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“I created this artwork with the intent to practice my skills painting digitally. We were assigned to design a magazine spread, so I decided to paint an artwork to go along with it.”

—Emily Desmarais, 2018 graduate,
Fairhaven High School, Fairhaven, MA. NAHS Sponsor: Jamie L. Lynch

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



Nominations for NAEA Awards Due October 1, 2018



Recognize an outstanding art educator or arts supporter!

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

Program Objectives

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

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

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

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

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

For complete information, and past award recipients, see: www.arteducators.org/opportunities/naea-awards



National Arts in Education Week, Sept. 9-15: Celebrate, Advocate, Participate!

In 2010, the U.S. Congress passed Resolution 275, designating the week beginning with the second Sunday in September as National Arts in Education Week.¹ What can you do to communicate the importance of art for all learners Sept. 9-15, 2018? Celebrate, Advocate, Participate!²

CELEBRATE!

- Display student artwork, not only in your school or museum, but also in your community. Invite parents, administrators, and policy makers to participate in a scheduled Art Walk/Art Talk and view student work. Be sure to have student artists available to share what they were trying to communicate when planning their work, the skills, and materials employed when creating their piece, and why art is important to them.
- Hang student work in the offices of your administration, Board of Education, and local and state government officials. Ask policy makers to sign proclamations supporting National Arts in Education Week.
- Plan an Arts Appreciation Day in your school or museum. Get families, fellow educators, and learners involved.
- Approach members of your parent-teacher organization, education foundation, boosters, National Junior Art Honor Society, or National Art Honor Society to help you plan and deliver a celebration for your learning community.

ADVOCATE

The language Congress included in Resolution 275 reveals our government's belief in the power of art to communicate: *Whereas to succeed in today's economy, students must masterfully use words, images, sounds, and movement to communicate.*³

The ability to communicate is one of the most sought-after skills among new hires. Art is a visual language that allows us to express ideas and to share information. We all know individuals who are challenged with the spoken or written word and art provides an accessible and comfortable means for articulating thoughts, feelings, or opinions. Our learners deserve to have all modes of expression available to them.

Resolution 275 also states: *Whereas studies have also found that eighth graders from underresourced environments who are highly involved in the arts have better grades, less likelihood of dropping out by grade ten, have more positive attitudes about school, and are more likely to go onto college.*⁴ American schools are focused on reducing dropout rates, ensuring that students graduate from high school, and encouraging students to attend college. Equitable access to quality art education improves opportunities for all learners.

Art's power to facilitate healing in those who have experienced trauma is well known. The Coral Springs Museum of Art in Florida provides twice-weekly art programming for therapeutic purposes. "Healing With Art" is available to students, teachers, families, and community members affected by the tragedy at Marjory Stoneman Douglas High School.⁵

Our government recognizes the transformative and restorative powers of art. Since 2012, the National Endowment for the Arts (NEA) and the Departments of Defense and Veterans Affairs have collaborated on a military healing arts partnership, Creative Forces. It provides creative arts therapies for service members and specifically allocates funds through the NEA to support this program each year.

Making art helps us to share our stories, records our histories, and preserves our cultures. Viewing art helps us to understand the stories of others and promotes global understanding. To advocate, approach elected officials and decision makers and share the many values of art education by presenting them with a copy of Resolution 275⁶ and advocacy materials, such as "Ten Lessons the Arts Teach,"⁶ NAEA's Case Statement,⁷ or "Learning in a Visual Age." (See Pacific Region column, p. 7.)

PARTICIPATE

National Arts in Education Week is our opportunity for visibility on the local, state, and national level:

- Inspire your peers to action by sharing your creative ideas for celebrating National Arts in Education Week on NAEA's Collaborate—our interactive, online professional space.
- Take photos of art events and share them with your community on your school website and with local media.
- Share a story and photo on NAEA's Facebook page on the key value that visual arts education holds for learners.
- Upload a photo to Instagram that reveals how art education has had a positive effect on someone you know.
- Post a quote on Twitter about art's transformative power. Use hashtags: #NAEA #ArtsEdWeek #BecauseOfArtsEd.

