



NATIONAL  
ART EDUCATION  
ASSOCIATION

# News

A Publication of the National Art Education Association

Vol. 60, No. 1 | February/March 2018

**“The NAEA Convention is not just a simple list of art education sessions, but a very complex, multi-layered event of professional development opportunities...”**

—Cris Guenter, Pacific Region

**“Why do humans make art? What inspires deeply meaningful artmaking for ourselves and for our students?”**

—Patricia Rain Gianneschi, CSAE

**“Implementing classroom safety rules consistently and fairly. . . sends strong signals to students that no bullying of any kind will be allowed.”**

—Courtne Wolfgang, LGBTQ+

**“Knowing and focusing on your ‘why’ becomes your anchor during the storms, your sail during the sunshine, and your compass throughout your entire journey.”**

—[Melody Stacy] Casey Kirk,  
Choice-Art

See You In

# SEATTLE!



Barbara Earl Thomas with *Under Siege* (detail), 2017.  
Photo by Spike Mafford Photography.

## 2018 NAEA National Convention

Artist Series | Saturday, March 24 | 1:00 PM

**Barbara Earl Thomas** is a Seattle-based artist who has exhibited professionally since the early 1980s. She counts herself most fortunate to have been mentored and influenced by Michael Spafford and Jacob Lawrence. Thomas is noted for a social commitment to her community that is both broad and inclusive, as well as a long, consistent practice of including the world in her art and her life in the world.

# NAE News

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NAEA News (ISSN 0160-6395) is published 5 times a year: February/March, April/May, June/July, August/September, and October/November by Taylor & Francis Group, LLC, 530 Walnut Street, Suite 850, Philadelphia, PA 19106, on behalf of the National Art Education Association, 901 Prince St., Alexandria, VA 22314.

Annual membership dues in the Association: \$65 (Active and Association Membership); \$35 (Student); \$45 (Retired); \$55 (First Year Professional). Of these amounts, one-tenth is for a subscription to NAEA News. Periodicals postage paid at Alexandria, VA, and additional mailing offices.

Postmaster: Send address changes to:  
NAEA NEWS, NATIONAL ART EDUCATION ASSOCIATION,  
901 Prince St., Alexandria, VA 22314

Production and Advertising Offices: Taylor & Francis Group, LLC, 530 Walnut Street, Suite 850, Philadelphia, PA 19106. Printed in the USA. Additional information can be found online at [www.tandfonline/unan](http://www.tandfonline/unan)

**For deadlines, and to submit items for NAEA News, send to [naeaneeds@arteducators.org](mailto:naeaneeds@arteducators.org)**

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



April/May NAEA News  
will publish in mid-April.

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## NAEA PRESSES FORWARD ON ITS FOCUS ON A DIVERSE, INCLUSIVE MEMBERSHIP

Members of NAEA's new National Task Force on Equity, Diversity & Inclusion met in late January at the NAEA Studio & Gallery, launching a key initiative to nurture and sustain a diverse, vibrant professional community. It is part of NAEA's focus to ensure that its professional community is inclusive and open to all.

The Task Force will develop a final report that makes recommendations to the NAEA Board of Directors that will include sustainable strategies for change.

Last fall, selected NAEA diversity leaders in the art education field drove a thoughtful, thorough review process to determine who best met the criteria for service on the Task Force and who represent a demographic cross-section of the community, according to NAEA President Kim Defibaugh.

Based on their recommendations, Defibaugh appointed the new members to the Task Force—18 art educators (and one alternate). They will serve for 14 months.

Sixty NAEA members applied, underscoring the significant interest in the effort. "We have a talented, knowledgeable group of members committed to addressing this priority initiative," said Defibaugh. She invited those applicants who were not selected for the Task Force to contribute to the initiative in other ways—by sharing experiences and ideas, and helping to inform strategy by reaching out to their communities.

Follow the progress of the Task Force here: <http://ow.ly/C5ER30hZZWw>

### NAEA National Task Force on Equity, Diversity & Inclusion Appointed December 2017

#### Wanda B. Knight, CHAIR

Associate Professor of Art  
Education and Women's, Gender  
& Sexuality Studies; Professor-  
in-Charge of Art Education,  
Pennsylvania State University, PA

#### Joni Acuff

Associate Professor, Ohio State  
University, OH

#### Kathy Danko-McGhee

Chair, Teacher Education  
& Human Services, Owens  
Community College, OH

#### Libya Doman

Art Teacher, Fairfax Co. Public  
Schools, VA; Adjunct Professor,  
George Mason University, VA

#### Priya Frank

Associate Director for Community  
Programs, Seattle Art Museum,  
WA

#### Gia Greer

Research Assistant, PhD Student  
and Instructor, Concordia  
University, Montreal, Quebec,  
Canada

#### Dalila Huerta

Assistant Youth Programs  
Coordinator, La Casa de Amistad,  
Inc., IN

#### Karen Keifer-Boyd

Professor Art Education and  
Women's, Gender, & Sexuality  
Studies, Pennsylvania State  
University, PA

#### Vanessa Lopez

Faculty/Practicum Coordinator,  
Maryland Institute College of  
Art, MD

#### Alisha Mernick

Art Educator, Art 1, AP Studio, Alliance  
Gertz-Ressler High School, CA

#### Kai Monet

Education Program Coordinator, The  
Museum of Contemporary Art, CA

#### Ketal Patel

Doctoral Student, Art Educator,  
Graduate Teaching Assistant,  
Educational Consultant, Ohio State  
University, OH

#### Jennifer Rankey-Zona

Visual Arts Director, K-8 Art Teacher,  
Trinity Episcopal School, NC

#### James Rolling, Jr.

Dual Professor and Chair  
of Art Education,  
Syracuse University, NY

#### Jim Sanders, iii

Associate Professor, Department of  
Arts Administration, Education and  
Policy, Ohio State University, OH

#### Lori Santos

Associate Professor of Art Education

#### Vanessa Smart

Teacher, Durham Public Schools, NC

#### Gloria J. Wilson

Assistant Professor of Art Education,  
Middle Tennessee State University,  
TN

#### Ray Yang

Visual Arts Teacher, University Prep;  
Arts Education Consultant; Teaching  
Artist, WA

#### ALTERNATE

#### Flavia Bastos

Professor, University of Cincinnati, KY



## NAEA Opportunities Abound for Learning

*“NAEA asserts that meaningful, rigorous professional development, targeted toward the visual arts and visual arts education, is essential to the lifelong learning of art educators. NAEA believes that all art educators should have access to ongoing professional development appropriate to their role.”*

Key to successfully amplifying your voice is bringing attention and intention to your professional growth throughout your career. Your students, the field of visual arts education, and the general public all benefit from exemplary professionals working in the field of visual arts education.

Most state art education associations hold annual conferences during fall months. Did you attend your state conference? I participated in two state conferences. “Beyond Looking” was the theme for the Art Educators of New Jersey conference held in Long Branch. “Inspire and Create” was the theme for the South Carolina Art Education Association conference held in Beaufort.

Both state conferences supported peer-to-peer learning where preservice and practicing art educators learned with, and from, each other. Attendees were introduced to the latest state regulations regarding instruction, assessment, and teacher evaluation, and keynotes shared their personal practices in teaching and creating art.

*“NAEA believes that dynamic professional development takes place as visual arts educators and organizations partner toward shared professional goals. These opportunities can take place among colleagues, as well as with universities, museums, galleries, cultural organizations, community groups, government agencies, and philanthropic organizations...”*

A valuable fall learning opportunity for me was leading a delegation of NAEA members to Poland. We met with our Polish counterparts to learn about their nation’s education system and discover how art education fits into its priorities.

We attended professional meetings at the Ministry of Culture, the Fine Arts Academies of Warsaw and Krakow, the Jan Matejko Academy of Fine Arts, and the Polish Art Society. We visited a secondary school, the Wojciech Gerson School of Fine Arts, where we viewed dedicated studios and outstanding artwork created by 220 talented students. Delegates explored a sculpture park and toured galleries, museums of contemporary art and caricature, a salt mine with carved sculptures, and Auschwitz-Birkenau State Museum. The schedule included participation in a hands-on culinary workshop at Villa Intrata on the grounds of Wilanów Palace. Members found their experiences in this NAEA Delegation to be memorable and valuable to their workplace practices. “During the trip, I was writing short blog posts for my students and colleagues back at school,” said Delegate Julie Van Der Werk. (View her blog at <http://msvangoesthere.blogspot.com/2017/10/>.) I encourage you to join us during NAEA’s Delegation to Vietnam, October 20-27, 2018. Visit [www.arteducators.org/events/naea-delegation-to-vietnam](http://www.arteducators.org/events/naea-delegation-to-vietnam).



(Top) National Art Education Foundation Chair Larry Barnfield was presented the Mac Goodwin Distinguished Art Advocate Award by Juanita Goodwin at the SCAEA Conference in Beaufort, SC.



(Bottom) NAEA Poland Delegation at Villa Intrata Culinary Workshop on the grounds of Wilanów Palace.

*“NAEA promotes professional development and learning through local, state, and national conferences, web-based platforms, institutes, in-services, workshops, and retreats that share a variety of perspectives.”*

In November, the NAEA Board of Directors met to address a full agenda that included a review of the annual audit report, a review of the status of priorities being executed under Year III of the 2015-2020 Strategic Vision, and a commitment to continue leadership skill development to ensure NAEA’s vibrancy. Updates on the Advocacy Working Group and the appointment of the National Equity, Diversity & Inclusion Task Force were provided. Regional vice presidents and division directors shared the work they are leading in regions and divisions toward achieving association goals.

Discussion included plans for webinars and monthly meetings and preparations for the 2018 NAEA National Convention, March 22-24 in Seattle. It will feature over 1,000 sessions, workshops, tours, and events to inform, engage, and inspire you! Create your ideal professional learning experience by attending, and explore this year’s theme of Art + Design = STEAM. Join colleagues from across the country and throughout the world to experience Seattle, a city that thrives on creativity. This is YOUR national professional convention—the largest gathering of visual arts educators in the world! See [www.naeai8.org](http://www.naeai8.org). ■

1, 2, 3 <https://arteducators-prod.s3.amazonaws.com/documents/221/6387ee25-83bd-4620-b359-766397b40536.pdf?1451957291>



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## 2018 NAEA NATIONAL CONVENTION

March 22–24 | Seattle, WA

**1 CITY | 3 DAYS | 1000+ SESSIONS!**

### Art + Design = STEAM

#### The 2018 NAEA National Convention

By Andrew Watson, 2018 NAEA National Program Coordinator

##### If you have yet to register for the 2018 Convention, get to it!

We have so much going on in Seattle this year, in addition to our 1,000+ sessions and workshops. Don't miss our lineup of speakers, in particular—the amazing **Nick Cave** and **Golan Levin**, artists, educators, and more, and our very own NAEA President **Kim Huyler Defibaugh** are speaking at the General Sessions.

**Further, Super Session speakers include experts on STEAM education**, like Rebecca Kamen, Jeff Mather, Nettrice Gaskins, André Thomas, and Micah McCarty.

**Kamen** is a sculptor and lecturer on the intersections of art and science. Her work looks beyond distinctions of art and science to explore truth.

**Mather**, a community-based public artist and educator, works with Drew Charter School and others exploring STEAM pedagogy across the country. His large-scale STEAM projects engage students with deep, authentic learning across the disciplines.

**Gaskins** is an artist, educator, STEAM advocate, researcher, and Afrofuturist. She serves as program manager at the Fab Foundation, the non-profit that emerged from MIT's Center for Bits & Atoms Fab Lab educational outreach program. Her culturally-situated STEAM education explores STEAM as a force for inclusion and social justice.

**Thomas**, video game designer and CGI icon, will share insights from his career—designing games for EA Sport, creating graphics for feature films, and designing games for learning through his company Triseum.

**McCarty**—chair of the Makah Nation and master artist—will inform us about the Canoe Journey project. He will share his story as an activist and artist working with, and as a member of, the Pacific Northwestern Native American peoples.

**Other featured sessions will include artists in the Seattle region**, including Barbara Earl Thomas, Kristen Ramirez, Shin Yu Pai, Preston Singletary, and John Grade.

**Thomas's** prints, paintings, and cut paper works depict chaotic landscapes of dreamlike fairytales full of struggle and vibrant personal symbolism. She served on the Seattle Arts Commission and as the executive director of the Northwest African American Museum.

**Ramirez** is a studio and public artist who works managing public art projects for the City of Seattle's Office of Arts & Culture.

**Pai** is an author, poet and artist. She has served as Poet in Residence for the Seattle Art Museum and is Deputy Head of the Obscura Society for Atlas Obscura.

**Singletary** explores themes from his Tlingit heritage through the tradition of European glass blowing. His work includes monumental sculpture including architectural screens and some of the world's largest glass castings depicting narrative totems.

**Grade**, drawing inspiration from nature, creates monumental site-specific sculptural installations. His award-winning work explores relationships between the natural world and architecture as well as impermanence and chance.

This Convention is going to be awesome! I can't wait to see you.

### Curriculum Slam! Returns to 2018 NAEA Convention

#### Cultivating Creative & Critical Youth Voices through Art, Media & Design Curriculum

In this fast-paced format, ten art educators share inspirational, yet reality-based curriculum. It's a conference-worth of ideas, images, and peer conversations condensed into 110 minutes.

The Curriculum Slam! began at the Museum of Contemporary Art in Chicago in 2010 as a means to share curated curriculum chosen by its Teacher Advisory Committee. NAEA Slam! Co-organizer and Chair of Art Education at the School of the Art Institute of Chicago Olivia Gude explained, "For over a decade, groups of teachers, art education professors, teaching artists, and museum educators in the Chicago area have formed various collaborations to explore such questions as 'Where does new curriculum in art education come from? How does the field evolve to include contemporary making practices through which students can investigate contemporary life? Who makes these decisions?'"

The first Enduring Understanding of the National Visual Arts standards is *Creativity and innovative thinking are essential life skills that can be developed*. In this year's Slam!, teachers share examples of curricula that use art to respond to issues of importance within their local and extended communities, while teaching contemporary artmaking strategies.

Recognizing the need for new visions for empathic, joyous, just societies today, the 2018 Curriculum Slam! invites you to join the curriculum conversation in Seattle on **Friday, March 23, 11–12:50 pm**.

**NAEF**  
INVESTING

Leadership, Innovation, and Learning

Join us for the  
**7th Annual NAEF  
Fundraising Benefit  
Event**

**Saturday, March 24, 2018  
10:30 – 11:50 a.m.**

A Conversation with **Nicholas Bowers:**  
Artist, Printer, and First Assistant to  
Shepard Fairey

NAEF Chair Larry Barnfield and Nicholas Bowers discuss how Bowers came to work with renowned artist Shepard Fairey, his role in realizing Fairey's vision, and the challenges of balancing this work with the creation of his own work as an emerging artist. For more information, see [www.arteducators.org/naef](http://www.arteducators.org/naef).

This is a ticketed event, open to all NAEA Convention attendees. Tickets can be purchased in advance or on-site. Light refreshments. \$50 (\$40 tax deductible).

All proceeds support the National Art Education Foundation, a 501(c)3 organization.



## Cleansing the Palette

NAEA members are relentless, like water running downhill, forging new pathways. Your passion—for connection, for growth, for making a difference for your learners, for yourself and others—runs wide and deep.

The end of December and early January have always represented a threshold for me—a time for reflection and for vision and for simply being still in the present. And let me express my gratitude right up front for the smart and passionate art educators who are members of the NAEA community.

The honor and privilege of being your executive director has never felt like a job but truly a calling—like one massive, enduring collaboration. The level of community involvement among NAEA members—in intensity, in numbers, *in commitment*—is simply off the charts. Our efforts, generated by *members for members* and supported by a talented professional staff, have led to significant milestones in NAEA's history.

While organizations typically have to actively recruit (and entice) members to serve in any number of roles, NAEA members answer the call! A ready pool of qualified members is nominated for national board positions annually. Members serve as editors of NAEA's premier professional journals and on the respective editorial boards. Members chair Interest Groups, and serve as national convention program coordinators and on planning teams. And members author articles and books and conduct research and serve on committees, commissions, task forces, and working groups and on and on.

But opportunity does not drive engagement. It's actually the other way around: Engagement gives rise to opportunity. Your passion—for connection, for growth, for making a difference for your learners, for yourself and others—runs wide and deep.

As opportunities grow for meaningful involvement, the new online Collaborate communities provide immediate access to a wealth of opportunities. From starting or joining enlightening and challenging conversations, to sharing ideas and resources, to making new professional connections—you will find something of interest in one or more of the Collaborate communities.

Engagement is also one of the reasons why the NAEA National Convention keeps growing in impressive proportion! There is no comparison to this epic experience that stimulates so much creativity and inspiration all in one place at one time.

There's another reason members are so active in the NAEA community—because together we have worked hard over these past ten years to create an intentional culture of engagement—of community, of conversation, of collaboration.

It's in our artist's blood to move things forward, whether it's our profession, a visual genre, or the minds and perspectives of our students. Art is an inexorable force for change. Here are two critical initiatives in which I urge you to get involved.

It's in our artist's blood to move things forward.... I urge you to get involved in two critical initiatives.

The **Advocacy Working Group** is developing an integrated advocacy toolkit, curating and creating resources to support your advocacy efforts. We need to make our arguments more powerful and to reach more deeply into decision-making bodies. The Advocacy Working Group will drive our efforts to create new avenues and strategies for giving greater voice to our message and "speaking truth to power." Have an idea? Need help? Join the Advocacy Collaborate Community and put it out there!

