into new forms of collective action and civic engagement (Kester, 2011) in which activism and art have become inseparable.

**We can forefront enduring,  
open dialogue that changes  
students' perspectives.**

These threats to our teaching and learning freedoms, social agency, and critical thinking have also invited art educators to review the purpose of art as a *collective process* that can reclaim an effective connection to social and public life (Wexler & Sabbahi, in press). With the courage to examine the most difficult and controversial issues, as well as investigate new art forms in the classroom that might not end in material production, we can forefront enduring, open dialogue that changes students' perspectives. Nato Thompson (2015) describes this new form of cultural production as increasingly focused on new experiences in which the activation of social discourse is the artwork. ■

## References

- Wexler, A. & Sabbaghi, V. (In press). *Bridging communities through socially engaged art*. New York, NY: Routledge.
- Kester, G. H. (2011). *The one and the many: Contemporary collaborative art in a global context*. Durham, NC: Duke University Press.
- Thompson, N. (2015). *Seeing power: Art and activism in the 21<sup>st</sup> century*. New York, NY: Melville House.



(Left) L-R: Steve Willis, Chris Mostyn, Lori Santos, and Dónal O'Donoghue.  
(Right) Angela LaPorte and Dónal O'Donoghue.

## Fatih Benzer

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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](http://www.facebook.com/groups/177480239379)  
WC Instagram: [@naeawc](https://www.instagram.com/naeawc)

## Congratulations to the extraordinary and transformative 2018 Women's Caucus Award Winners:



(L-R) June King McFee Award, Sheri Klein; Mary J. Rouse Award, Adetty Pérez de Miles; Mary J. Rouse Award, Amelia Kraehe (not pictured); Carrie Nordlund Award, Sarah Ukiah Hoy; Kathy Connors Award, Courtnie Wolfgang; and Maryl Fletcher De Jong Award, Wanda B. Knight.

## Successful Lobby Activism Event: Crafting Feminist Activism: Conversation, Communication, Action.

Women Caucus members Sharing their Gloves. Thanks to Kevin Jenkins for videotaping the event. See his video (mp4) <https://drive.google.com/file/d/1FKD0SEf61oPjqSRATlqJr6CpzFXkska1/view?usp=sharing>

**See Linda's Conference Photos @** <https://photos.google.com/share/AF1QipOq242PAEa6dhD7zgQgv2OoftUgYt8JorTduCV-ljqt7nJzJffRZr-ZpaGNCBD9Ow?key=OHdIQ3VwNo51b19haG4tTmNIenNqTEtSdxOdGdR>

## Mary Stokrocki wishes to inspire multiple forms of eco-feminism.

We must remember we are part of vast ecological system with so many branches. Several of our female predecessors have promoted this cause already, notably Hicks and King (1996) in their chapter "Ecofeminism,

Care, and the Environment: Towards a Greening of Art Education" in G. Collins and R. Sandell (Eds.) classic book *Gender Issues in Art Education: Content, Contexts, and Strategies*.

A general example is Maria Mies and Vandana Shiva's *Ecofeminism* (2014), now an e-book. The authors critique the mechanical or reductionist stream of modern scientific thinking of Western man that began in the 15-16th century. In Part 4, they cover "Ecofeminism vs. New Areas of Investment through Biotechnology." At the end, they argue for the need for a "New Vision: The Subsistence Perspective." In Part 6, they liberate the consumers and "Decolonizing the North, and a new Ecology of Reproduction."

Another classic example is *Women and the Environment: Applying Ecofeminism to Environmentally-Related Consumption* by Susan Dobscha (1993), Virginia Polytechnic Institute and State University. She explained that women, as primary caretakers of families, are placed on the front line of the environmental crisis through their shopping responsibility. This paper discusses why women are playing such a major role and how ecofeminism, a branch of feminist theory, can be applied to the area of environmentally-related consumption to shed light on the connection between women and the natural environment. <http://www.acrwebsite.org/search/view-conference-proceedings.aspx?Id=7417>

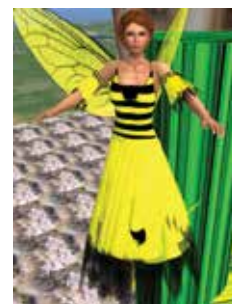
**Athabasca University in Canada**, a fourth example, offers an **online course in Ecofeminism**. Inspired by goddess mythology, the approach to ecofeminism presented in the course foregrounds the sacredness and interconnectedness of all life. Adams, C. J., Ed. (1994). *Ecofeminism and the sacred*. New York: Continuum. The last unit features political action. See [www.athabascau.ca/syllabi/wgst/wgst333.php](http://www.athabascau.ca/syllabi/wgst/wgst333.php)