Begin the school year by celebrating the arts as an essential part of a well-rounded education. Whether you are a student, educator, parent, or principal, find a way to celebrate the visual arts in education during National Arts in Education Week. ■

1, 3, 4, 5 www.congress.gov/111/bills/hconres275/BILLS-111hconres275enr.pdf

2 www.americansforthearts.org/by-topic/arts-education/national-arts-in-education-week

6 www.arteducators.org/advocacy/articles/116-10-lessons-the-arts-teach

7 www.arteducators.org/advocacy/articles/226-using-art-education-to-build-a-stronger-workforce-case-statement



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

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

EVENTS!

www.arteducators.org/events

2019 NAEA National Convention, March 14-16, 2019, Boston, MA. Save the date and make plans to attend the world's largest gathering of art educators! <http://ow.ly/7LeJ3OIOLf1>

State Association Conferences. It's fall state conference time! Check your state association's website for details and how to register. <http://ow.ly/aIDA3OI0GBH>

RESEARCH!

New NAEA Resource

Disciplining Eros: (homo)Sexuality Subjects Explored Through Art Education by James H. Sanders, III. Encourages art educators to be supportive of all students—not only those within a presumed heterosexual majority—by thinking with them through the shifting contexts that have given rise to this book. ow.ly/VUk03OIx1iP



Towson University (Towson, MD) students and recent graduates in Art Education Jake Hicks, Destyni Cecil, and Mieke Allen were featured on the cover of the June NAEA News. Katherine Broadwater, Professor and Area Coordinator of Art Education at Towson, says, "We always bring a large number of students to the convention and many times they serve with us as presenters."

NAEA COLLABORATE!

www.collaborate.arteducators.org

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

Research Commission Conversations Page

Have thoughts or questions about using, conducting, or implementing research? Take part in conversations that fuel your research interests on the Research Commission Conversations page! ow.ly/koBX3OI0I2e

COMMUNITY!

www.arteducators.org/community

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

Member Directory: ow.ly/wgRw30d8XSb

State Associations. What's going on in your state? www.arteducators.org/affiliates

Interest Groups. Interested in a particular art education issue? Join an interest group! www.arteducators.org/groups

NAHS/NJAHS. Make visual arts more visible in your school. Check out the NAHS/NJAHS section of the website! Find information, documents, and resources. www.arteducators.org/nahs

OPPORTUNITIES!

NAEF Grant Program. View the 2019 NAEF Grant Guidelines and consider submitting your proposal! Submission deadline: October 1. <http://ow.ly/taEu3OI22g4>

Awards Program. Know an outstanding visual arts educator, student, or supporter who deserves recognition? Nominate them for an award! Nomination deadline: October 1. <http://ow.ly/nQrC3OI21au>

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

ADVOCACY!

www.arteducators.org/advocacy

Tell Your Art Story. Hear inspiring stories from visual arts educators about how art education has impacted their lives and careers. ow.ly/ZCam30jXi7y\

Arts in Education Week: September 9-15. Help make visual arts more visible in your school and community during this special week! See advocacy resources to help make your case on local, state, and national levels. Remember to use the #VisualArtsEdMatters hashtag.

LEARN + TOOLS!

www.arteducators.org/learn-tools

New Books Available! *Disciplining Eros* and *Professional Development in Art Museums* are available now. Order today at a discounted member price! www.arteducators.org/store

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

Museum Education Division Peer-to-Peer Hangouts. Share ideas about art museum education at monthly Google+ Hangouts. Thought-provoking discussions allow members to engage virtually throughout the year. All NAEA members are invited. Find us on social media at #NAEAMusEd and ow.ly/Po7S3OIwV8H

Virtual Arts Educators: Online Professional Learning. Access premier professional learning opportunities anywhere in the world. Choose from live and archived webinars, sessions, workshops, and more to create your ideal experience. Download PowerPoint presentations, certificates of participation, and more! virtual.arteducators.org

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

NEWS!

www.arteducators.org/news

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

CONNECT!

Join NAEA's growing social networks: ow.ly/hZSa30d8Yry





Cleansing the Palette: Rebooting Curiosity

One of the first tenets of inclusion: Challenge the conventions of what's in and what's not. Start with our own thinking.

"Perspective is worth 80 points of IQ."

This quote comes from computer scientist Alan Kay. He's a big-deal computer scientist—the idea for the mouse, the graphical user interface, even the personal computer, can be traced back to his work in the 1960s-1970s at Xerox's Palo Alto Research Center.