The **National Task Force on Equity, Diversity & Inclusion** met in January to begin addressing its charge to:

- (1) review NAEA's history through the lens of equity, diversity, and inclusion;
- (2) identify similar initiatives underway with other professional organizations and study implications for NAEA's work;
- (3) understand the demographics of the profession across the NAEA community and throughout the field as a whole; and
- (4) develop a final report that summarizes the work and makes recommendations to the NAEA Board of Directors to include strategies toward enhancing and sustaining an equitable, diverse, and inclusive professional community.

As evidenced by the number of compelling applications received for this task force, interest is rampant. This work has never been more vital to our mission than now, as we identify barriers and create new conditions that support fair and just opportunities for all members to thrive and realize their professional best. (See a listing of the Task Force's members on p. 2.)

We call on all members to give fresh thought to advocacy, and to equity, diversity, and inclusion through your actions.

Put forth your experiences, your ideas, and your creativity. Reach out to us, your colleagues, and your communities. Tell us what you know and what you learn. And we will do everything we possibly can to harness the power of your engagement. ■



**Deborah B. Reeve, EdD, Executive Director**  
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# NAEA Research Commission

[www.arteducators.org/research/commission](http://www.arteducators.org/research/commission)

## Serving, Leading, Networking, and Passages

I have been deeply honored to serve as chair of the NAEA Research Commission for the past two years. I look forward to the final two years (beginning at the close of the 2018 NAEA National Convention) of my eight-year involvement with the Commission—first as at-large commissioner (beginning in 2012), then as associate chair, then chair, and soon to be past chair.

To all who have served on the Research Commission throughout these years, to others who have led and participated in our Interactive Café events, working groups, webinars, and research conferences, and to those who joined in our NAEA conference sessions and leadership forums—*thank you*. You have been instrumental in advancing our mission to build and sustain dynamic research networks across NAEA groups and divisions. Your voices, ideas, and insights, your support, and your willingness to collaborate will always be essential to the Commission's work.

Thanks as well to recent former Commission Chairs John Howell White and Graeme Sullivan, and to Deborah Reeve, Bob Sabol, Dennis Inhulsen, Pat Franklin, Kim Huyler Defibaugh, the NAEA staff, and the National Art Education Foundation, all who have actively supported our many projects. And, finally, thanks to Juan Carlos Castro, who will transition from associate chair to chair of the commission at the close of the National NAEA Convention in Seattle. We have much to gain over the next two years from Juan's vision and leadership.

The Research Commission invites all interested art educators to our research Preconference *Making Knowledge/Moving Knowledge*, Tuesday, March 20, 8 am-5 pm, at the Sheraton Seattle Hotel. (Program information and registration can be found at [www.naea18.org/program](http://www.naea18.org/program).) Supported by the National Art Education Foundation, the day will focus on practices of knowledge building and mobilization through a set of lively presentations and open-ended group dialogue.

And we hope you will join us again, later in the week, for the Research Commission's sessions at the NAEA National Convention in Seattle, detailed below. We look forward to you joining these conversations around diverse forms and methods of research in the field.

## RESEARCH COMMISSION SESSIONS AT THE NAEA NATIONAL CONVENTION

### Thursday, March 22

#### Professional Learning Through Research (PLR) Working Group: Research Exemplars in Collaboration Across Divisions

1-2:50 pm

Center/Meeting Room 214, Level 2

Selected presenters will share collaborative research projects between higher education members and practitioners across divisions. Exemplars of varied research approaches will encourage audience engagement and inquiry.

*Presenters: Justin Sutters, Trina Harlow, Dana Kletchka, Kristi Oliver, Karin Tollefson-Hall*

### Mary Hafeli

*Research Commission Chair, Teachers College, Columbia University, New York, NY. E-mail: [mary.hafeli@tc.columbia.edu](mailto:mary.hafeli@tc.columbia.edu)*

### Juan Carlos Castro

*Associate Chair, Associate Professor of Art Education, Concordia University, Montreal. E-mail: [JuanCarlos.Castro@concordia.ca](mailto:JuanCarlos.Castro@concordia.ca)*

### Emerging Voices in Data Visualization

4-5:50 pm

Center/Meeting Room 214, Level 2

The Research Commission's Data Visualization Working Group share approaches to, and application of, data visualization in art education research and teaching relevant to advocacy, scholarship, best practices, and future directions.

*Presenters: Yichien Cooper, Yu-Hsiang Chen, Karen Kiefer-Boyd, Sheri Klein, Richard Siegesmund*

### Friday, March 23

#### Making Knowledge and Moving Knowledge 1: How Does Research Impact Knowledge Building in the Field?

8-9:50 am

Center/Meeting Room 212, Level 2

NAEA Research Commissioners and panelists from across the NAEA consider how their research questions and findings, forms of inquiry, and purposes for research impact collective knowledge building in the field.

*Presenters: Mary Hafeli, Juan Carlos Castro, Graeme Sullivan*

#### Committed to Inquiry: Emerging Issues, Strategies and Trends in Preservice Art Education Research

1-2:50 pm

Center/Meeting Room 214, Level 2

This session invites preservice teachers to present their exploration of diverse research strategies/projects as a means of informing visual arts education theory and teaching practices.

*Presenters: Gloria J. Wilson and members of the Professional Learning Through Research Working Group*

### Saturday, March 24

#### Make Your Mark: Creating New Knowledge through Mixed Methods Research

11-12:50 PM

Center/Meeting Room 212, Level 2

Mixed methods research in art education is rarely used, yet large research grants go to fields that used mixed methods. This session provides models for conducting mixed methods research.

*Presenters: Raymond Veon, Amanda Krantz, Read Diket, David Burton, Tom Brewer*

#### Making Knowledge and Moving Knowledge 2: How Can Research be Mobilized to Reach Different Audiences?

1-2:50 pm

Center/Meeting Room 212, Level 2

NAEA Research Commissioners and panelists from across NAEA consider how their research questions and findings mobilize to reach art teachers, museum, and community educators, policy makers, and research communities.

*Presenters: Mary Hafeli, Juan Carlos Castro, Graeme Sullivan*

#### An Analysis of Current Research in Studies in Art Education and the International Journal of Education Through Art

3-4:50 pm

Center/Meeting Room 214, Level 2

Meta-analysis of articles, published in *Studies in Art Education* and *IJETA* (2014-2016), focuses research topics and contexts for teaching and learning. Data are presented in charts with interpretations and conclusions.

*Presenters: Kathy Marzilli Miraglia, Melody Milbrandt, Enid Zimmerman*

## A SPACE AND PLACE FOR YOU

On March 22-24, 2018, the NAEA National Convention comes to the Pacific Region. We are so ready!

We want you to see and experience what this part of our vast region has to offer. The Washington Art Education Association has been working with 2018 National NAEA Convention Program Coordinator Andrew Watson to make your experience in Seattle both positive and productive. Whether this is your first NAEA Convention or your 31st, there is a place and space for you.

In gearing up for the 2018 Convention, your regional vice presidents, and the NAEA division directors, have been diligently refining the position statements that will be reviewed for recommendation at Delegates Assembly. We've also been working on the Delegates Assembly Orientation Webinar, regional leadership meetings, regional awards presentations, and more. It is an exciting time!

In reflecting on my role as vice president for the Pacific Region and my current work, I had a flashback to my days as a Penn State student teacher. I was part of the NAEA Penn State Student Chapter and actually gave my first NAEA presentation with three of my student-teaching colleagues at the 1976 National Convention in St. Louis, MO. That was my first NAEA Convention and I was blown away by the size of the Convention, the resources available, and the exhibit hall.

As student teachers, my friends and I made use of all the free items we gathered there! It wasn't until a few years later as a high school art teacher in Clarion, PA, that I began to realize how valuable that first presentation at the NAEA Convention as a student teacher was in the building of my art education career.

My place and space at the NAEA Conventions as a beginning teacher were in the convention sessions, getting

the professional development support I needed and wanted. I was teaching in a rural area and the networking became so important. It still is.

After several years as a NAEA attendee, I began to think that maybe, just maybe, I had something to offer in a presentation. By now, I had completed graduate school and was teaching in another state. My presentations were consistently accepted and several were for ticketed events, which opened me up to a whole new level of advance preparation with not only content, but also materials for the NAEA Conventions.

I became a state art education leader and started seeing and attending totally different sessions and events at the annual NAEA Convention, including Delegates Assembly. I would see student teachers in sessions and the exhibit hall so excited about things that they had just found and items that they had received. I would smile, knowing from experience how they felt. I began to serve on NAEA committees. And new and different sessions were available at the annual Conventions for where I was and what I needed on my art education career trajectory.

**I truly began to understand that the annual NAEA Convention is not just a simple list of art education sessions, but a very complex, multi-layered event of professional development opportunities addressing the many levels and stages of an art education career.**

About the time I came to this realization, I was given the opportunity to serve as program coordinator for the 2014 NAEA Convention in San Diego. This was a huge responsibility and I learned so much from the two years I worked on it—yet another space and place for me in NAEA. As the Pacific Region vice president, my current space and place is serving on the NAEA Board of Directors. I am still learning



Welcoming you from the Pacific Region!

**My place and space at the NAEA Conventions as a beginning teacher were in the convention sessions, getting the professional development support I needed and wanted.**

so very much about our profession, our organization, and that is so important.

The point in sharing all of this: NAEA has a space and place for each of you. You may have one space and one place or you may have many, but all are rich and they offer you opportunities for growth, for connecting with others, and for ongoing discovery of your profession. Not sure where your space and place is within NAEA? Then join us in Seattle in March. We will do our very best to help you find it! The Pacific Region welcomes you to our space and place. ■



**Cris Guenter**

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

## IS DIVERSITY A REAL PRIORITY?

Most of us would be eager to agree that it is, but then I wonder why so many organizations I have known have a population that looks and acts just like me. Why has there been so little progress on diversity, equity, and inclusion when so many profess their importance? Frankly, it has become abundantly clear that we (yes, that includes me) are more talk than action.

I am excited that the NAEA has made the decision to create a diversity, equity, and inclusion initiative. It has made me more reflective about my own practice and behaviors. How many times have I taken the extra step to personally invite people from other cultures, colors, or conditions to participate in the NAEA or my state's leadership? I have a diverse student population in my preservice program and I encourage them all to participate. But when there are differences... that may not be enough for all to feel welcome.

I have decided to take personal responsibility and change my behaviors. I must reach out directly to people from diverse populations and extend an individual and personal invitation to join the organization and/or its leadership. I need to provide introductions, mentoring, and support to create and sustain the welcoming atmosphere that I have personally enjoyed. It is not enough to say that all are welcome. It is time to demonstrate it with intentional actions.

I am feeling a personal call to action. I am hoping that it is contagious, so that all of

us will respond to the battle cry. If each one of us extended this level of hospitality to just one individual, we would double our numbers with individuals who complement who we are, thus creating the culture that we desire and profess as a priority. It is just not as hard as we make it. A wise person once told me that no matter how busy you are, you will always find the time to do the things that are most important to you. Are diversity, equity, and inclusion really our priority? Then let's demonstrate it by making the time to take action.

### MISSOURI NEWS

Missouri has been busy planning the spring conference for April 5-7, 2018, in Branson, a new location for MAEA. Our theme is "A Celebration of American Folk Art: Art of the Everyday." Members gathered at our annual fall conference at Knob Noster State Park. Weather was beautiful and art was plentiful. We invite our members to apply for grants provided by MAEA for conference attendance, membership, projects, or emerging leaders.

### NEBRASKA NEWS

For five years, Nebraska has hosted a student art display at the Nebraska Association of School Boards' annual conference, attended by budget decision makers from across the state. Putting student artwork in their space is an awesome advocacy tool. Members at the opening reception mingle with the board members and tell them about the

importance of visual arts education. It's a priority on our calendar!

### NEW MEXICO NEWS

Many exciting things are happening in the Land of Enchantment. For the first time, our Fall Conference was in Roswell. The theme was, "Art of This World; We Are Not Alone." NMAEA collaborated with the Roswell Museum and Art Center and the Anderson Museum of Contemporary Art. Holding the conference in these impressive museums was an inspirational experience for all. We were lucky to have Mark Kistler as our keynote, as his enthusiasm for drawing is infectious.

### OHIO NEWS

Ohio has finished out the 2017 year strong with an amazing conference in Toledo, "emPOWERed: Art up and ReCharge," that included keynote speakers, Life Formations, Cassie Stephens, and Jason Blair. We honored Ohio Art Educator of the Year Randall Robart. One evening, we had great music and dancing with an artists' market, and another evening we sketched live aerial circus performers. In December, we had a budget committee meeting, collected the last of our House of Representatives Exhibit art, and held our last executive board meeting and new leader orientation. In January, we had several changes in leadership on our Executive Committee, including new president-elect, Carrie Barnett; parliamentarian, Mary Green; and 2nd vice president, Gayle Mulder. We give them all a hearty welcome. ■

(Left) Conway, MO, teacher Taylor Hopkins, first-time fall conference attendee, demonstrates his lesson on spray-painted galaxies as eager artists observe. (Center) New OAEA President Carrie Barnett is welcomed by the new Past-President Alice Tavani. (Right) OAEA members sketch aerialists as they take turns posing for nearly two hours!



**Cindy Todd**

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

## I hope this new year finds you in an artistic state of mind!

Our Southeastern Art Stars had a great conference season: They were able to *Inspire & Create* (South Carolina) *Through the Eyes of Artists* (Mississippi) while they focused on *The Power of Art* (Florida)! Many of the art educators learned how to *Teach like an Artist* (Louisiana) and that through *Voices, Visions, Visuals: The Art of Storytelling* (Georgia), *Every Artist Tells A Story* (Tennessee).

The amazing sharing and shared knowledge helped our art educators realize their *Imagination Takes Flight!* (Virginia) which will help them while *Exploring UnchARTed Horizons* (North Carolina) and even may find *Dali in the Dunes* (Alabama). Ultimately, everyone agreed that *Creativity is the Currency of the 21st Century* (Kentucky)! I hope that you found your own state conference energizing and that you are gearing up for a STEAM-filled experience in Seattle!!!

## Leadership by its very nature is the process of putting the interests of others as the focus or purpose of your decisions.

### Congratulations to the Southeastern State award winners recognized at their recent state conferences:

Alabama: MaryJane Coker  
Florida: Barbara Jean Davis  
Georgia: Sondra Palmer  
Kentucky: Jennifer Bruton Sims  
Louisiana: Junelyn Jenkins Brown  
Mississippi: Renna Moore  
North Carolina: Wendy Bryant Motley  
South Carolina: Joshua Powell  
Tennessee: Tina Atkinson  
Virginia: Sarah Matthews

These amazing Art Stars will be recognized for their accomplishments at the Southeastern Awards Ceremony in Seattle!

### LEADER = SERVANT

In the 1970s, the concept of servant leadership was coined by Robert K. Greenleaf when he stated, "The servant-leader is servant first.... It begins with the natural feeling that one wants to serve, to serve first."

Sometimes, in all the business of being a leader, we can forget why it is we lead. Donald Waters said, "Leadership is an opportunity to serve. It is not a trumpet call to self-importance." Leadership by its very nature is the process of putting the interests of others as the focus or purpose of your decisions. When I was president of my state association, as an elementary teacher, I had to be certain that decisions that were made as an association benefitted the needs of all divisions and all the regions within my state. Understanding the needs of those around you and doing your best to help is true servanthood and a sign of a good leader. It puts you out of your comfort zone most times, because you have to learn to see things from another point of view. That is a challenge for many; we become accustomed to seeing things from our corner of the world and moving beyond that can make us uncomfortable. When such pressures are applied to us, we, especially as artists, can shine.

**"Leadership is not a rank or position. Leadership is a service to be given."**

—Simon Sinek

### STATE HIGHLIGHT: ALABAMA

Here's the latest from Alabama Art Education Association (AAEA) President Connie Deal: "AAEA promoted advocacy for state art educators, as well as, their students. This was the second year that teachers came together at conference to make an 'Art is Key' gift for their administrator or someone that they felt had



AAEA "Art is Key" block.

been a supporter of the arts. They had the opportunity to take a letter from the AAEA President, thanking them for their support. In addition, at our summer board meeting, members created Christmas ornaments to be sold to raise money for our scholarship fund. The funds raised allowed three new teachers to attend conference. Finally, our organization created a video to be placed on our social media sites that highlighted the benefits of being a member of AAEA."

Well, that unlocks a lot of knowledge about the arts to many stakeholders. Thanks, Connie!

I hope to see many of you in Seattle! Come by our Southeastern events! All are welcome!

Southeastern Region Leadership meeting:  
Friday, March 23, 2018, 12-12:50 pm,  
Center/Meeting Room 3B, Level 3

Southeastern Region Awards Ceremony:  
Friday, March 23, 2018, 1-2:20 pm, Center/  
Meeting Room 3B, Level 3 ■

Note: The NAEA Convention schedule is current as of this printing.  
Use the Convention App for the most up-to-date schedule.



### W. Scott Russell

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Elect: Meg Skow, Summerville, SC. Tel: 843-817-0093. E-mail: megskow@gmail.com



(Top to bottom): NYSATA in action; Maryland Conference; AENJ Conference; Eastern Vermont Conference.

**"I realize that I have only one life to live and that it will be a life covering a period of history of which I not only am a part but which I also helped to shape."**

—Henri J. M. Nouwen,  
*Reaching Out*

## HOW ARE WE SHAPING THIS WORLD? ARE WE ASKING GOOD QUESTIONS?

I am writing this as my Crafts & Design students complete a stained-glass unit. We are at a point where students enter class engaged and ready, gathering tools, grinding, coppering and soldering, with my role relegated to troubleshooting and assistance. They are in flow! The physicality of this new experience, the need to continually evaluate and adjust the glass pieces to fit their own patterns, and the tolerances they are willing to work with are visible. Action leads to Review and Decision, leads to Action—a design process with continual revision.