Recently, at the **7th annual campus ecofeminism summit** at the University of Illinois at Urbana-Champaign (2017), LaDonna Brave Bull Allard, a Lakota historian and activist, spoke about her efforts to protect the environment. In April 2016, she founded the first resistance camp of the Dakota Access Pipeline protests, **Sacred Stones**, aimed at halting the Dakota Access Pipeline near the Standing Rock Indian Reservation in North Dakota. See <https://oiir.illinois.edu/womens-center/wrc-events/annual-ecofeminism-summit>

As a practical example, I even have my local female secondary students planning an **eco-environment on the Open Sim virtual world**. Art education-wise, two female art education colleagues are working on forthcoming editorials: one on the eco environment and another related to community action. We look forward to your contributions and ideas on ecofeminism.

## I attended my University ASU Faculty Women's Association Leadership and Collaboration across the Disciplines Summit.

I learned that, to make a difference, we need **"organic leadership"** to fertilize each other by mentoring, inclusion, translating experiences, and standing up for one's beliefs. My Queen Bee avatar is a pollinator, who spreads ideas and willpower on the Open Sim virtual world, and now in real life. ■



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

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## CALL for SUBMISSIONS: SOCIAL ENGAGEMENT

The Senior Editor of *Studies in Art Education* invites manuscripts that address this topic: **Social Engagement.**

This issue will focus on relationships among social practice, social justice, and social engagement. All submissions for this special issue should follow the established submission guidelines for the journal: <https://www.tandfonline.com/toc/usae20/current>

In the last 20 years, universities have allocated resources and established new initiatives to promote civic responsibility and positive change as forms of scholarship and community collaboration. Framed as engaged scholarship, these initiatives seek to position academic educational experiences in collaboration with local and global communities to foster democratic forms of research, teaching, and service. As an educational project, engaged scholarship seeks to promote civic responsibility. Social engagement in art education might include programming and initiatives known as outreach, service learning, or community-based education. These and other approaches might engage learners in responding to social issues through contemporary art practice.

Art theorists, art museum educators, and artists such as Claire Bishop, Grant Kester, Pablo Helguera, and Nicolas Lampert, have drawn attention to a range of contemporary art practices such as socially engaged art, social practice, and art at the pedagogical turn, which do not uniformly embrace the same ideologies or methodologies. These modes of contemporary art practice blur boundaries among conceptual art, performance art, social action, and education. These approaches to art practice and art education afford possibilities for interdisciplinary and collaborative responses as explorations of contemporary social issues through research, pedagogy, and practice. While social engagement is often theorized within a framework of social justice, its relationship to social practice is emergent, complex, and dependent on the particulars of specific issues, communities, and participants.

Authors may want to consider some of the following questions as they draft submissions:

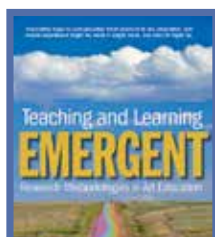
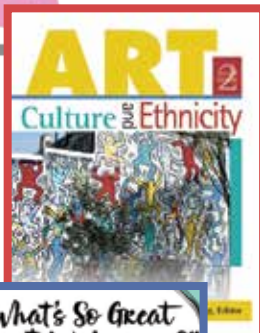
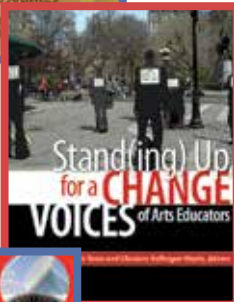
- What does social engagement mean for art education? What does art education mean for social engagement? What new initiatives in arts education emerge in response to increased attention to social engagement?
- Where and how does social engagement overlap with other social discourses like social justice, humanitarian entrepreneurship, social media, social practice, or socially engaged art?
- How does social practice move artmaking beyond advocacy and awareness of civic responsibility in favor of activism and action?
- What does social engagement mean for community-based or art museum education?
- How do art-based approaches to social engagement inform research methodologies in art education? How have social engagement initiatives informed art education practice?
- What is the role of social engagement within preservice art education and professional development? What is the role of the social art practice within K12 and college programs?
- How are art education curricula, policies, and practices reimagined in response to social engagement initiatives? How are research methodologies in art education taught, learned, practiced, or reimagined in response to social engagement?
- In what ways does social engagement through art overlap and inform other educational spaces such as arts entrepreneurship, design education, STEAM, and online learning?
- How is social change theorized, valued, or reimagined through arts-based social engagement?

**Submissions due September 4, 2018**

**Questions?** Contact B. Stephen Carpenter, II,  
Senior Editor of *Studies in Art Education*: [bsc5@psu.edu](mailto:bsc5@psu.edu)



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