I've mentioned Kay's "perspective" quote before, and it has come to mind again as we contemplate the course of our work at NAEA. Perspective, of course, is a familiar concept in the world of art and design. It's also a major concept in politics, in social justice, in science and mathematics, in solving virtually any problem. (Alan Kay's thought when he coined the phrase.)

Perspective is all about point of view. And for several years now, NAEA has focused on why it's important to gain a fresh perspective and how to see differently. The National Art Honor Society student exhibit now on display in our NAEA Studio & Gallery reminds us of the importance of seeing differently. One compelling interactive design piece, juried into the show from among 1,160 works submitted, is entitled "WHO ARE WE?" The artist—Isabella Pecci, a senior at Nonnewaug High School in Woodbury, Connecticut—describes her experiences as a biracial child and challenges the viewer to "allow future generations to use their creativity and intelligence to accept *who we are*."

The NAEA National Task Force on Equity, Diversity & Inclusion is in the midst of taking a critical look at NAEA and who we are. While a daunting charge—and never so daunting as it is now during this time of heightened White nationalism and #MeToo—this work is crucial to advancing NAEA's mission. The Task Force will be presenting its findings and recommendations to the Board of Directors and the membership next spring during the NAEA National Convention in Boston.

Speaking of Boston, we've been looking at our national convention from fresh new angles as well. For those who have been to previous conventions, you'll notice one change immediately: There's no convention theme. While having a theme for many years provided a tighter focus on specific content, it also narrowed the space for other slants or interpretations—an unintended consequence. Yes, even our national convention has been inclusion challenged.

One of the first tenets of inclusion: Challenge the conventions of what's in and what's not. Start with our own thinking. You see, the more we broaden our perspective, the more inclusive we become.

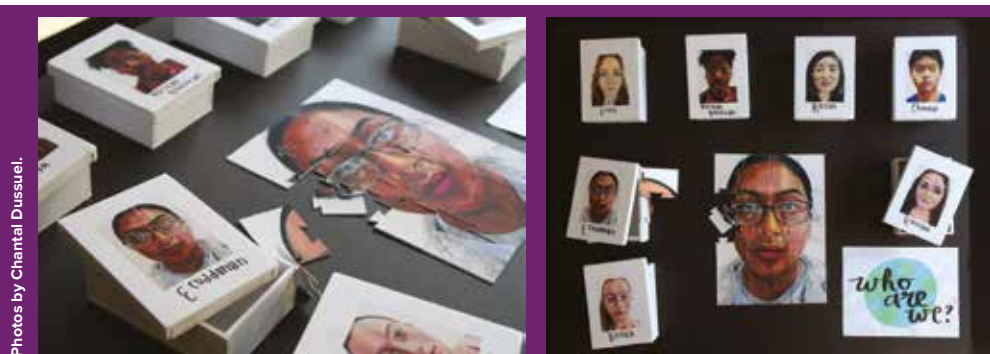
When we practice inclusion, we break down barriers. We open ourselves to new experiences. We reboot our curiosity. And while we are artists, we must never forget that we are also educators. We've answered the call to serve as a catalyst for learning. Our work is to open minds, and—sometimes—the mind we may most need to open is our own.

In this issue, Jennifer Dahl writes about the excitement of teaching her elementary school classes about the arts and language of the local Ho-Chunk Nation of Black River Falls in Wisconsin. Asha Whittle discusses interviewing LGBTQ+ students at her Oregon middle school about how teachers could better create a place of belonging at school for them. The students' answers still resonate with her. "I feel a renewed sense of purpose in continuing to create safe spaces," Whittle says.

And this brings me to the focus for this new school year's series of Palette columns: "Rebooting Curiosity." In the last Palette, I encouraged you to spend the summer in aimless regeneration so that you might come into the school year thirsty for new experiences to bring to the learners you work with.

Now, I'm further encouraging you to distill what you're curious about and to explore the unknown—in the spaces and places you work with learners, in your curriculum, in your community, throughout NAEA—with renewed vigor and, yes, fresh perspective. Then, please, share what you have learned. Include all of us.

Best wishes for a stellar new school year! ■



Photos by Chantal Dussuel.