### ***Does my teaching develop contributors who can create, evaluate and revise?***

Sculptural Clay will be different with no "pattern" to follow and use for evaluation. Yet action leads to... the design continuum. ***Is my teaching moving students to recognize their own potential to shape the world?***

Stained glass allows expanded learning into architecture, light, and the history of printmaking and oral storytelling.

- Clay and sculpture can lead into social issues—discussions relevant to fair trade, economics, and poverty, and possibly to the current controversies surrounding public monuments.<sup>1</sup>

### ***How are we learning from each other?***

Log in to the NAEA Collaborate page and share your strategies and successes in the Eastern Region group.

### ***How are we growing into our own potential?***

Both national and state organizations offer abundant opportunities for professional growth and connection.

- Stay connected with your state art education organization.
- Connect with the NAEA Virtual Art Educators at <https://virtual.arteducators.org/>
- Apply for the NAEA School for Art Leaders or a Summer Institute.
- Attend NAEA National Conventions.

If you are attending this year's National Convention, entitled Art + Design = STEAM, consider taking advantage of the various Preconference events, including the Museum Education Preconference on Wednesday, March 21. On-site registrants are welcome.

Two Eastern Region events will occur back-to-back at the Convention Center:

- Friday, March 23, 12-12:50 pm. Eastern Region Leadership Meeting (Meeting Room 4C-3, Level 4)
- Friday, March 23, 1-2:20 pm. Eastern Region Awards (Meeting Room 4C-3, Level 4)

<sup>1</sup> Grinstead, W. (2017). 3 Angles to the Confederate Monument Controversy. Retrieved from <http://facingtoday.facinghistory.org/3-angles-to-the-confederate-monument-controversy>

## Reference

Nouwen, H. J. M. (1986). *Reaching out: The three movements of the spiritual life*. United Kingdom. Image Catholic Books.

***"You can do anything you choose to do."***

—Maya Angelou

## EASTERN REGION STATE ART EDUCATORS FOR 2018!

Leslie Flowers, CT  
Lauren Bomba, DC  
Elizabeth (Beth) Eggleston, DE  
Debra A. Bickford, ME  
Patty Bode, MA  
Rachel Valsing, MD  
Michael Ariel, NH  
Helene Boedart, NJ  
Robert Wood, NY  
Leslie Gates, PA  
Susanne Suprock, RI  
Jonathan Silverman, VT  
Sandra Cress, WV



**Diane Wilkin**

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Elect: Vacant

## CONFERENCE PREVIEW: JOIN US FOR OUR HIGHER EDUCATION DIVISION FORUMS

While there was much business to attend to at the November Board of Directors meeting for NAEA in Seattle, the meeting's location seemed to dictate that at least some of the conversation would turn to details about the 2018 National Convention at the Washington State Convention Center. Many of you are making preparations for the Convention, and I hope to see you there. I wanted to point out several conference events and sessions that may be of particular interest to higher educators so that you can begin to plan your schedules accordingly.

### NAEA has carved out an entire day dedicated to research presentations; these sessions begin as a Research Preconference event on Tuesday, March 20.

Since so many of us in higher education are committed to conducting and disseminating research in art education, I remind us all that NAEA has carved out an entire day dedicated to research presentations; these sessions begin as a **Research Preconference** event on Tuesday, March 20. (See p. 6.)

Not only will these sessions provide a forum for discussing research in our field across divisions, but they also provide an opportunity for an additional day or two of dialogue for those who prefer extended conference experiences. Additional questions about the Research Preconference can be directed to NAEA's Research Commission through links at [www.arteducators.org/research/naea-research-commission](http://www.arteducators.org/research/naea-research-commission).

On **Thursday, March 22**, when the convention is officially underway, Amy Pfeiler-Wunder (director-elect, Higher Ed Division) and I invite you to attend the division's annual business meeting to be held 12-1:20 pm in the Center Meeting Room 2A, Level 2. In keeping with recent tradition, its title, "Conversation with Colleagues: Connecting with Higher Education Art Educators," indicates its informal nature. We hope you will join us for interactive dialogue about division-related initiatives and concerns. Although we often brainstorm issues for discussion at this meeting, I welcome potential topics in advance; please send such ideas to me at [jbroome@fsu.edu](mailto:jbroome@fsu.edu).

Like last year, NAEA will be hosting an **All Divisions Combined Awards Ceremony** that honors members across all regions and divisions who will be receiving recognition for their achievements and accomplishments. Join us at the ceremony on **Thursday, March 22**, 4-5 pm, in the Center Ballroom, Level 6, to honor division members who will be recognized as this year's Higher Educators of the Year from their respective regions or at the national level.

On **Friday, March 23**, the Higher Education Division will sponsor two additional awards functions. The first will feature a lecture from **2017 National Higher Educator of the Year Doug Boughton**, who will speak on the topic of assessing teacher effectiveness, referencing standards, and promoting creativity. It is scheduled for 9-9:50 am in the Center Meeting Room 2B, Level 2.

The second award function will honor the recipient of the **2018 Manual Barkan Award**, presented to an individual whose published work in either *Art Education* or *Studies in Art Education* has contributed a product of scholarly merit in the field.

This year's winner is **Jusso Tervo**, and his lecture is scheduled for 1-1:50 pm in the Center Meeting Room 4C-2, Level 4.

Also, on **Friday, March 23**, our Regional Divisional Directors will offer the first of two Higher Education forums intended to encourage dialogue with attendees about timely themes of interest for our Division. The first forum, on the topic of **teacher licensure**, will be led by Joni Acuff and Justin Sutters in Center Meeting Room 608, Level 6, 12-1:50 pm. Come join a lively debate on pertinent topics, including state licensure models for art educators, alternative licensure, maintaining licensure, and the involvement of for-profit entities.

The second forum, on the topic of **navigating positionalities** in art education, is scheduled for **Saturday, March 24**, and will be led by Amber Ward and Adriane Pereira in Center Meeting Room 608, Level 6, 1-2:50 pm. The forum panelists will discuss how art educators can navigate social positions within the intersections of power and the (under) representation in higher education contexts.

While, as of this writing, there are still some details to be ironed out for the 2018 Convention—including the determination of a full slate of award winners and panelists for our division forums—the Higher Education leadership team hopes you will be able to join us for at least some of the events listed above. We look forward to seeing you in Seattle and providing spaces within the convention schedule to explore current research in art education, to honor our esteemed award-winning colleagues, and to foster opportunities for authentic dialogue around topics of interest for higher educators. ■



**Jeff Broome**

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## In 2005, I attended my first NAEA conference in Boston at the insistence of my department chair.

She also happened to be my former high school art teacher who had hired me and was retiring at the end of the school year. While I had been teaching for less than four years, I had been to several of our state conferences and this was going to be my first national convention. I quickly found myself surrounded by so many art educators in one place. I felt an incredible sense of empowerment when surrounded by so many people who share the same passion, vision, and joy that art education brings.

When I arrived in Boston, I was truly overwhelmed by the experience. On the first day, I went to so many sessions and found myself experiencing information overload. While there, I met a fellow art educator from my state who would become a good friend and mentor to me. Scot Hockman showed me the ropes of the conference, sharing specific sessions that he thought would be good for me to attend.

Hockman talked about how to get the most out of the convention and how to become more involved in my state's and region's art education community. It was his encouragement and advice that made me see this new world of art education open up. I knew that I was a part of a very special and powerful community.

Since then, I have had the opportunity to participate in several national conventions. Each of them has produced enriching educational experiences and a wealth of stories of kindnesses and community. One, in particular, occurred when I was in Chicago and tried to stay in a hostel to save a few dollars. A former college professor of mine shared an

abundance of empathy (okay, it was pity) by asking if I'd be willing to share a room after I had what might have been the worst sleepless and horrible night ever. We hung out and enjoyed the rest of the conference together.

Another memorable trip was traveling to New Orleans for a convention twice with the other art teachers at my school where we forged stronger friendships through our journeys. The annual gathering provides time to re-ignite friendships with our former peers from college and colleagues that we met in sessions at previous conferences.

As I think about the upcoming convention in Seattle, I vividly remember my first visit, when I attended the NAEA Convention there in 2011. On the plane ride, I found myself sitting next to that guy. You know, the one who tells you his entire life story up close and personal for an entire cross-country trip. Little did I know that a man on the other end of the aisle overheard that I was an art educator and, when we got off the plane, he struck up a conversation with me and asked if I'd like to share a cab to the hotel. On the ride there, we discussed our art careers and programs in our respective states. Once we arrived at the hotel, he paid the entire cab fare and told me to have a great convention.

That random act of kindness is an example of what these conventions are really all about—two strangers sharing experiences and their passion for art education, realizing that they are not strangers after all, but two people who have a common bond and are members of the same tribe. When you attend the NAEA Convention, the amount of information that you glean from sessions and keynote speakers is just one piece. The experience adds to your growth as an art educator, and just as vital and beneficial are the relationships that are formed by being a part of this dynamic, loving, and creative community.

**That random act of kindness is an example of what these conventions are really all about—two strangers sharing experiences and their passion for art education, realizing that they are not strangers after all, but two people who have a common bond and are members of the same tribe.**

It has been a dozen years since my first experience at a national convention. Looking back, I realize that I was truly naive and didn't fully understand the tremendous gift my department chair had given me. She was passing a torch of leadership and allowing me to experience a rite of passage with my attendance of these professional learning events on an annual basis. I am a more seasoned professional as a result of my involvement in the organization. It's up to us to bring more teachers into this community.

I hope that you are able to come to the convention this year in Seattle. If you do attend, please try and make it to our newly formatted conversations with colleagues. Ours is scheduled to be held on Thursday, March 22, 12-1:20pm, in the Center/Meeting Room 609/Level 6. Please stop by, say hello, meet, learn, and share with other members of this remarkable community and, if you ask, I'll even tell you about my surreal night in a Chicago hostel... ■



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## THE OPPORTUNITY OF OBSTACLES

### Part 3: The Net Worth of Networks

#### “Collaboration is hard work.”

—Guerrilla Girls, interview in *Co-Art: Artists on Creative Collaboration*

If you were to ask 10 middle school art educators to describe their positions, it is possible you would garner 10 completely unique responses. From school size to grades taught to course descriptions, from facilities to time with our students, our roles can vary from one teacher to the next. We, at the Middle Level, adeptly navigate unique circumstances while supporting a student population that is, by definition, in a constant state of flux.

Our vibrant division provides a central hub for our individual members, across NAEA, who find themselves in seemingly unique situations. We can gather together to support one another, to solve problems, to share stories, and to brag a bit about how rewarding it is to do what we do. As we approach the midpoint of our school year, we encourage each other to reach out to our Middle-Level colleagues, to share what inspires us each day. Here are a few ways to connect:

#### ATTEND THE CONVENTION!

Our division has a packed schedule in Seattle, including these sessions:

- Making & Mystery: “Chopped” for the Middle and Secondary Divisions
- Excellence in Our Midst: Middle Level Awardee Showcase
- Middle Level Medley I: An Artroom for All
- Middle Level Medley II: Promising Practices
- Middle Level Medley III: Action & Advocacy
- Conversation with Colleagues: A Middle Level Meet-Up

And don’t miss sessions like Cappie Dobyn’s “Reimagining the Art Honor Society Model Towards Purposeful Talent Development” or Barry Morang’s “Bridging the Divisional Gap: Misconceptions and Challenges of Working across Grade Levels.” Keep an eye out for divisional meet-ups, opportunities for involvement, and SWAG—lots of SWAG!

#### SHOWCASE SUCCESSES!

We have grown our opportunities to connect across the division—from our *Leading from the Middle* newsletter to our updated Pinterest profile to our increasingly active social media networks. You may have noticed our ongoing updates to our Profile Pictures, which now feature student work that has been submitted by fellow Middle-Level members. We also founded a new Facebook group specifically for NJAHS Chapter Sponsors. And recently, Eastern Regional Division Director Leslie Flowers developed the “Fabulous Faculty” feature for our newsletter, highlighting the work of members Timothy Chaves (MA) and Diane Lally (PA). And Lora Marie Durr (NJ) has actively reimagined our division’s Twitter engagement, working to strengthen our network and connect on a more consistent basis. We welcome

your stories and hope you will continue to share your good work.

#### JOIN THE CONVERSATION WITH COLLABORATE!

News travels fast, and our most efficient, immediate form of connecting is through our various avenues of communication. NAEA recently unveiled its Collaborate platform, which challenges us to “Inspire and Be Inspired.” As members, you can easily sign in and contribute to the Middle Level and National Art Honor Societies communities. Also, find us online, via Twitter, Facebook, and Instagram. If a post catches your eye, let us know *your* take. Or post your own questions to the group. It’s so rewarding to engage with the exciting work that is happening across NAEA.

Our network continues to expand with the continued engagement of our divisional membership. Your inspiring work is appreciated by your colleagues, your school community, and, most importantly, your students. Continue to share your stories and shape our potential. ■

#### Reference

Mara De Wachter, E. (2017). *Co-art: Artists on creative collaboration*. New York, NY: Phaidon Press.



Lora Marie Durr (NJ), Kerri Waller (GA), and Tamara Dykhous-Draper (MI) showcased their students’ work as part of the division’s ongoing rotation of social media profile pictures.



#### Peter Curran

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## GROWTH MINDSET IN THE ART ROOM AND BEYOND

*"It's kind of fun to do the impossible."*

—Walt Disney

In my elementary classroom and my school district, we are working on growth mindset. There are two categories of mindset. Fixed mindset people believe their basic qualities, like their intelligence or talent, are simply fixed traits. They spend their time documenting their intelligence or talent instead of developing these. They also believe that talent alone creates success—without effort.

In a growth mindset, people believe that their most basic abilities can be developed through dedication and hard work—brains and talent are just the starting points. This view creates a love of learning and a resilience that is essential for great accomplishments.<sup>1</sup>

I strongly believe that the adult in the room has to believe in the power of the positive attitude and that can-do attitude. When you teach elementary art, every student comes into the art classroom regardless of skill, interest, and mind set. As art educators we can be the positive force in the mindset that takes place and can even change in the art classroom.

My district has asked me to facilitate a growth mindset learning track that will be ongoing through the school year. I agreed if the learning track could be the way that I wanted it to be, hands-on and fun, of course! My curriculum coordinator agreed, and we are off to the races with fun, hands-on, meaningful learning and incorporating growth mindset in the classroom.

In the first learning track session, we have created a mug with a growth mindset quote on it. I think before you can embrace growth mindset for your students, you will need to truly have a growth mindset versus a fixed mindset.



Third-grade Surrealist landscape collages with Dada poems. Art educator: Emily Valenza.

Teachers and administrators who participated in the learning track needed to overcome the fixed mindset of creating art of their own. I supplied quotes that could be used on their mugs and allowed the hour to add a quote of their choice and design the rest of their mug. I look forward to exploring growth mindset in the art room and how it can influence student art and creativity. ■

I am super excited to be coming to Seattle in March! I can't wait to see all of you and to have three full days bursting with rich sessions moving the important work that we do in our classrooms each day.

Check out these Elementary Division sessions at a glance. I hope you will attend!

### Thursday

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

11-11:50 am, Convention Center, Meeting Room 619 and 620, Level 6

Four talented elementary art educators will address how they work with adaptive art and universal design. Learn how they work with students with special needs within their classroom.

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

1:30-2:20 pm, Convention Center, Meeting Room 619 and 620, Level 6

Join four fantastic art teacher that have joined forces and invited visiting artists from their community into their classrooms. These presenters will cover everything from organization to funding.

#### Division Awards Ceremony

4-5:50 pm, Convention Center Ballroom

### Friday

#### Elementary Connecting with Colleagues: Art Chopped

11-11:50 am, Convention Center, Meeting Room 602 and 603, Level 6

Do you love the Food Network show, *Chopped*? Show off your creative skills using a bag mystery supplies to complete a timed art challenge.

### Saturday

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

11-11:50 am, Convention Center, Meeting Room 619 and 620, Level 6

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

#### Elementary Carousel of Learning Curriculum Focus: Working with PreK-1st Grade

1-1:50 pm, Convention Center, Meeting Room 619 and 620, Level 6

Insight to working with the "littles"! All you wanted to know about working with 3- to 7-year-old artists.

<sup>1</sup>mindsetonline.com



**Jennifer Dahl**

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## STUDENT TEACHING TIPS: HOW TO ENSURE A SUCCESSFUL EXPERIENCE

Going into an experienced educator's classroom can be a nerve-racking experience. The classrooms are microcosms for learning that have been perfected and crafted over years of trial and error and you have been invited into that space to test your new pedagogy in someone else's territory. Your ultimate goal is to be the best student teacher possible and ensure that your cooperating teacher is more than thrilled to write you a recommendation letter with a glowing review. This teacher is the one person who has seen you daily in a classroom environment and their word is worth gold to a prospective employer. Below are some tips to ensure that you shine!

**Always be on time.** Show your cooperating teacher that you are dependable and responsible—great skills that they can tell your future employer about!

**Be respectful of your cooperating teacher's time and schedule.** Does your cooperating teacher have an office in a closet? Do they get to school 40 minutes ahead of time to get in the zone mentally? What does their daily class schedule look like? Make sure that you find out the intricacies of your cooperating teacher's schedule so that you do not step on their toes or get in their way. Make sure that you have a set place to plan and work and grade, all of which will make your life easier. Find out when the best times are to meet with your cooperating teacher for debriefing time so you both can get work done and ensure open communication.

**Be a good communicator.** Communication is key to making any relationship work. Your cooperating teacher has worked hard to create positive habits in the classroom. It is really important that you and your cooperating teacher are on the same page with how the classroom is managed and how lessons should be scaffolded so that the cooperating teacher does

not have to work harder to bring their students back up to speed when you leave. This all starts with communication and teamwork, especially if your state has adopted the EdTPA, you will need your cooperating teacher's help to ensure the lesson is scaffolded and designed to fit into the teaching timeline. You will most likely need their help to video-record your lessons as well, so make sure the cooperating teacher knows what you need to be successful up-front and they will likely be able to help you reach your goals.

**Plan and document your experience.** Start successful planning habits during student teaching. Brainstorm with your teacher about lesson ideas, and then bring them to life, through research and lots of planning. Always make a prototype of a lesson ahead of time so that you have worked out all the possible outcomes for your students. This will show your cooperating teacher that you are organized and prepared for every scenario in your classroom. Be sure to photograph your students' work when you are done with your lessons to include in your teaching portfolio!

**Be reflective and take constructive criticism.** Remember that your cooperating teacher has years of experience and is the expert in their classroom. You will make mistakes, and when you do, do not get defensive. Listen to your cooperating teacher, digest, understand, and reflect. These skills are so important to becoming a successful educator, and your future employer will be impressed when you acknowledge you can do something better and reflect on the ways that you can always improve your practice.

**Get a lot of sleep and take care of yourself.** Student teaching is really stressful and usually takes place at the peak of flu season. Your immune system has not yet reached its full fighting power and students are walking germ factories.

This is not the time for late nights and parties. You will likely get sick during student teaching but unless you have a fever you should still go teach. Remember that glowing review you need from your cooperating teacher about how dependable you are? This is not the time to put your head under a pillow for a little snuffle. Pump fluids, take your vitamins, get lots and lots of sleep and power through.

**Start successful planning habits during student teaching. Brainstorm with your teacher about lesson ideas, and then bring them to life, through research and lots of planning. Always make a prototype of a lesson ahead of time.**

**Get your recommendation letter early.** Make sure your cooperating teacher knows when you will need your recommendation letter. Get a printed version and a PDF on the school's letterhead and make sure that you have them before you leave your assignment. Once you are out of the school, you are no longer your cooperating teacher's priority and tracking down your glowing recommendation will be a challenge.

**For more Preservice articles and news,** visit our new blog at: <http://naeapreservice.weebly.com/> Join the conversation with other Preservice Art Educators and the entire NAEA community on Collaborate, NAEA's new community forum, at [www.arteducators.org/community/collaborate](http://www.arteducators.org/community/collaborate). ■

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## STAY CONNECTED

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**Listserv / Newsletter:** See below.

## HOW DO WE EXPLORE OUTSIDE OF OUR AREAS OF EXPERTISE TO LEARN FROM OTHERS?

In 2011, I received a phone call that changed my professional career. Jen Kretser, Director of Programs at The Wild Center in the Adirondacks, and a colleague had recently attended a Visual Thinking Strategies (VTS) training, where they saw immediate applications of the inquiry-based, constructivist pedagogy to their work. They had heard that we had experimented with different types of materials and uses of VTS at the Isabella Stewart Gardner Museum, so she asked us to work together on a project called *VTS in Science*, funded by the Institute of Library and Museum Services (IMLS).

**We spent hours talking about VTS, and how it is used with visual art as well as with animals, including an incredible, hour-long discussion about a skunk.**

During my first on-site visit to The Wild Center in 2013, I observed Interpretive Naturalist Kerri Ziemann use VTS with 2nd-grade classes to talk about a porcupine. Yes, a porcupine, named Stickley, who sat on her hindquarters eating carrots with her front paws while Kerri facilitated a conversation with the students. She carefully applied the VTS questions to Stickley, starting off with “What’s going on with this animal?”

As students offered ideas, she would ask clarifying questions such as “What do you see that makes you say her spikes are really sharp and may hurt you if you touched her?” or “that the spikes may be defense mechanisms?” As she called on different students, she asked, “What more can we find?” At that time, I had led

hundreds of VTS discussions with works of art, but I had never talked about a living creature—it was awesome!

Kerri never once confirmed if the students were “correct” in calling Stickley a porcupine; she instead referred to her as “this animal” or “creature,” and the students kept raising their hands excitedly to share ideas. After a 20-minute discussion, Kerri then divided the class into four smaller groups, and gave each an artifact (quills, photographs, maps) to handle and discuss.

The artifacts were passed around so that each group explored each item, then they shared their findings with the class. As the lesson ended, the students were given other activities to pursue on their own or in the classroom. The entire lesson was about 60 minutes and in that time, the students (and project educators) learned a great deal about a local animal from sharing ideas with each other.

**In group discussions of art, I had learned that everyone responds differently. But when you talk about an animal, isn’t there a correct response?**

By interacting with an animal in an inquiry-based learning environment, the students were engaged in close looking and discovery, eager to continue their explorations later. After the class left, the project group reflected on what happened and applications to our own work, such as small-group prompts to help students explore works of art and our museum building, as well as content-specific materials, including comparing text and film scenes from a play, and looking at political cartoons or messages from opposing candidates.

The next year, when the VTS in Science project was funded by IMLS, a larger group of educators came together again at The Wild Center, where we spent hours talking about VTS, and how it is used

with visual art as well as with animals, including an incredible, hour-long discussion about a skunk. Most of the educators were from science centers, so the few of us from the art education field felt a bit out of depth at first.

As we started the discussion, it occurred to me I had never really looked closely at a skunk before—there is usually the threat of a bad outcome when you see them but this one had been de-scented. At the end of the discussion, a colleague said, “I’m actually not sure if this *is* a skunk.” Afterwards, we learned that skunks have different stripe patterns in the Northeast and Northwest—hence our earlier heated debate about the striations and markings. In our reflection, we discussed how *it is important to remember what it feels like to be a novice with unfamiliar materials when we design programs and experiences for various audiences in our museums.*

Working together with colleagues from different backgrounds—including educators from the Seattle Aquarium—on the *VTS In Science* project has been transformative; and I’ve also learned *way* too much about wolf eels.

**As many of us travel to Seattle for #NAEAMusEd18 to talk about the role of art and design education in STEAM, I hope you take some time to explore the nearby Seattle Aquarium. Ask about the wolf eels in the main tank and remember to go outside of your comfort zone every once in awhile! ■**

\*Please note that the NAEA Museum Education Listserv is no longer provided as a resource. Instead, we send an e-mail newsletter to all Museum Education Division members every other month. Keep an eye on your inbox and encourage your art museum education colleagues to sign up for membership!



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## THE DO'S AND DON'TS OF OBSERVING TEACHERS

One major part of my job is the observation of my visual art teachers. Sometimes these are informal observations used for support and feedback, and sometimes they are formal observations requested by a principal. Either way, I am always looking for better ways to be a more effective observer. I reached out to some of our fellow Division members to provide some insights into some of their do's and don'ts.

### DO:

- Offer immediate praise about something that went well in the lesson you observed. Teachers are sometimes nervous about you being there, so start out with a positive.
- Talk to the teacher to let them know you are coming. If possible, conference with them before and after the observation.
- Ask the teacher about the content and instructional strategies before (if possible) and after the lesson.
- Ask the teacher ahead of time if there is something specific that he/she would like you to look for or provide feedback about.
- Ask teachers what they thought went well in the lesson and what they need to work on.
- Ask "What can I do as a supervisor to better support you?"
- Take notes on equipment needs in the room. Inequities in facilities across school districts lowers morale and makes teaching harder. Use the observation as a way to create a list of "needs" across the district to create equity in facilities while you are already there. Does every room have a kiln, slab roller, drying rack, etc.?
- Sit with students and talk to them. Ask about what they're doing and learning during the lesson. Do the projects with them to help open them up and talk more about what they learned.
- Visit teachers several times a school year.
- Take notes of both "grows" and "glows" to leave with the teacher.
- Create a PLC of art teachers to offer peer support throughout the school year.
- Note trends in strengths and weaknesses in the teachers you observe. These will become the topics of staff development in the years to come.
- Foster growth-focused conversations. The observer should think about a practitioner's levels of competency and awareness so as to best support the teachers as he/she learns new skills.
- Ask questions to gain clarity, and facilitate deep thinking about next steps in teacher development.
- Focus on basics when observing for the first time.
- Focus on three things that are critical to quality instruction in the visual arts: making, learning, and meaning. Give feedback based on what is noticed in these three categories.
- Attend/respond to the quality of the work on display in the school.
- Use this as an opportunity to help the teacher reflect and set instructional goals.
- Use objective data on student learning—only focus on what was observed—be specific. I noticed \_\_\_\_\_, how might this relate to \_\_\_\_\_? What were the guiding factors that made you choose a \_\_\_\_\_ (cooperative learning) strategy?

### DON'T:

- Start off with a negative.
- Provide a laundry list of things the teacher could do better. (Prioritize and pick one or two that will have the biggest impact on learning.)
- Provide the principal with written notes on any teachers that could be used punitively.

- Be overly critical on your first observation.
- Be distracted by other job-related demands such as phone calls, text messages, or email. (The observation is an immense opportunity for advancing the field of art education by supporting and developing the potential of our educator teams. This critical work needs your full attention and focus.)
- Make the observation be the end of the process. (Follow up with notes, questions, resources. Keep the conversation going.)
- Assume you know the teacher's intent or comfort level with curriculum. (Ask questions to find out what the teacher knows, cares about, and wants to accomplish.)

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I look forward to seeing all of you in Seattle at the 2018 NAEA National Convention. Please consider registering for the pre-conference, *Supervisor Summit—Building STEAM: Advocacy Through Implementation* on Wednesday, March 21, at CoMotion Makerspace. The \$99 attendance fee covers breakfast, snacks, lunch, and afternoon reception. Email me with any questions. ■



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## ART ON THE ROOFTOP: TAIWANESE KOJI POTTERY

Many tourists in Taiwan are fascinated with the bright color pottery on the roof ridges of traditional temples (Figure 1). This colorful architectural ornamentation, called Koji pottery (or Cochin ware), decorates the walls and roof ridges of Taoist temples. Themes such as human figures, flowers, fruits, mythical creatures, birds, worms, fish, and landscapes are symbolizing blessings for social stability and prosperity.

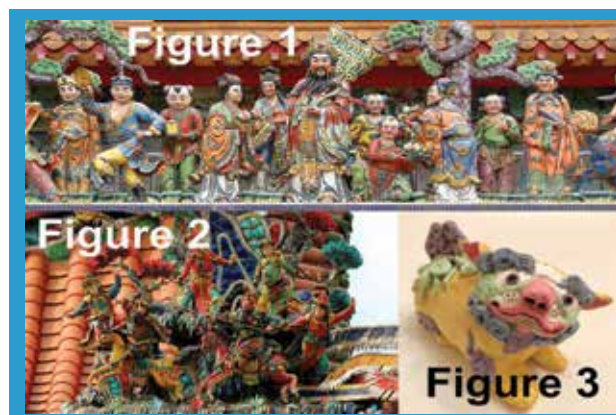
First produced in southeastern China, the Fujian and Guangdong provinces, Koji pottery was brought to Taiwan by Chinese immigrants in the late 19th century. Several skilled Koji pottery craftspeople were among those immigrants and hired by the locals and Chinese immigrants to create Koji pottery. Due to the high demand for new temples, they started to train local apprentices to assist in producing Koji pottery. Temples decorated with Koji pottery then became a safe place for immigrants' spiritual and religious practices. These colorful, highly decorated Koji pottery also reflected the mixtures of the Chinese immigrants' and local Taiwanese' cultures.

Eventually, handmade Koji pottery no longer decorated traditional temples' rooftops and gradually disappeared among the modern high-rise buildings. In the 1980s, some art auctioneers collected the pottery from construction sites, selling them to antique markets. The high selling price drew worldwide attention to Koji pottery. The Taiwanese government, recognizing the aesthetic value of this traditional folk art, began to preserve the pottery. Now, rather than functioning as architectural ornaments, Koji pottery has been transformed into individual pieces of art with distinct folk characters and artist's creative expressions. "Modern Koji pottery has now been categorized as one of the arts and crafts of Taiwan," according to Jiang (2011, p. 19).

The color-glazed pottery is fired under low temperature (below 1000 C). Art historians (Ye and Lin, 2011) believe that it is directly related to the tri-colored glazed earthenware of the Tang Dynasty

(618-907). Koji pottery involves three different artistic skills: clay sculpting (soil selection, soil kneading, soil breeding, composition, shaping, hollowing, air-drying), color painting (glazing or embellishment), and kiln firing (biscuit firing).

The styles and designs of Koji pottery can be categorized into two schools: Ye school and Ke school (see Table). Jiang (2011) believes the development of Koji pottery in Taiwan can be discussed in terms of "the school of the craftsmanship and materials used in production" (p. 18). Despite the differences of these two schools, the themes include historical events, folk tales, symbolic motifs, and fables. Another distinct feature is that the pieces are supposed to be viewed from the front and not seen as individual, three-dimensional sculptures. From a set of the pottery, viewers can see the stories and narrative, making it a rich K-12 art lesson component for visual literacy and 3-D design. Students can create individual works or collaborate with others by using magic clay, and can also choose to either make parts by adding color into white clay (Figure 3 by Susan Knippenberg) or by painting the sculpture afterwards. ■



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	Ye School	Ke School
Origin place in China	Guangdong Province (south of Fujian Province)	Fujian Province (north of Guangdong Province)
Grand master	Ye Wang (1826-1887)	Ke Xun (similar period to Ye Wang but no exact date has been established by historians yet)
Glazing technique	Overglaze method	Underglaze method
Sculpting method	Sculpting clay only (Figure 1)	Sculpting clay with molds and use of cut-and-paste or paste-on-paste technique (Figure 2: trees, flowers, and grass)
Preferred clay material	Red clay for better stickiness and plasticity	Red and white clay for slight higher temperatures to improve the hardness of pottery
Characteristic of the Koji pottery style	Ingenious or exaggerated shapes, expressive figurines, bright color glaze, and elegant postures	Small size of figurine, smooth, and exquisite pottery with fluid glazes
Location of temple ornamentations with strong influence in Taiwan	Southern Taiwan	Northern and Central Taiwan

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## USING TAGS WITH PHOTOGRAPHY ONLINE FOR NETWORKING, COMMUNITY DEVELOPMENT, AND MORE

Sweeny (2009) states that, "Social media represent a paradigmatic shift in the use of digital technologies, and provide new possibilities for art educational application, implementation and interrogation" (p. 201). Wikipedia defines social media as "computer-mediated technologies that facilitate the creation and sharing of information, ideas... and other forms of expression via virtual communities and networks" (Social Media, n.d.). In my artistic practice and research, I have explored how social media can serve as a site for art education and photography (Hart, 2013, 2016).

In our minds and online, knowledge is developed through connections. A visualization of the internet looks quite like the connections of the brain's many neurons. Points branch out to ideas closely related and creatively distant. Somewhere between the connections of our brains and the linking of IP addresses online is a process where content is thought of and mentally, digitally, sometimes physically, linked to other content.

To engage in this physical/digital networked world, students must be able to engage in connectivist, "strategies, dispositions and social practices" (Stokrocki, 2011, p. 3). They require multiple literacies, including knowing how to navigate, read, and create digital content, and how to identify and apply technologies to connect their work with creative networks.

Social media tools such as photo-sharing apps (like Instagram) provide unique opportunities for individuals to explore and share knowledge visually alongside linked text. Photography helps us explore "things from unexpected viewpoints and in unusual configurations" (Birk, 2003, p. 91), so we might scrutinize moments trapped in time (Wollen, 2003).

Paired with photos on social media, tags (preceded by the # symbol) provide searchable metadata that groups and connects images by keywords.

Tags can identify the place of an image (#Seattle), they can define (#streetart), promote (#drawing), develop a virtual community (#NAEAphotography), or a location-based community (#NAEANorthwest). Tags can be used for concept development, and can be incorporated into sentences. Here's an example based on a photo description from one of my Instagram photos: "A #place in-between breath and #dreams that has to be thought-in to be seen: #virtualspaces #creatingplaces."

Tags are used for searching and being searched. They can be used for research, developing idea communities, location-based communities, for promotion and popularity, contests, curating, and much more. Try practicing tagging a collection of photos with your students using the different types of tags discussed here. Ask what information they do and do not want to share, who they would and would not like their photos to reach, and how they can adjust their tags towards to meet these objectives.

Social media is a platform and a tool—one's success with it is based on the quality of content posted, and how one chooses to engage with it. By creating quality tags, content, communication, and communities, social media can become an inspiring, networked site for the arts. ■

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allaboutart, photolover, art101, urbanartgrl city\_of\_glass

laurelhart It's a #place in-between breath and #dreams that has to be thought-in to be seen. #spaces #creatingspaces recreating combining reflecting ourselves mirror free spaces (?) #virtualspaces #mobilities13 laurelhart #imagination #possibility #layers

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**Greetings from the Community Arts Caucus (CAC)! We hope you all are well and have had a great start to 2018.**

We're excited about next month's NAEA National Convention and want to highlight a few CAC-sponsored sessions as well as our annual tour/workshop:

### **COMMUNITY ARTS INQUIRIES AND ENCOUNTERS: VENTURING INTO UNCERTAIN TERRITORIES**

In this double session, we employ the flash-learning format, where CAC officers host current CAC members who share brief visual snapshots of recent work in an effort to shed light on key concepts and practices in community art. Our intention is to foster and expand the sharing of insights, creative ideas and critique between CAC members—and other interested community arts practitioners—through a collective forum.

We seek to bring together different voices invested in innovation in community arts—with a particular focus on the ways in which community-based practices have changed, enriched, expanded, complicated, and/or revitalized their work in visual arts education or in training visual arts educators.

So often in community arts, we approach our work with questions or interests guided by our partners rather than our own personal interests or assertions.

We enter with a sense of openness and work to employ practices and forms and focus on the stories and topics that are accessible and meaningful to the various communities with which we engage.