2018 NAHS Juried Exhibit. "Who Are We?" Interactive design by Isabella Pecci, 12th grade, Nonnewaug High School, Woodbury, CT. NAHS Sponsor: Leeza Desjardins



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NAEA Research Commission

www.arteducators.org/research/commission

2019 NAEA RESEARCH COMMISSION PRECONFERENCE

Mark your calendars for the third annual NAEA Research Preconference on Tuesday, March 12, 2019, in Boston, Massachusetts. We are thrilled to partner with the Massachusetts College of Art and Design (MassArt) where we will hold next year's preconference. By the time you read this, the Call for Proposals will be posted to the National Research Commission's new Collaborate forum, Research Conversations (<https://collaborate.arteducators.org/research/home>). We invite you to assemble a panel of art educators to engage participants in what we call a Research Circle. It is not just a panel talking to the audience, it is primarily an opportunity to engage in conversations about research. We especially invite participation from across the NAEA membership.

Over the years, Data Visualization Working Group members have addressed topics such as: demographic data available from national surveys; student-teacher ratios; arts-based approaches to data visualization; distribution of minority art teachers in the United States, and more.

RESEARCH COMMISSION WORKING GROUPS

The Research Commission—composed of 15 art educators representing NAEA's membership—also supports three research working groups: Professional Learning through Research (PLR), Mixed Methods Working Group (MMWG), and the Data Visualization Work Group (DVWG). They are designed to advance specific aspects of research in art education.

Led by dynamic art educators from across the field, the working groups cultivate research to empower teachers, bolster the use of under-used quantitative methodologies, and innovate new ways of seeing data. In future columns, each working group will guest author essays on a particular issue pertinent to the goals and mission of the PLR, MMWG, and DVWG. Below, the chairs of the PLR and DVWG present current activities and future plans, and how NAEA members can get involved. Look for updates from the MMWG in a future column.

PROFESSIONAL LEARNING THROUGH RESEARCH

BY JUSTIN SUTTERS, CHAIR

The PLR was very active at the 2018 NAEA National Convention in Seattle. Members created a call and curated proposals for two presentations, one pertaining to research projects being conducted by preservice students, and the other about research being conducted across divisions. Both were outstanding and well attended. At the preconference, three other PLR members presented a pilot study initiated this past fall at various state conferences seeking feedback on how research is being conducted by public school art teachers across the country. The PLR recently met and plans on continuing this trajectory by crafting two proposals for the NAEA National Convention in Boston as well as the preconference.

PLR members also recently planned and implemented a webinar where five members from various divisions shared recent exemplars of social justice curricula. It was incredibly dynamic and is available on the Research Commission website. The PLR intends to plan another webinar this coming year and will revisit its mission statement to align it to the goals and objectives of the Research Commission. We are also hoping to have a larger presence on the website and become more engaged with membership via social media, Collaborate, and the Conversations page of the Research Commission. We welcome any suggestions and/or feedback from NAEA members.

DATA VISUALIZATION WORKING GROUP

BY YICHIEEN COOPER, CHAIR

In 2012, the Research Commission established the DVWG, recognizing the need to do so because of an increased focus on visualization of research data within art education and visualization as a learning strategy. The DVWG was established with a dual purpose: First, it was in response to the Research Commission's goal of "organizational vibrancy" whereby the application of data to increase knowledge was seen as a path to promote the "culture of research." Second, data visualization was seen as an approach for compiling and analyzing data that may address many of the issues raised by the NAEA membership.

Over the years, DVWG members have addressed topics such as: demographic data available from national surveys; student-teacher ratios; arts-based approaches to data visualization; distribution of minority art teachers in the United States; art education policy and advocacy; and national surveys with demographic data updated annually.

As an emerging field of study, the DVWG supports researchers who share interests in data visualization methods, tools, research, and pedagogies. We are seeking multiple voices on data visualization with the purpose to identify data visualization in the field and develop a vibrant data visualization community. If you are interested in become a member of DVWG, please contact me at yichiencooper@gmail.com. ■

This past summer, we met as a group of NAEA and state leaders and learned from storyteller Tim Lowry about how to effectively tell our stories.

It was impactful, as Tim led us in better shaping our stories and being ready to share these effectively. The NAEA's mission to advance "visual arts education to fulfill human potential and promote global understanding" is a good base for building an affective story for why the arts matter.

There are two parts to being effective in advocacy. First, we have to be careful to craft our own story and know why the arts matter to students and how they positively impact education. Secondly, we need to understand the stories of others—where they're coming from and what their needs are.