Consequently, interdisciplinarity in some shape or form is almost inevitable as we incorporate various areas of inquiry such as history, ecology, culture, along with elements from different art forms. As community arts practitioners, this means we can also quite regularly find ourselves venturing into areas that are lesser known to us that lead to discomfort and/or growth for ourselves as well as those with whom we collaborate.

With this double session, we invite presenters to think critically about their challenges and successes with their efforts, whether they are reflected in critical moments or entire projects. Furthermore, we invite presenters to share the ways in which their practices as visual art educators or trainers of visual art educators, have grown, shifted, or been challenged as a result. Session attendees will gain insight from the presenters' narratives of community engagement, explored through focused presentations using visuals of individual projects to illustrate the processes, products, and thinking related to these efforts.

### **COMMUNITY ARTS CAUCUS ANNUAL BUSINESS MEETING**

The annual business meeting of the Community Arts Caucus serves to welcome new and existing members, elect/appoint officers, review goals, develop more active membership, and discuss all relevant issues. The CAC will conduct a brainstorming session on strategies refining the scope of our caucus and identifying needs that we can support

for scholars and practitioners dedicated to community art. As always, we'd love to hear any ideas you might have in support of the CAC mission, so please plan to join us and participate.

**So often in community arts, we approach our work with questions or interests guided by our partners rather than our own personal interests or assertions.**

### **COMMUNITY ARTS CAUCUS TOUR/WORKSHOP: COYOTE CENTRAL, SEATTLE, WA**

Established in 1986, Coyote Central is a Seattle-based nonprofit that uses the arts to challenge and empower young adolescents of every racial and socio-economic background through building skills, creative thinking, self-awareness, and social awareness. While at Coyote Central, we will participate in a creative workshop that will provide pedagogical tools that encourage young adolescents to become creative problem-solvers who are confident in their identity and capabilities, and are engaged in their communities. Please visit the Coyote Central website for more information at <http://www.coyotecentral.org/>, and please register for this tour when you register for the 2018 Convention.

Join us at all of the CAC-sponsored sessions as well as our tour with Coyote Central. Please stay connected with the CAC by joining our Facebook group ([www.facebook.com/groups/325319077516100/](https://www.facebook.com/groups/325319077516100/)), as well as bookmarking our CAC website (<https://communityartscaucus.org/>).

We look forward to seeing you all in Seattle next month. Until then, take care! ■

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## WHY WE TEACH

When I was fresh out of college with Dewey, Malaguzzi, and Piaget ringing in my ears, I had a clear understanding of why I chose to be a teacher and I was passionate about pedagogy. I wanted to teach students to seek beauty in the world and find their voice to express themselves.

Seventeen years later, my principal, Melody Stacy, began our school year by charging our staff to seek out our “why,” and I was reminded of how purposeful I felt as a young teacher. I was inspired by her to intentionally build reflection into my practice, and I was moved when she told us, “Knowing and focusing on your ‘why’ becomes your anchor during the storms, your sail during the sunshine, and your compass throughout your entire journey. When you understand and communicate your purpose, both to yourself and others, you keep yourself motivated and your passion will bring others along.”

I am a choice-based art educator because I believe that students learn best when they are active learners. If I was pressed to define my purpose for teaching in one sentence, I would proclaim that I want to shape students to think critically, develop craftsmanship skills, and find their unique voice. Measuring those concepts for growth and generating experiences in the classroom that foster those skills is a daunting task for someone who sees hundreds of students for only a short time each week. I decided that focusing on finding a way to collaborate with peers and creating a strong framework for my classroom would be the two most beneficial ways to increase my reflective practice and boost my skills to maintain an active learning environment.

I am largely influenced by the Reggio Emilia philosophy, and I served as an atelierista at a small private school for five years. Reflective practice sessions with teachers and students were deliberately

woven into the school day, and we worked as a team to find curricular connections. I wanted that feeling of camaraderie back, because the simple act of having a conversation about a lesson causes me to really think about the outcomes of the experience. I am the only art teacher in my building and it is difficult to find someone who can truly understand what I am accomplishing in my classroom and offer advice.

I turned to technology to help me find a virtual peer community. My goal was to begin to participate in online art education groups and forums at least once a month. I participated in TAB yahoo groups and Facebook forums and found that knowing that I was going to discuss a lesson drove me to be more aware of my actions with the students. I am not a traditional TAB teacher with centers, but gleaning information and inspiration from those teachers truly helped me better understand why I was approaching a topic.

Developing a strong structure for my curriculum was the next step in developing my reflective practice. My current map had opportunities for students to learn the characteristics of supplies and time to explore them. I looked critically at my curriculum map and found that though I was providing students with opportunities to build craftsmanship skills, I was neglecting their critical thinking processes. I wanted to put that idea in the forefront for my approach next year.

The new National Standards are a good place to start for structure, but I knew that as one who values student choice and voice, I would need a way to combine those theoretical concepts with a choice-based format. I decided to create open-ended challenges for my students to work through on a monthly basis. I wanted to provide my students with a jumping-off point and then have them synthesize this information to create a tangible response

to then present to the class and explain how they approached the challenge. I put columns on my map to fill in as I was moving through my next school year so that I would intentionally reflect and gather knowledge about what worked and what did not. I also added a section for writing notes about things I would like to talk about in an online forum.

**Focusing on finding a way to collaborate with peers and creating a strong framework for my classroom would be the two most beneficial ways to increase my reflective practice and boost my skills to maintain an active learning environment.**

Consistent reflection and recalibration will help me maintain my passion while positively impacting students because I am more aware of the marriage between their needs and my actions. Using my online community and building a strong framework for my year will help me stay on track and grow as an educator who still wants to inspire generations of children to seek beauty and express themselves. ■



Kenton County, KY, Visual Arts teachers gather for their summer Professional Development to discuss “why we teach.”

### Anne Bedrick

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### Joy Schultz

Co-President. 9-12 Visual Art Specialist, Maumelle, AR. E-mail: joyschultz2@gmail.com

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

## S.T.E.A.M. AHEAD: EQUITY, DIVERSITY, AND INCLUSION IN ART + DESIGN TEACHING AND LEARNING

The current socio-political climate is shining a harsh light on the tendency to fall short of truly equitable, diverse, and inclusive spaces within today's society. Recent social movements have influenced this conversation, pushing it to the surface, all with a focus on varied forms of inequity.

As a "movement" within an arts-teaching and learning space, NAEA's most recent interest in identifying and forming a National Task Force on Equity, Diversity, and Inclusion, is significant. Members of COMC support these efforts to develop a comprehensive strategic plan and to recommend initiatives, policies, and procedures that are in the interests of equity and inclusion, and allow NAEA to embrace and reflect a truly diverse organization—one that affirms the varied dimensions of diversity, supports access, opportunity and advancement for all, and creates environments for which individuals and groups to feel valued and supported to fully participate.

While diversity is often used in reference to race, ethnicity, and gender, we must not ignore a broader definition, that includes, but is not limited to: age, national origin, religion, ability, sexual orientation, socioeconomic status, and education. This definition would also include diversity of thought: ideas, perspectives and values, and recognize the complexities associated with individuals whose identities reside within the intersections of these orientations (Collins, 2015).

When applied to teaching and learning, diversity, alongside equity and inclusivity, recognizes that access, opportunity, and advancement for all people includes striving to identify and eliminate barriers that have prevented the full participation of historically marginalized groups. Tackling these issues requires an understanding of the root causes

of disparities within the culture of our institutions and organizations and responding with strategic efforts. Arts leaders within our NAEA community have shown such efforts through the advancement of social justice-oriented work (Anderson, Gussak, Hallmark, & Paul, 2010; Kraehe, 2017).

As an arts education community, COMC seeks to animate these efforts within the space of our annual national conference themes. This year's theme, Art + Design = STEAM, encourages transdisciplinary research, pedagogical practice, and projects.

From an arts-integration equity perspective, advocates would argue that creativity resides at the core of innovation and therefore, to meet the needs of contemporary learners, it is necessary to include "art and design" among science, technology, engineering and math (Maeda, 2013; Rolling, 2016). From an educational equity and inclusion perspective, advocates would make a case for the need to broaden the circle of concern to seek out multiple excellences across diverse domains; that we attend more deeply and critically to the shortfalls in arts educational policies and programs (Kraehe, Acuff, & Travis, 2016).

COMC is dedicated to supporting the ever-evolving needs of art and design educators, practitioners, and students, and serves nearly 300 members from K-20 classrooms, museums, and other community art education spaces across the United States and Canada. With a growing presence around the world, we strive to help our members shape the essential institution of art education by taking concrete steps to bring long-lasting, meaningful changes while serving as an indispensable ally for equity, diversity, and inclusion in both our profession and the communities we serve.

## COMMITMENT TO COMMUNITY

COMC is committed to engaging with neighboring communities during our annual conferences. Our commitment to communities countrywide provides an opportunity for members to engage, serve, and advocate for the arts and art education in the lives of children and families. We look forward to communing with you in Seattle and welcome you to join us for the **J. Eugene Grigsby Award**/ **Grace Hampton Lecture Series** and our **business meeting**. Both are open to all attendees and interested individuals. (Please see NAEA Convention App or program for time/location.)

As COMC's membership continues to grow, our actively engaged members bring a wealth of personal, artistic, and scholarly knowledge and curiosity in support of the group and of NAEA's core goals. Join us as we take up the issues of our contemporary society through the arts and art education. Please visit us at [www.comc2020.org](http://www.comc2020.org). ■

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Correction: COMC columns in the July/August 2017 and October/November 2017 NAEA News should have been credited to columnist Gloria J. Wilson.

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

www.csae-naea.org



The Caucus on the Spiritual in Art Education (CSAE) seeks to study the relationship between the spiritual impulse and the visual arts, to examine the spiritual aspects of art from various cultures and historical eras (including the use of spiritual icons and signifiers), and to define spiritual concepts in art education.

## AN ARTIST AND AUTHOR WORTH KNOWING...

The missions (goals) of the Caucus on the Spiritual in Art Education (CSAE) are:

- to study the relationship between the spiritual impulse and the visual arts;
- to examine the spiritual aspects of art from various cultures and historical eras, including the use of spiritual icons and signifiers;
- to define spiritual concepts in art education;
- to develop a comprehensive paradigm for holistic art education;
- to encourage research on the transformative aspects of the visual arts as a therapeutic or healing modality to develop art education curriculum theory and practices that encourage the study of the spiritual in art in all levels of education;
- to build a community of art education professionals who encourage scholarly research and publication on topics related to the spiritual in art education; and
- to offer leadership to members of the profession on spiritual and holistic art education.

CSAE will present a studio workshop, with introductory thoughts on the Spiritual in Art Education by Peter London, at the 2018 NAEA National Convention in Seattle. We are so grateful to Peter for sharing his expertise with CSAE and other NAEA members, and grateful to Kathy Duse again, for assistance in planning this event with us. With very simple drawing materials, provided by CSAE, participants will create works, inspired by the ideas and philosophy presented by CSAE. Jane Kuntzman and Nancy Brady have been invited to join me as facilitators in the studio experience in Seattle.

As we continue to grow as a caucus, we look forward to offering more events to inspire our members and to continuing to incorporate these ideas in our classrooms and our writing. I thank you for the last three years serving as your Chair, and **I ask you to join me in welcoming Nancy Brady as our next CSAE Chair.**

Nancy writes:

"We rely upon artful expression to console us, to hold us fast in trembling times, and carry us closer to the life and world we would prefer, rather than the one we have inherited. We call upon the arts to rejoin our solitary, singular self, with the rest of creation."

—Peter London (2007).

This quote by Peter speaks deeply to me about how I feel at this time due to the political climate in our world. Once a year, NAEA members gather together to inspire each other, share our practice, learn from each other, and celebrate the wonderful world of artful expression. I am looking forward to joining my peers once again in Seattle—attending Peter's second studio art experience, and every presentation, hands-on workshops, and business meeting under the CSAE issues group that time allows. It is within CSAE that I have found my tribe and feel renewed from my solitary, singular self, with the rest of creation.

It has been inspiring to meet, and learn from, passionate educators and working artists who support the mission statement of Spirituality in Art Education. It is heart affirming to have found this group, among so many NAEA interest groups, that speaks to deep questions like: Why do humans make art? What inspires deeply meaningful artmaking

**Why do humans make art? What inspires deeply meaningful artmaking for ourselves and for our students? How can and how does artmaking heal body, mind, and spirit?**

for ourselves and for our students? How can and how does artmaking heal body, mind, and spirit? How can observing and creating art lead us, and our students, to a higher consciousness? What are the connections between different cultures, symbolism, and our natural desire to create art? What are the connections between spirit and science that inspires such amazing works of art? The questions and answers are infinite...

After the 2018 NAEA Conference in Seattle, I will become chair of CSAE. I want to take this time to thank Patricia Rain Gianneschi for her amazing vision, support of our ideas, and her friendship—and we all thank Rain for inviting Peter, her mentor and past chair, to lead the very exciting art experience in New York City. Susan Nakao, John Derby, Diane Gregory, and Peter have all contributed their talents to support CSAE by sharing their ideas, writing, and art, and by supporting members, CSAE has grown into a vibrant and important interest group. In future columns, I will write from my notes taken while attending past presentations by our leadership, and CSAE members, throughout the years, and I will begin to ask for answers to these infinite questions. ■

### Reference

Peter London (2007), Concerning the spiritual in art education. in L. Bresler, *International Handbook of Research in Arts Education*. The Netherlands. Springer.

### Patricia Rain Gianneschi

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

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

**Last semester, I had a student who regularly shook my hand, saying thank you on her way out after each lecture.**

I also had a student participant in my dissertation study who hugged me as we wrapped up our first face-to-face interview, though we had only just met 10 minutes earlier. The previous semester, I had a student who played the kazoo in a royal march tune as I walked, every class, from the classroom door to the class computer. It was awkward at first, but the other students enjoyed it and it seemed to mean something to the student, so I just went with it (and enjoyed it).

**These memorable interactions with students suggest to me that the digital age has not eliminated the need or space for social interaction.**

For the past several semesters, I have noted that during our first day of class, more and more of my students ask questions about me, my background, my interest in art, and why I chose to teach. The questions are personal, but not invasive; the students seem to genuinely want to know who I am. This makes sense, as they do, after all, spend a significant amount of their time with me, physically in class, as well as intellectually, as they read and complete their assignments at home. So it seems that students want not only to know about their instructors but to connect with them.

A common lament by many in our 21st century, tech-savvy society is that we are losing human connection with one another. Many argue that social media has replaced direct social interaction.

However, these memorable interactions with students suggest to me that the digital age has not eliminated the need or space for social interaction. Rather it forces us to reevaluate the quality and nature of the social interaction we seek and encourages us to create spaces for such experiences when necessary.

The framework of symbolic interactionism theory argues that humans—in this case, undergraduate students—are active agents in shaping their world (Herman and Reynolds, 2003), as opposed to passively letting the constructed world, such as social media or digital technology, shape it for them. We may think that in the absence of—or without limitations of—social media interactions, students are forced to become active agents.

However, we might consider instead that embodied rather than virtual interactions may be viewed as encouraged rather than forced, when we view students as active agents in shaping reality. Looking at these student encounters with me, their instructor, through a double lens of social interactionism and embodied cognition, supports this nuance in verbiage.

To clarify, embodied cognition argues that human cognition develops through an embodied experience—basically, what we in education refer to as “active learning.” Most undergraduate students are digital learners reliant on touchscreens and instant information. Embodied cognition via the touchscreen frames much of their (and to be fair, our) existence.

But beyond browsing my social media profiles, there is no opportunity for embodied learning when students are in my classroom, face-to-face on that first day trying to figure me out. So, before students can assign to me a meaning from

which they base their behavior toward me, they must become active agents in creating a chance for embodied knowing, either through symbolic interactions of knowing—like a friendly, post-class handshake ritual, an awkward but surprisingly welcome hug, or playing a kazoo as if I were royalty entering the room.

A critical point of social interactionism is that there must be consensus about, and of, meaning in the social interaction. If I am interpreting their actions correctly, in contexts of social interactionism and embodied cognition theories, my students’ symbolic interactions with me are ultimately modes of communication, of a desire to know me. Their active attempts to engage with my class by way of connecting with me on a physical plane reflect the connections between the actions of our bodies and the processes of our minds. And if that is the case, then it makes me miss my royal kazoo entrance more so than I already did.

These everyday efforts at meaningful communication and connection seem especially welcome in a world of increasingly confusing and often chaotic interactions, in real and virtual social worlds. And though I might need, for legal reasons, to curb the unsolicited hugs, I will continue to welcome the handshakes of recognition and gratitude.

Join our conversations about social theory and art education on [www.facebook.com/groups/CSTAE](http://www.facebook.com/groups/CSTAE). Find out more about who we are, what we do, and the opportunities we offer on [www.cstae.org](http://www.cstae.org). ■

## Reference

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### WHAT'S HAPPENING

**DIG Community Survey!** Your input and feedback will serve as invaluable insights as we strive to better support your design education learning needs. [www.surveymonkey.com/r/NAEA-DIG2017](http://www.surveymonkey.com/r/NAEA-DIG2017)

**March Madness:** Create your ideal professional learning experience at the 2018 NAEA National Convention in Seattle, through the lens of DIG.

**Super Session** Thursday, March 22, 12 pm.

Design Interest Group & NAEA Design Thinking Summer Studio Institute Keynote André Thomas, CEO of Triseum, is presenting. Thomas's passion for game-based learning resonates inside and outside of the classroom. With 20-plus years in CGI production, he has worked worldwide on legendary video games, live-action feature films, and gripping commercials. Thomas also was Head of Graphics for EA Sports Football.

### DIG WORKSHOPS IN SEATTLE

- University of the Arts (Uarts) Presents: Inspiring & Experiential Design Thinking Art-Making Activities, Rande Blank (AICAD)
- Creative Mega Mural—Freedom! Let Loose, Draw, and Explore Concepts that Build Connectionsxplore Concepts that Build, Lucas Anderson
- Design Thinking Education—Round Table Discussions sponsored by DIG, Rande Blank/Jan Norman
- Shopping Bag Wearables: Reuse, Reduce, and Own It! Teri Giobbia/Robin VandeZande
- Designing a Three-Year High School

Graphic Design/Interactive Media Production Curriculum, Meghann Harris

- Teaching Design Learning as a University-Wide Course, Mira Kallio-Tavin
- Indivisible: A Consideration of the Picturebook Past and Present, Jodi Kushins/Amy Snider
- FX Art: Building a Design Curriculum with Special Effects Makeup and Cosplay, Andrew McCormick
- SummerStudio Design Thinking for Social Equity: Transformative Practices of Design Thinking, STEAM, and Visionary Leadership, Janis Norman, Martin Rayala, Deborah Moore, Kristin Walter, et al.
- Made By Teenagers, For Teenagers: How to Design the High School Survival Kit, Sierra Reading
- A Blueprint for Creativity, Stephanie Silverman
- Reconceptualizing Design Process(es): Examining the Potential of Lived Experiences and Place to Inform Design, Asavari Thatte
- Our World Needs More Empathy. How Do We Teach It?, Robin Vande Zande
- Crafting Compelling Design Challenges and Meaningful Assessments! Telling Your Story for All to Benefit, Doris Wells-Papanek/Donna Murray-Tiedge
- Teaching Students to Apply Design Thinking to Help Solve Community Challenges, Michelle Wiebe/Sheilagh Seaton

**Saturday, March 24, 12-1:50pm**

DIG Business Meeting and Awards Ceremony. Join us in making strategic plans to support the Design Thinking

initiatives across the nation. Award Ceremony to follow business meeting. DIG Award recipient announced at Ceremony.

### JULY'S JUMPIN'

July 15-21, 2018 Design Thinking Summer Studio *Building a Community of Learners and Leaders in Design Thinking* at Laguna College of Art and Design (LCAD). A NAEA-sponsored conference for members. (Contact Jan Norman at [jannorman728@gmail.com](mailto:jannorman728@gmail.com))

### MEMORIES

January 24, 2018, NAEA webinar on the topic of Design Thinking showcased how teachers are successfully incorporating Design Thinking strategies in the K-16 classroom. See NAEA Webinar Archives to view webinar: <https://virtual.arteducators.org>

February 2, 2018, Design Thinking Planning Meetings took place in Philadelphia at UARTS. Leaders in the field came together to discuss, plan, and organize for the future of Design Thinking. Nationally recognized DIG Award Winners design leaders included Jan Norman, Marty Rayala, and Robin Vande Zande. (Find out what the leaders are planning & doing at the Round Table Discussion on March 23 at 11 am.)

### ROCKIN' RESOURCES:

- DIG has a Collaborate space for all to share their questions, thoughts, announcements, etc. Join in the conversation. It's FREE! <http://collaborate.arteducators.org/home>
- Check out the November 2017 article on how design thinking is shaping the learning experiences in Del Mar Union School District, San Diego. This district will be using the design-thinking model to break away from the traditional school system. Much of the article mentions empathy, community, innovation, problem solving, critical thinking, authentic learning, and more. See [www.delmartimes.net/news/sd-cm-nc-designthinking-20171101-htmlstory.html](http://www.delmartimes.net/news/sd-cm-nc-designthinking-20171101-htmlstory.html) ■

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# Interest Group Disability Studies in Art Education (DSAE)

## A TIMELY, URGENT NEED TO RETHINK ASSUMPTIONS

Guest Columnist: Mira Kallio-Tavin, Associate Professor of Art-based Research and Pedagogy, Aalto University, Helsinki.

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### The first international conference on Disability Studies, Arts, and Education

was held last fall in Helsinki, drawing activists for disability rights policies, scholars from various fields of academic research, and artists from different practices. More than 100 people from across the world participated, 48 of whom were presenters.

The main goal of the September 28-29 conference, held at Aalto University, was to increase conversation between those in critical disability studies, arts in all fields, and education in its different contexts.

In the opening words, it was clear how timely and urgent it is to make space for these conversations in universities and elsewhere. It is especially crucial when facing new, unpredictable injustice and inequality in every country.

**Disability cultural identity and agency was discussed as an orientation to life, which brings variation, diversity, and richness to the disabled and non-disabled in culture and society, and inside and outside the classroom.**

The timing of this inaugural conference was significant, occurring the same year that NAEA welcomed the new interest group, Disability Studies in Art Education (DSAE). Perhaps it signifies the importance of identifying disability as an affirmative cultural identity. These events might also be opportunities to disrupt conventional ableist societal discourses. The conference recognized and promoted first-person accounts of disability, which was emphasized in the three keynote speakers' papers.

The first keynote presenter, art educator Jennifer (Eisenhauer) Richardson, discussed the creative writing and visual art of people on the schizophrenic

spectrum within historical discourses through an autotheoretical perspective.

The second keynote speaker, Finnish comics artist, author, and activist Kaisa Leka, shared her experiences in Finnish society as a person who does not hide her prosthetic legs, but instead reflects and troubles cultural collisions through her art practice. In her presentation, "You Know, You Could Also Look Normal If You'd Just Wear Pants!," she disturbed normalcy, critically addressing stereotypical behavior, and shared her visual artwork.

The third keynote speaker, Amanda Cachia, presented disability aesthetics practices in higher education. As an art historian, she challenges and reshapes the way canonical art history is told from the abled-body perspective. Cachia explored how she challenges students in her courses to rethink their normative embodied assumptions and representations. Her students were radicalized by using a disability aesthetic lens, she said.

First-person accounts of disability were heard in many of the presentations and were the perspective of critical work for many scholars, artists and educators. Performative arts were discussed through presentations on theater and dance projects. Perhaps the most engaging performance was from the *Dance of the Cosmos* group of the Resonaari Music School. The children and young members have worked collectively, developing inspirational words, sounds, and ideas for dance, mostly through improvisation.

In presentations about the visual arts, many practices and forms of representation were discussed. Questions were raised such as how we might change perceptions and understandings about disability through reading and creating graphic novels. Olivia Dreisinger shared her experimental audio-visual essay *Disabled!*, which looks at the various intersections between disability and *Twilight* fanfiction.



Comics artist, author, and activist Kaisa Leka gives one of the keynotes of the first International DSAE conference.

Many of the presentations included discussions about agency, equality, and accessibility in cultural and artistic events, and becoming a professional artist with a disability identity. Disability cultural identity and agency was discussed as an orientation to life, which brings variation, diversity, and richness to the disabled and non-disabled in culture and society, and inside and outside the classroom.

The conference was an important step toward bringing a more critical disability studies perspective in art and culture, in society at large, and, most importantly, in higher education. There is still a long way to go. For example, while art education students were well represented in the conference, none of the art education faculty members in the Aalto University, except for the organizers, took part in the conference. While there are many reasons why faculty members may not seem to have time to participate in all the events at their university, nevertheless, many individuals believe that disability does not concern everyone. This assumption requires more conversations and more conferences. ■

**DSAE Business Meeting  
Thursday, March 22, 2-3:50 PM.  
Center/Meeting Room 611/Level 6**

Continue the conversation and ask the BIG questions at NAEA 2018. We will introduce the purpose and goals of this new interest group, welcome new members, and establish a strategy for the year.

Alice Wexler

DSAE Co-Chair. Professor of Education, Emerita, State University of New York at New Paltz. E-mail: awex26@gmail.com

John Derby

DSAE Co-Chair. Art Teacher, Olathe East High School, Olathe, KS. E-mail: jkderby@olatheschools.org



## A CONVERSATION ABOUT EARLY CHILDHOOD ART EDUCATION: A MORE INCLUSIVE FUTURE?

This past fall, ECAE President-Elect Shana Cinquemani and I connected during our travels to the annual Reconceptualizing Early Childhood Conference. Since both Shana and I are now assistant professors in general education departments, we talked a lot about early childhood art education in general education. We share some of that conversation here, to invite thinking from our members.

### WHAT “COUNTS” AS EARLY CHILDHOOD?

**Kris:** I think that a common misconception about early childhood is that it only includes preschool, or daycare when, actually, early childhood extends into the elementary years—up to 3rd grade. Thinking about educating young children, through an early childhood lens, in the elementary years is an important part of our advocacy.

**Shana:** I couldn't agree more, Kris. It has been interesting to watch the preservice teachers I work with navigate their student teaching experiences in elementary schools with this kind of perspective. Once they begin to consider “early childhood” art practices as viable experiences for their K-3rd grade students, they realize that their idea of what art in elementary school can be is more fluid than they previously thought.

I recently had one student reflect on how amazed her kindergarten students were at the ways in which the color of their water changed while painting. For her, in this moment, her idea of what artmaking and learning could be was challenged in a really exciting way. And I love that she took the time to reflect on this moment; she realized that this was important and that is incredibly motivating.

### HOW CAN ECAE INFORM EARLY ELEMENTARY PRACTICE?

**Kris:** I think that once we recognize that early childhood is part of the elementary curriculum, it allows us to think more pointedly about how early

childhood art education can inform elementary practice. I spend a lot of time in preschools. Virtually all of them use some iteration of learning centers to organize young children's experiences and many attempt to implement project-based curriculum. Opportunities for art as a way of knowing and being about/with the world are also abundant. I am not saying that art is always actualized in the meaningful ways that our mission statement suggests, but focusing on learning centers and projects is about giving children an opportunity to think in terms of “big ideas.” Art, artists, and art education are especially poised to contribute to this discussion.

**Shana:** This is something I've thought a lot about over the past few months while working with elementary educators to consider the role of arts in their teaching practice. As they begin to negotiate their relationship with art and how this might be reflected in their future classrooms, I talk with them about the value of taking the time to think about materials as languages that communicate, providing space for un-rushed artistic experiences, forging meaningful relationships with their community, and the ways in which children communicate their knowledge and understanding about the world through the arts and artistic practice (elements of our position paper).

Through these conversations we are able to discuss the value of this kind of artistic practice for young people in early elementary school, and propose the integration of traditional “early childhood” practices as dynamic ways for all children to express what they think and know.

### WHAT MIGHT THE FUTURE OF ECAE LOOK LIKE?

**Kris:** I think a lot about this question. You know, I don't want to seem like Debbie Downer but after more than a decade in the ECAE issues group, I sometimes find myself discouraged that we still

**ECAE has a lot in common with elementary education, choice-based art education, and even studio practice. I would like to see a more inclusive future, and for the affordances of early childhood to be recognized as something that informs other areas of making, education, and research.**

seem to be relegated to the margins of art education policy, practice, and research. I think that it is important for us to always be thinking about where our place is in these larger discussions. ECAE has a lot in common with elementary education, choice-based art education, and even studio practice. I would like to see a more inclusive future, and for the affordances of early childhood to be recognized as something that informs other areas of making, education, and research.

**Shana:** I love that you invoked this idea of inclusivity, Kris, and I can't help but wonder what our work—as early childhood art educators—looks like to the rest of the art education community. I think this connects so strongly to what we've been talking about in terms of how ECAE is defined or, more appropriately, understood.

I'm not sure if the elementary art community recognizes the way in which early childhood practices can inform their own early elementary teaching. I would love to see a deeper relationship form between ECAE and the other groups you mentioned. For me, I know this is something I hope to think about and act on in Seattle, essentially trying to close some of this gap. ■

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## CREATING AN LGBTQ+ INCLUSIVE ART CLASSROOM

With the idea that “school is a safe place for all,” it is important for teachers to provide a welcoming, inclusive, supportive, and bully-free environment for all learners.

Some teachers proactively implement LGBTQ+ topics in their daily teaching—such as developing inclusive art lessons, using digital technologies for storytelling, and introducing successful LGBTQ+ people through narratives (Hsieh, 2016). But some teachers look the other way because of a conservative school climate, fear of retaliation, or personal discomfort (Hsieh, 2016; Flores, 2012).

### As art educators develop inclusive curriculum for their students, they should consider students’ thoughts about bullying and LGBTQ+ issues that need to be addressed in their classrooms.

Social Studies researchers (Snapp, Burdge, Licona, Moody, and Russell, 2015) pointed out that LGBTQ+ inclusive curricula were often taught in social sciences and humanities courses as stand-alone lessons, but “rarely met standards of social justice education” (p. 249). To incorporate LGBTQ+ curriculum or topics and promote social justice, some teachers have to consistently negotiate and dialogue with all staff and stakeholders (Warwick, Chase, Aggleton, & Sanders, 2004).

Researchers recommend several instructional strategies for providing a safe school for all within every discipline, such as debunking gender stereotypes and recognizing diverse family structures (Check, 2017). As art educators develop inclusive curriculum for their students, they should consider students’ thoughts about bullying and LGBTQ+ issues that

need to be addressed in their classrooms.

Preservice art teachers at Georgia State University have made short pedagogical videos addressing how they would promote the idea that “school is a safe place for all” for their future teaching. From this small project, I observed preservice art teachers talking about a wide range of issues they thought should be included in the idea of the classroom as a safe place for all. These issues included classroom safety rules for the use of tools and equipment, an anti-bullying rule, LGBTQ+ inclusivity, weapon violence prevention, crime watch, suicide prevention, anger/emotion management, peer-counseling, social media cyber bullying prevention, and teen court development.

Some preservice art teachers even interviewed victims of bullying, including LGBTQ+ students, at public schools. Interviewees recalled their feelings at the time when they were being bullied at school and what they had hoped their teachers would do to make school a safe place for them. One example:

**Interviewer:** Did people do that (pushing, kicking, or punching) to you?

**Interviewee:** Yes, and that happened a lot at school.

**Interviewer:** Did you tell your teacher?

**Interviewee:** Yes...

**Interviewer:** And what did she/he do about it?

**Interviewee:** She said she is going to write him up but she never did.... [I think] It is up to teachers to recognize when a student is being bullied and to do something about it.

Teachers’ attitudes and positions toward promoting the school as a safe place for all are crucial. Implementing classroom safety rules consistently and fairly is necessary for effective classroom management and sends strong signals to students that no bullying of any kind will be allowed. Creating a space that is

open to learners’ respectful and tolerant dialogues is also essential. LGBTQ+ students are more likely to feel safe, or even come out in a climate that supports anti-discrimination policies and other emerging mechanisms (Greteman, 2017). Teachers need to make sure that such a space is available for all learners to talk about topics that are important and relevant to them.

The LGBTQ+ Issues Group at NAEA is here to make visible LGBTQ+ issues within the field of art education. It is poised to actively work against misrepresentation and bias in our culture and teaching institutions to produce safer spaces for all people in our schools.

Join us for inspiring workshops and events in Seattle by navigating the Convention app and program to find our sessions under the category of LGBTQ+. We would love to share our resources with you, support you, and help you to create a safe and LGBTQ+ inclusive classroom for all of your students. ■

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## A LIFELONG LEARNER'S ARCHEOLOGICAL ADVENTURE

Last summer, I had the opportunity to embark on a three-week archeological trip to Jerusalem with my son who had recently graduated from high school. Surprised that he wanted just his mom to join him on the adventure and no other family members, I felt very honored. We would be joining a group that ranged from 18-81 years of age, from countries all around the world. The trip was organized by the departments of Religious Studies and History at University of North Carolina-Charlotte where I presently teach, but I did not know any of the registered attendees.

To prepare for the adventure, our abilities as professed lifelong learners clicked into gear. We ordered books written by the archeological scholars who would be leading us and began studying the history of the area and current excavation practices. We joined blogsites, read articles, and watched documentaries. Attending a lecture about the trip, we learned that we would be participating in an intergenerational field school on a site within the original old city of Jerusalem.

The site sat on a slope near the Zion Gate and digging from the top down revealed ancient remains from the Byzantine period to the Crusader, Roman, and Early Islamic periods. In previous seasons, the remains of a wealthy 1st-century domestic building containing a mikveh, three ovens, a cistern, and a bathtub were found. And in the deepest area, a large mosaic and partially constructed archway was uncovered. History was literally built on top of itself and was waiting to reveal the stories of past times to inquisitive minds.

After we were divided into teams with an area supervisor, it did not take very long before each person found the niche in which to use their talents. Some older members volunteered for the sifting and washing, which was less physical than the work of the young college students who were using sledge hammers and pick

axes. Jobs included passing buckets of dirt, rolling wheelbarrows, filling sand bags, and sweeping to reveal large rocks or remaining walls. The metal detecting was a great job for the wanderers who liked to move around a lot. My son was designated to do the heavy lifting while I found myself digging with a spade in search of pottery shards and special finds such as blown glass, tesserae, coins, and painted fresco. It was exhilarating to unearth and retrieve items from past societies untouched in thousands of years. No matter what job each person was assigned, they were all of equal importance.

Working together digging in a pit where temperatures reached 95 degrees, covered in dirt with noses full of dust, can result in fast friendships with all ages. While we did not whistle while we worked, we did talk and get to know one another.

After working alongside people of all ages from the Philippines, Germany, Russia, Canada, New Zealand, and beyond, I began to realize how this experience epitomized a lifelong intergenerational learning model. Many of the members were retired and volunteered regularly on archeological digs around the world. They thrived on gaining knowledge from new adventures and sharing it with others. Their former careers ranged from school bus driver to airplane pilot to Messianic Jewish preacher to particle physicist.

The younger participants were quickly in awe of the knowledge and wisdom that was available and freely shared with them by the older ones. I found it surprising that many of the college kids wanted to have dinner and hang out with the older adults to join in on rich conversations about life experiences. The older adults seemed to absorb energy from the younger members, and the younger absorbed real world knowledge and advice from the older adults. It was ideally harmonious.

Just as the excavation of rock and dirt revealed aspects of how past generations contrasted across time periods, the communication and camaraderie that grew between volunteers revealed our similarities, allowing real world connections and unforgettable experiences to form that would undoubtedly span a lifetime. ■



(Top) Mt. Zion volunteers at work. (Center) Sunrise over Mt. of Olives as work begins at dawn. (Bottom) Example of variety of colors of ancient pottery found at dig site.

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## NAEA CONVENTION 2018: ARE YOU READY?

Seattle, Washington—here we come! Like so many other art educators and administrators, I am excited about participating in this annual event. As the NAEA website says on the convention promo page: *One city, three days, 1000-plus sessions, 5000 art educators!*

We will be informed. We will be engaged. We will be inspired. There truly is something for everyone. The keynote speakers, the ticketed events, the challenge of trying to fit too many sessions into the same time frame, the excitement of seeing colleagues that you only get to see at the annual convention, the exhibition hall... Where to start? Where to end?

**The prospects of creating, presenting, responding, and connecting as you implement standards using newly acquired convention tips and tricks can reach students in an exciting way.**

We are each responsible for creating our own professional development goals in addition to the goals that we have at our places of work. The convention is an excellent place to gather ideas for new horizons, to attend workshops that specifically address goals already in place, and to just enrich our learning in a general way.

The sheer numbers of workshops and presentations is just mind-boggling! Play it safe and stick with your usual areas of interest to see what is new. Force yourself out of your comfort zone and explore new areas. Keep in mind that great ideas often pop up at the least expected time—convention is NOT the place to impose limitations on opening up the mind to new ideas!



The new ideas you experience can be molded into amazing classroom experiences. The prospects of creating, presenting, responding, and connecting as you implement standards using newly acquired convention tips and tricks can reach students in an exciting way. And, remember, best practices that are a normal part of your teaching can still be utilized—consider tweaking those best practices to offer meaningful opportunities to your learners.

It is easy to become overwhelmed at the convention. Please remember to take time to enjoy the surroundings, grab a friend for a chat and a cup of tea. See an art gallery that you may not have the chance to visit again. Take a walk in a park. Your brain on art is a wonderful thing. Your brain on art in nature is even better!

So, recognize your strengths and find sessions to match. Identify personal areas that need to be addressed and find sessions to match. Send yourself e-mails on things you want to remember. Text yourself tips so you have a reminder of inspiring ideas. Thank your lucky stars that you are involved in art as an educator.

Take every experience and wrap everything up in a giant present of individual expression and present it to your students when you get back home.

**See an art gallery that you may not have the chance to visit again. Take a walk in a park. Your brain on art is a wonderful thing. Your brain on art in nature is even better!**

They will be informed. They will be engaged. They will be inspired. YOU will be the one to thank for that. And, because you recognized the importance of belonging to a professional organization, NAEA will be the one to thank for that, as well!

Safe travels to all, please. Many thanks to the convention committees for all that is done to take care of us. Please make it a personal goal to express your gratitude to those that provide us with amazing convention memories. I will work on that, as well.

This 2018 NAEA Convention will be my first opportunity to visit the city of Seattle, and I plan to make it a memorable trip. Among the memories I hope to create are moments of beauty, friendship, and prospects to strengthen the place of art education in our culture.

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

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

**Vicki Breen**

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## FIRST OF ITS KIND? THE MUSEUM OF CONTEMPORARY AMERICAN TEENAGERS

Art teachers often struggle to understand our teenage students. Attempts to relate to them through their familiar cultural references often seem quaint and forced. “The past generation tries to connect with us,” one 16-year-old-student artist complained. “But a lot of times, the connections are not relevant.” How, then, can art teachers encourage teen students to make and present authentic art that speaks to their culture and experiences?

Art museums have been reaching out to teens for a long time. Many have developed special programs to capture teen interest and make them feel comfortable in the art museum. The Brooklyn Museum’s Teen Pop-Up Talks program,<sup>1</sup> for example, offers teen apprentice pop-up talks in Spanish and English about works of art that honor Latinx history in the museum’s collection.

The Smithsonian National Portrait Gallery in Washington, D.C., invites applicants to join their Teen Museum Council<sup>2</sup>—a program for teens by teens to foster more interest in museums and create a community for local teens through teen-centered events, learning opportunities, and workshops. While these programs get students into the museum, their focus is the museum’s existing collection of works, which sometimes feel foreign to teens’ contemporary culture and experiences.

The Museum of Contemporary American Teenagers (MoCat)<sup>3</sup> seems to be the first of its kind. David Lopilato, a teacher at Bethesda-Chevy Chase High School in Montgomery County, MD, gave his International Baccalaureate anthropology class an assignment to design a museum exhibit that would help people to understand teen culture. Many of the students turned to art as the best way to convey their ideas. The results were an amazing array of works

that demonstrated the hopes, dreams, stresses, and influences that affect contemporary teens.

Enthusiasm for the project grew as the students worked on it. They decided that they wanted to share these exhibits, but traditional venues didn’t fit their needs. The success of other pop-up stores in their area gave them the idea for a pop-up museum. “When we were researching it, we couldn’t find anything that was done like this,” Lopilato said.

Lopilato saw a vacant space, formerly used by a Japanese restaurant, which is now part of a large Marriott Corporation remodeling project. He emailed Marriott President Arne Sorenson about the pop-up museum idea, who put him in touch with a local real estate developer. The developer, Davin Driscoll, said he was happy to support both the school and the students with donating the space, and called it “a great venue for their vision.” The relatively short run for the pop-up museum didn’t impede the Marriott schedule. In keeping with the temporary aspect of pop-up venues, the museum had a short run: Dec 7-9 and Dec 14-16.

A student, tapped as the pop-up’s business manager, described MoCAT as a “chance for students to express their voice and what they’re really about, versus what others think they’re about.” This clarity of vision probably helped motivate patrons who donated funds to make the museum possible. The \$2,500 needed to pay for the construction materials, sound equipment, and projectors was raised through donations from students, parents, the PTSA, and crowdsourcing.

The exhibits present a spectrum of issues with which contemporary teenagers wrestle (St. George, 2017): Gender fluidity, girl power, concussions, autism, women in sports, teen pregnancy,

drug dealing in an affluent community, positive body image, college admission pressures, binge drinking, and FOMO (Fear of Missing Out). Most of the issues are represented visually through fine art. There is also a collection of six-word poems, sound and video projection, and a basement “tunnel of teen fear.” (n.p.)

**The founders hope that their pop-up museum can be an ongoing effort, or even a travelling exhibit that might inspire other teens.**

Other exhibits are still in the planning stage, and cover topics such as changing views of masculinity, and how the Women’s March and social media have influenced teen political activism. The founders hope that their pop-up museum can be an ongoing effort, or even a travelling exhibit that might inspire other teens.

“We’re so much more than just being called the iGen,” one student artist said. “We have the potential to do so much more than just be categorized as people who work iPhones” (Rodgers, 2017). ■

- 1 Brooklyn Museum of Art, [https://www.brooklynmuseum.org/calendar/event/teen\\_pop\\_up\\_talks\\_fsat\\_october\\_2017](https://www.brooklynmuseum.org/calendar/event/teen_pop_up_talks_fsat_october_2017)
- 2 Smithsonian National Portrait Gallery, <http://npg.si.edu/event/teen-museum-council-portrait-pop-3>
- 3 Museum of the Contemporary American Teenager, [www.mocatpopup.org](http://www.mocatpopup.org)

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- St. George, Donna. (2017). Teenagers in Md. create a pop-up museum to explain their lives, struggles. *Washington Post*, December 3, 2017.

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# 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)

## STILL ACTIVE—SHARING KNOWLEDGE AND RAISING FUNDS

Retired art teachers are busy people, bringing years of experience that we are willing to share with many—especially teachers who are just entering the field.

We are active in our local communities. In New Mexico, I volunteer as a docent at the Albuquerque Museum and serve on the board of “Art in the School,” which provides supplemental art programs for students. In Georgia, RAEA Photographer Dan Defoor is very active in helping his state association, GAEA, raise funds for an important scholarship program. He also chairs his state association’s “relief efforts” by delivering art supplies to schools in disaster areas. Thank you, Dan, especially because we have no shortage of disasters everywhere this year. In New Jersey, RAEA President-Elect Rick Lasher is active with her state association, NJEA, which had its conference in Long Branch, New Jersey. We may be “retired” but believe me—we are quite active.

### OUR ROLE AT THE NATIONAL CONVENTION

I hope you are planning to attend the 2018 NAEA National Convention in Seattle. Check [www.arteducators.org](http://www.arteducators.org) and register if you have not already. Early is important so you can sign up for workshops and tours. You don’t want to miss any of the great opportunities at NAEA—so check to see which are still available. And, of course, take the monorail to the Space Needle and later explore the waterfront. It’s all about walkable fun, with quirky shops and seafood eateries—an experience to remember. Retired Art Educators are an important part of NAEA and many of us continue to attend NAEA Conventions year after year. After Seattle are: Boston in 2019, Minneapolis in 2020, Chicago in 2021, and New York City again in 2022.

### 2018 RAEA SILENT AUCTION

Retired Art Educators hold an auction at each NAEA Convention. The money raised allows RAEA to fund awards for the “Outstanding NAEA Student Chapter” and for the “National Emeritus Art Educator.” Any NAEA member may donate items for the auction. Please consider donating a piece of your original art for the auction in Seattle. The RAEA Silent Auction will be held during the Artisan’s Gallery at the Sheraton Seattle on Thursday, March 22, 7–9 pm.

Below are links to information, including the auction bid form. Please print and complete **two** copies and bring them with your auction items.

To download a Silent Auction Bid Form, go to: [www.taospaint.com/RAEA2018BidForm.pdf](http://www.taospaint.com/RAEA2018BidForm.pdf)

To download information on the Silent Auction, go to: [www.taospaint.com/2018SilentAuction.jpg](http://www.taospaint.com/2018SilentAuction.jpg)

### 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
- To encourage and support, as well as provide mentorship for, student members of NAEA

RAEA Past President Linda Willis Fisher has graciously agreed to serve as liaison with NAEA preservice groups. RAEA wants to continue a strong relationship with the new teachers about entering our field. In Seattle, Fisher will host a session, Blending Our Voices—a joint session of RAEA and the Preservice Division covering the goals and accomplishments of both groups. Participate in an

interactive discussion with members of the Preservice Division, RAEA members, student chapter representatives, and advisors concerning ways to collaborate together. Representatives of the RAEA 2018 Outstanding Student Chapter will present an illustrated summary of the chapter’s activities and accomplishments.

On a personal note, I will be doing a hands-on Collograph Printmaking workshop in Seattle on Friday, March 23, 6 to 7:50 pm. I can also answer any questions about the “RAEA Silent Auction.” Contact me at [woodyduncan@comcast.net](mailto:woodyduncan@comcast.net) or 913-963-1472. ■

## 2017-2018 RAEA BOARD

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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)

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

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



## RESEARCH: A POWERFUL TOOL

Research helps us to “resist the narrative of the powerless teacher” (Buffington & Wilson McKay, 2010, p. xi). Research allows teachers to improve their practice, reframe and reflect upon their experiences. In the contemporary audit culture of education, it is easy for us as educators to feel powerless, and it is certainly tempting to take the path of least resistance towards compliance. Yet few teachers I know are comfortable with this option. Research can serve as a powerful tool to access our efficacy and expertise.

**It is the purpose of the Seminar for Research in Art Education to make room for research voices—especially the voices of emerging researchers while in graduate school—at NAEA’s national conference.**

Graduate school is often the realm where many teachers are first exposed to research practices. It is the purpose of the Seminar for Research in Art Education to make room for research voices—especially the voices of emerging researchers while in graduate school—at NAEA’s national conference. A variety of research is presented across interest groups at the national conference, including the standing sessions hosted by SRAE.

The 2018 Graduate Symposium entitled “Letting Off STEAM: An Acronym That Can Miss the Point,” features the work of master’s level graduate students considering the complexities of STEAM and the issues that STEAM raises for art educators. The Marilyn Zurmuehlen Working Papers Session showcases cutting-edge PhD candidate research from across the continent. During this extended session, PhD candidates speak in ten-minute sessions about their end-stage work. The Elliot Eisner Doctoral Research in Art Education session is sponsored by SRAE and Visual Arts

Research, with an aim toward recognizing and supporting doctoral research in art education. The session includes presentations by both the award winner and the runner-up.

In addition to these sessions, the SRAE leadership board hosts several sessions at the conference. This year, the Chairperson’s Salon hosts a panel discussion with audience participation about the scholarship practices of higher education faculty—specifically, the ways solo art education scholars make time for research and scholarship amid the various requirements of teaching and service (as well as licensure, accreditation, and recruitment). Panelists include SRAE Chairperson Samantha Nolte-Yupari, Ross Schlemmer, Lisa LaJevic, and Amanda Alexander. The Chairperson-Elect’s *Then and Now* Panel features the work of an established and an emerging scholar.

This year, Chairperson-Elect Christina Hanawalt hosts Rita Irwin, Natalie Leblanc, and Valerie Triggs, who will discuss their co-mentoring relationships and how these relationships continue beyond completion of a PhD. They consider three relational qualities—discernment, diffraction, and duration—that guide their co-mentoring relationship and why these are important to their ongoing artistic, professional and scholarly work.

The SRAE welcomes everyone from across interest groups at the conference. We look forward to seeing you in March and hearing about the range of empowering work happening! ■

### References

Buffington, M. L., & Wilson McKay, S. (2013). *Practice theory: Seeing the power of art teacher researchers*. Reston, VA: National Art Education Association.

## 2018 Seattle Silent Auction sponsored by RAEA CALL FOR ENTRIES

All NAEA members are invited to donate a piece of their own original artwork for the Silent Auction sponsored by RAEA. All proceeds support the RAEA Awards Program (See RAEA Column).

### Categories for Artwork Include:

Painting – drawing – mixed media – printmaking – fabric  
Jewelry – sculpture – ceramics – photography – glass

For information and donation form, contact Woody Duncan at [woodyduncan@comcast.net](mailto:woodyduncan@comcast.net)

*The passion of retired art educators does more than impact the lives of our past students. We continue to serve as a source of experiences to inspire, foster excellence and offer new insights into a profession we love and cherish.*



### Samantha T. Nolte-Yupari

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**We, the teachers—not our students—are the ones with special needs in our classrooms, is a theme I've explored in our SNAE newsletter.**

I look forward to a more in-depth conversation on this topic and hope that the convention will be a place to connect.

Renewed and expanded thoughts about this topic stem from a Facebook video, published by "Down Syndrome on the Mighty." It offers a candid view about public assumptions of ability and disability and the quality of life of individuals with a disability from the perspective of a young man with Down Syndrome. He forthrightly dispels common assumptions about his abilities, his quality of life, and the quality of life of people with disabilities. "I wish they [people] can see the positive in me and find another way of looking at me, and think about [me] as being able to work and talking (sic) to them," he states.

**As we plan for our diverse classes, we explore, problem solve, ask questions and analyze, try out and assess before exploring again. Assumptions are supported and dispelled by classroom research.**

The video gave me pause to consider how my assumptions are formed. If I am honest, I make assumptions at times based on outdated information, the retold experiences of others, my own limited experiences, and even inaccuracies in the information I have gleaned over the years. I know I need to question more, research more, and

analyze the origins of my thinking to understand and possibly alter the thinking that guides my thoughts, actions, and teaching.

One of our special needs as art educators is to come to each situation with an open mind, to find the positives and possibilities in the abilities of each student. As we plan for our diverse classes, we explore, problem solve, ask questions and analyze, try out and assess before exploring again. Assumptions are supported and dispelled by classroom research.

As we approach problem solving alone, and with classroom assistants, we explore possibilities. We organize our spaces, train our assistants, find ways to purchase or create special equipment, listen to our students and problem solve with them and others.

During my tenure with Kent State University, I found a common thread expressed by cooperating teachers who were collaborating with our preservice field experience students. It was that through their engagement with art, students of all abilities—even those with the severest disabilities—surpassed their expectations. Addressing social issues and connecting with art and the world around them was a requirement of the preservice teacher planning for their field students.

KSU preservice teachers were required to think through and explore the possible for all of their field classes, including one with non-verbal students either on the autism spectrum, one with students with severe cerebral palsy, or one with students with other very severe developmental and/or sensory disabilities. Each student created art through their own choice making, even when studio work was accomplished with hand-over-hand guidance.

Along with the preservice teachers, the paraeducators learned to ask the "yes"/"no" and the "show me" questions

required for thoughtful creation. The young teachers planned, experimented, and succeeded. They could not assume the negative but were challenged to think through the possibilities and try.

Let's think through our assumptions! Find the "can do" for each child and young person. There will be many great "can do" sessions at the NAEA National Convention. SNAE teachers find ways to reach and teach, and they will share ideas, problem solutions, research, and successful approaches to art education for all students at the convention.

Remember, our Facebook page (Special Needs in Art Education SNAE) is also a viable place to share concerns and ideas. Post them and reply to them. E-mail me at [dguay@kent.edu](mailto:dguay@kent.edu) to let me know you plan to attend the dinner. See you in Seattle, March 22-24, 2018. ■

### Join us at the upcoming NAEA Convention!

SNAE business meetings are slated for Thursday, March 22, and Saturday, March 24, and our Awards Celebration for Friday, March 23—all are at 2 p.m. Before the convention, find more of our events on our Special Needs in Art Education (SNAE) Facebook page. In our meetings, we will also discuss our planned annual grant award and, possibly, the logo designs being created for us.

Also, please join us at evening dinner on March 23, Friday, to honor, and celebrate with, our award recipients and their families. (Email me at [dguay@kent.edu](mailto:dguay@kent.edu) if you plan to attend the dinner.) See you in Seattle!

**Doris Guay**

SNAE President. E-mail: [dguay@kent.edu](mailto:dguay@kent.edu)

**Lauren Stichter**

SNAE President-Elect. E-mail: [lstichter@gmail.com](mailto:lstichter@gmail.com)

**Julian Dorff**

Past President and Columnist. E-mail: [jdorff@kent.edu](mailto:jdorff@kent.edu)

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



www.USSEA.net

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

Our upcoming USSEA conference, “Building a Civil Society,” will be held at Wichita State University and the Wichita Museum in Kansas on July 27-29, 2018. We are very excited to have Marie Watt and Paul A. Sproll as our keynote speakers.

Watt is an American artist whose work draws from history, biography, proto-feminism, and Indigenous principles. She holds an MFA in Painting and Printmaking from Yale University, attended Willamette University and the Institute of American Indian Arts, and in 2016 was awarded an Honorary Doctorate from Willamette University. Among other residencies, Watt has attended the Skowhegan School of Painting and Sculpture, and received fellowships from the Joan Mitchell Foundation, the Anonymous Was a Woman Foundation, and the Hallie Ford Family Foundation. Selected collections include the National Gallery of Canada, The Smithsonian Institution's National Museum of the American Indian and Renwick Gallery, The Tacoma Art Museum, The Fabric Workshop and Museum, Facebook, The Seattle Art Museum, and The United States Library of Congress.

Sproll is the graduate program director at the Rhode Island School of Design. His presentation, “Engaging Community: A Case Study in Departmental Re-Calibration,” will focus on: (1) the community context that propelled the development of preK-16 collaboration, (2) program design, (3) the measures of success, and (4) departmental and institutional impact.

We are now accepting proposals for the conference. Please check our website for updated information for the conference.

Rebecca Shipe from Rhode Island College is currently developing a new approach to facilitating the USSEA's Child Art Exchange and the Children's Art Exhibition. “Rather than exchanging finished pieces of art, participants will post visual responses to a chosen theme using the USSEA's Facebook page,” Shipe explained.

“Given Internet accessibility, this will allow students from different parts of the world to share their personal interpretations of this theme with one another using a visual mode of communication,” Shipe continued. “Ideally, the art exchange will resemble a collective, online, visual journal that addresses a pre-determined theme. Students' contributions might include their own sketches, photographs, or images that they have acquired from the Internet.”

**“The goal is to provide a space for students who may not speak the same language to share personal responses to the theme through pictures rather than words,”** she says. Participating in this international, visual exchange will enable a diverse group of students to share and benefit from one another's imaginations as they view and respond to a wide variety of visual contributions. Exposure to these diverse perspectives will also influence how they develop and revise their own final piece of artwork.

Interested participants will submit a refined visual response that includes an audio artist statement. Final submissions will appear at the 2019 InSEA World Congress where digital technology will be used to project their images as well as play their personal, audio commentary.

On another note, the InSEA World Congress in Daegu, South Korea, was



Artwork by Marie Watt.

a great success. Along with Ryan Shin, I was delighted to represent USSEA at the “International Associations Panel” which focused on leadership's perceptions on arts education. Leaders and representatives from art education organizations worldwide shared their ideas, experiences, and challenges. It was great to see many faces from USSEA giving presentations, engaging in discussions, and building new relationships with peers from all over the world.

Our annual publication, *The Journal of Cultural Research in Art Education* (JCRAE), is focusing on social/cultural research relevant for art education—including cultural foundations of art education, cross-cultural and multicultural research in art education, and cultural aspects of art in education.

These areas should be interpreted in a broad sense and can include arts administration, art therapy, community arts, and other disciplinary and interdisciplinary approaches that are relevant to art education. Theoretical research and studies in which qualitative and/or quantitative methods as well as other strategies are used can be considered for publication.

We hope to see you at the NAEA National Convention in Seattle! ■

## Fatih Benzer

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

## Alice Wexler

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



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

**WC Instagram:** @naeawc

## The workplace and beyond is often marred by sexism and sexual harassment—we know this is nothing new.

What is new is the energized, percolating culture change indicating sexual assault and sexual harassment will not be tolerated, hastened by the myriad reports and accusations of people in power accused of sexual harassment and sexual assault. It is an exciting time to be part of the culture change that is bringing issues to the forefront that affect so many of us.

The problem of sexual harassment is persistent in the educational milieu, as it is everywhere. Some say many problems arising out of conditions that perpetuate inequality reside in gender imbalances in leadership (Peck, 2017). "Deeply entrenched inequities" in academia persist, and women faculty, fearing backlash, often find informal ways to address problems instead of demanding policy change (Jaschik, 2008).

Activism continues, more than a year after the historic Women's March of January 21, 2017. Let us not lose momentum in the fight to end inequalities.

### JOIN US IN SEATTLE

The theme of the NAEA Convention this year is Art + Design = STEAM. The Women's Caucus (WC) has a full line-up, including the always-inspiring and important WC Awards.

The two-part business meeting is open to all and will include: Part I, "The Nasty Women's Caucus Interactive Workshop," in which we will come together in solidarity to push back against misogyny, homophobia, xenophobia, and racism; and Part II, "Hidden STEM in Art/Hidden Art in STEM: A Transdisciplinary

Approach to Creating STEAM," in which participants will hear about women leading in STEAM and opportunities in STEAM for all students. Also included: lessons linked to STEAM that seem hidden from current discussions.

The 2018 Lobby Activism Event theme is "Activism," slated for the second day of the conference, in the hotel lobby, at 10:00 am. Lobby Activism Coordinator Karen Keifer-Boyd says of this session, "In most portrayals of activism, the notions and images of controversy, confrontations, and vigorous action toward social change arise. The collective voice of Wikipedia states: 'Activism consists of efforts to promote, impede, or direct social, political, economic, or environmental change, or stasis with the desire to make improvements in society and to correct social injustice' (<https://en.wikipedia.org/wiki/Activism>).' Narratives of feminist activism through art and education from the past, the present, and speculative future are woven, including cyberperformance and crafting feminist activism."

All WC NAEA conference sessions will both challenge and invigorate participants' understandings of our roles as educators at all levels, committed to equitable and inclusive art education. Check the online NAEA Convention schedule for listings.

### SEEKING NOMINATIONS FOR WC BOARD ELECTED OFFICERS

The WC Board is seeking nominations of candidates for the position of **President-Elect**. Any current WC member is eligible who is also currently an NAEA member, does not hold another WC position, and has been a WC member for at least two years. The president-elect will assist the acting co-presidents for a two-year period (2018-20), beginning at the end of

the 2018 National Convention, and will assume the role of president at the end of the 2020 National Convention for a two-year term (2020-22).

Please review the eligibility criteria: [http://naeawc.net/2\\_Archive/Archive\\_By-laws/NAEAWC\\_Bylaws\\_2010.pdf](http://naeawc.net/2_Archive/Archive_By-laws/NAEAWC_Bylaws_2010.pdf) (You may self-nominate, or nominate a colleague with their permission. Please include a statement that you have agreement from the nominee.)

Nominations due: February 22, 2018. Results will be announced via the membership listserv and at the NAEA WC business meetings. Please e-mail nomination (name and contact information for the nominee) to: [lhoeptne@kent.edu](mailto:lhoeptne@kent.edu), [marystokrocki@asu.edu](mailto:marystokrocki@asu.edu), [bickleygreenc@ecu.edu](mailto:bickleygreenc@ecu.edu)

### IN GRATITUDE...

I extend my sincere gratitude to the fabulous WC Board for all the work they accomplish throughout the year—especially in ensuring our WC NAEA conference events are transformative experiences. Thank you to all the WC session presenters who are sharing their knowledge and insights.

After the completion of the 2018 Convention, Mary Stokrocki and Cynthia Bickley-Green will become the co-presidents of the Women's Caucus. It has been a wonderful opportunity to serve the Women's Caucus as president and I will continue to serve as past president. ■

### References

- Jaschik, S. (June 12, 2008). 'Quiet desperation' of academic women. *Inside Higher Ed*. Retrieved from [www.insidehighered.com/news/2008/06/12/women](http://www.insidehighered.com/news/2008/06/12/women)
- Peck, E. (October 28, 2017). The lack of women leaders is a national emergency. *Huffpost*. Retrieved from <https://tinyurl.com/imbalance-leaders>

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).

#### Linda Hoeptner Poling

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#### Sheri Klein

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#### Jennifer Motter

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#### Cynthia Bickley-Green

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#### Mary Stokrocki

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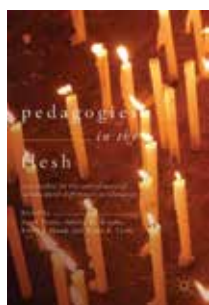
# Member News



NAEA members **Yuha Jung** and **Ann Rowson Love** have edited a new book, *Systems Thinking in Museums*, which explores systems thinking and its practical implication using real-life museum examples to illuminate various entry points and stages of implementation and their challenges and opportunities. It theorizes that museums can be better off when they operate as open, dynamic, and learning systems as a whole, as opposed to closed, stagnant, and status quo systems that are compartmentalized and hierarchical.

This book also suggests ways to incorporate systems thinking based on reflective questions and steps, to encourage museum professionals to employ systems thinking in their own museum. Few books explore theory in practice in meaningful and applicable ways; *Systems Thinking in Museums* offers to unravel complex theories as applied in everyday practice through examples from national and international museums. Useful for professionals, scholars, and graduate students in museum studies, museum education, arts administration, and cultural management. Available through Amazon.

VAEA Board Member and NAEA member **Pamela Lawton** is starting a peer-reviewed journal of research articles and visual essays related to art making and learning across the lifespan. Research in the field of lifelong learning is growing and there is a need for peer-reviewed scholarship. *The International Journal of Lifelong Learning in Art Education* (IJLLAE) seeks to provide a platform for researchers, educators, and artists working with this population to share and develop knowledge through scholarly articles and visual essays. IJLLAE is scheduled for digital publication November 2018. Articles are being solicited for the inaugural issue. For more information, see the announcement below, or <https://scholarscompass.vcu.edu/ijllae>



NAEA member and *Art Education* Senior Editor **Amy Kraehe** is a co-editor of *Pedagogies in the Flesh: Case Studies on the Embodiment of Sociocultural Differences in Education*, published in 2018. This book presents a collection of vivid, theoretically informed descriptions of flashpoints—educational moments when the implicit sociocultural knowledge carried in the body becomes a salient feature of experience. The flashpoints will ignite critical reflection and dialogue about the formation of the self, identity, and social inequality on the level of the preconscious body.

Cross-discipline authors offer case studies of educational encounters within difference, and demonstrates description as a method for thinking about critical incidents of teaching and learning.

Published by Palgrave Macmillan.



## The International Journal of Lifelong Learning in Art Education

The Committee on Lifelong Learning, a special interest group of the National Art Education Association (NAEA) is pleased to announce the creation of a peer-reviewed, open source journal entitled, *The International Journal of Lifelong Learning in Art Education* (IJLLAE), to be published annually. The inaugural issue is scheduled for digital publication November 2018 through Scholars Compass, hosted by the Virginia Commonwealth University and Be Press through a Creative Commons license.

We invite you to submit an article, book/media review, or visual essay to the inaugural issue of the *International Journal for Lifelong Learning in Art Education* (IJLLAE). IJLLAE is the official, on-line, peer-reviewed, open access journal of the Committee on Lifelong Learning, an interest group of the National Art Education Association (NAEA). IJLLAE, published annually, examines educational and cultural policy issues in relation to lifelong learning, arts and aging, adult education, community-based art education, museum-based art education, and intergenerational and transformative arts-based learning. Few if any scholarly journals examine arts learning for the aging or intergenerational populations. Research in the field of arts-based lifelong learning is growing and there is a need for peer-reviewed scholarship. IJLLAE seeks to provide a platform for researchers, educators and artists working with these populations to share and develop knowledge through scholarly articles and visual essays.

### Submission Guidelines

Manuscripts should be no more than 5,000 words including references and endnotes, but excluding the abstract (150 words maximum, include 3-5 keywords).

Visual essays must include 1000-1500 words of text that argue, analyze, evaluate, or interpret the accompanying images. Images must be submitted as JPEGs. Links to multi-media (video, sound) are also encouraged.

Critical analysis of books and media should be 750-1500 words on topics reflective of IJLLAE's mission.

Manuscripts must be original, not previously published or under consideration elsewhere, and prepared using the APA (6th Edition) style guide.

Create an account with Scholars Compass and upload the manuscript with .doc, .docx or .rtf extension electronically at <https://scholarscompass.vcu.edu/cgi/submit.cgi?context=ijllae>

**Deadline for submission to the inaugural issue, Volume 1, is March 30, 2018, 12:00am, EDT.** For more information contact: Senior Editor: Pamela Harris Lawton or Editorial Assistants, Jennifer Schero and Hannah Sions (IJLLAE.Editor@gmail.com)



# 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!

## COMMUNITY!

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

Connect to information on membership, the National Art Honor Society, interest groups, and state associations:

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

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

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

**Interest Groups.** Interested in a particular art education issue? Join an interest group! [ow.ly/eV0p30d8Y8u](http://ow.ly/eV0p30d8Y8u)

**NAHS/NJAHS.** Make visual arts more visible in your school. Learn how to start a Chapter today! Check out the NEW NAHS/NJAHS section of the website! It has been reorganized to make finding information, documents, and resources simpler. [www.arteducators.org/nahs](http://www.arteducators.org/nahs)

## ADVOCACY!

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

**Federal Transition, including the U.S. Department of Education.**

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

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

<http://ow.ly/7C0y30hGIBY>

**NAEA Platform and Position**

**Statements** View NAEA's current Platform and Position Statements and NAEA Adopted Position Statements under Review in March 2018.

[ow.ly/8SYQ30hGm9F](http://ow.ly/8SYQ30hGm9F)

## LEARN + TOOLS!

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

**NAEA Instructional Resource Gallery**

The IRG is a gallery space for members to submit, adapt, and share standards-based art lessons worldwide. The IRG utilizes the Voluntary National Visual Arts Standards to guide planning and instruction. Take a tour and expand your collection of engaging art lessons for your students. Submit your lesson plan today! [ow.ly/Y0oT30anwMQ](http://ow.ly/Y0oT30anwMQ)

**National Visual Arts Standards**

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

**Museum Education Division Peer-to-Peer Hangouts.** Share ideas about art museum education at monthly Google+

Hangouts (second Wednesday at 1pm EST). Thought-provoking discussions allow members to engage virtually throughout the year. All NAEA members are invited. Find us on social media at [#NAEAMusEdPeers](https://plus.google.com/109713576014955162590) and <https://plus.google.com/109713576014955162590>

**Virtual Art Educators: Online**

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**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)

## 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. Workshops, meetings, and NAEA business are conducted in this space as well. Members are invited to engage in NAEA Studio & Gallery exhibitions. Calls are on the website and publicized through NAEA's digital and print communications. [ow.ly/7C0y30hGIBY](http://ow.ly/7C0y30hGIBY)

## CONNECT!

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



## EVENTS!

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

**2018 NAEA National Convention.**

Register and book your discounted accommodations today! Register today! Get all the latest details here! [#NAEA18](http://#NAEA18) [www.naea18.org](http://www.naea18.org)

**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 and space for hosting regional meetings and meeting in small groups with other leaders whose organizations share many of the same challenges. Event registration opens April 2018. [ow.ly/heS230hGINp](http://ow.ly/heS230hGINp)

**NAEA Delegation to Vietnam,**

**October 20-27, 2018** Join NAEA's elite delegation to Vietnam October 20-27, 2018! 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. This tour will be led by NAEA President Kim Huyler Defibaugh. <http://ow.ly/KUzF30hGILZ>

**Mark Your Calendars! NAEA Summer Programs**

- **SummerStudio Blick Workshops,** NAEA Studio & Gallery, Alexandria, VA, June 20-21
  - **SummerStudio Design Thinking,** Laguna Beach, CA, July 16-21
  - **SummerVision DC,** July 17-20
- Program information will be available on the website under "Events."

## NAEA COLLABORATE

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

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 thousands of visual arts educators to collaborate with—anytime, anywhere—at your fingertips! Find a complete list here: [ow.ly/72N930d9Ewx](http://ow.ly/72N930d9Ewx)

## NEWS!

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

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

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Goggleworks in Reading, PA	July 16 - 20, 2018
UArts in Philadelphia, PA	July 23 - 27, 2018

This summer, join your fellow K-12 art educators for a week-long studio intensive at our Wayne, Reading or Philadelphia site. In addition to immersing yourself in your craft of choice, ArtsWeek participants attend a luncheon with a keynote speaker and earn 3 graduate credits! The week concludes with an exhibition and reception.

Visit [cs.arts.edu/artsweek](http://cs.arts.edu/artsweek) for details.

Contact Us: [pie@uarts.edu](mailto:pie@uarts.edu) or 215.717.6092



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Bring recognition to your students and elevate your school's art program.



#### PLAN

Start a discussion with your district. Establish chapter bylaws, and discuss governance and budgeting.



#### INVITE

Review the NAHS or NJAHS Constitution and invite eligible students.



#### REGISTER

Register your chapter with NAEA.



#### RECOGNIZE

Congratulations, it's official! Explore all of the opportunities offered exclusively to NAHS/NJAHS chapters.

Have you considered establishing a chapter of the National Art Honor Society (NAHS) or National Junior Art Honor Society (NJAHS) at your school? This is the year to make it happen! Getting started is simple, and we're here to help. See all the details at [www.arteducators.org/NAHS](http://www.arteducators.org/NAHS) or call or e-mail us at 800-299-8321 or [NAHS@arteducators.org](mailto:NAHS@arteducators.org).



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