UNDERSTANDING THE OTHER SIDE OF THE TABLE

To begin, let's tackle the need to understand others because this is a key element often missing from our pursuits in seeking support for art education.

Former U.S. Secretary of State Madeleine Albright shared, "The thing you learn is that you have to listen... Let the other party talk first and elicit things from them with simple questions. If you just go in and start talking first and lay down your position, you never really know where the other person is coming from."¹

State legislators are constantly being asked to fund and support various causes. How often do you suppose they are asked about their needs or objectives? Everyone—from school administrators to school board members to legislators—has to operate within budgetary limits and operational constraints. Be open to listening to their views, and asking: What are the constraints? What needs do you have? What am I missing here? What can help us understand the other side?

Advocacy sometimes degenerates into adversarial relations. If we want sustainable lasting change, we must work with others and not against them. What we want is to get everyone's perspectives into the pool of meaning.

In the book, *Crucial Conversations: Tools for Talking When the Stakes Are High*, the authors speak about the constant need to search for mutual purpose by "adding to the pool of meaning." This refers to the importance of **focusing on the ideas and feelings of others and making it safe for them to be honest in the dialogue**. This is achieved by **refusing to take offense, making your motive genuine, and showing respect**. A good approach for any important conversation is making sure that you share the facts, tell your story (or your interpretation of the facts), and ask for the other person's story (perspective). "The Pool of Shared Meaning is the birthplace of synergy," according to the book's authors.

If we are in a hurry to share our side of the story, we skip over learning others' stories and understanding their needs, which hampers building common ground where cooperation and collaboration can flourish.

HOW TO TELL YOUR STORY

Make sure you get the right issue on the table for the organization that you're seeking support from. Ask yourself: "What do I really want? **Why is the support that I'm seeking the right thing to do right now?**" **There has to be mutual purpose—mutual benefit.** Tap into the leader's or organization's values and concerns, and use personal stories. Stories illustrate the data and are more compelling than mere facts.

Do your research before marching up to the statehouse or Capitol Hill to talk to your representatives. Spend time mastering your story before you seek to share it. It takes time to find data that supports your perspective and, then, to find a compelling way to bring that data to life. The NAEA website has a helpful



Armalyn De La O, past president, California Art Education Association, testifying in a Senate hearing on education.

Advocacy Toolbox, and the American for the Arts network also has a very helpful page to find your local allies and some quick information links, including Legislative Issue Center, Facts & Figures, and an Advocacy tool kit.

It's important that we each do what we can, where we can, and when we can. "Don't aim for perfection. Aim for progress."

ADDING TO THE POOL OF MEANING

Further, NAEA's core values for eliciting change and leadership are networking and collaboration. Crucial conversations suggest that, after you share your story and genuinely have sought to understand others, you are careful to talk tentatively and to create an environment where each side is encouraged to test or consider the different views that have been shared.

Finding mutual ground comes from understanding other's stories. Your actions during these conversations create safety for dialogue and provide a potential opportunity for working together to move forward.

If you **persist over time, refusing to take offense, making your motive genuine, showing respect, and constantly searching for mutual purpose**, then the other person will join you in a dialogue. ■

¹ Interview with CIO's Abbie Lundberg and Meredith Levinson in "Albright on Communication, Information and Negotiation," CIO, April 2005, at CIO conference, Scottsdale, AZ.



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Go WEST!! Great news from great states all across the Western Region!

ARKANSAS

Arkansas Art Educators had an inspiring fall conference featuring Eric Scott of the Journal Fodder Junkies and NAEA Chief Learning Officer Dennis Inhulsen as keynote speakers. Arkansas Gov. Asa Hutchinson and U.S. Rep. Rick Crawford showed their support by calling out for student work at the state capital and in Washington, D.C. They each had over 400 students participate. Summer 2018 was the third year for the Arkansas Department of Education's "Taking It to the Schools"—a statewide professional development program that partners professional artists and educators in fine arts facilities.

ILLINOIS

The Illinois Art Education Association is committed to quality professional development for art educators throughout Illinois. Stay on the lookout for new professional development opportunities and events coming this

fall and winter. For a second year, IAEAA is offering webinars, providing the opportunity to learn and connect with other art educators from the comfort of your home. If you missed any webinar content from last year, recordings are available to watch from our archives!

INDIANA

The Art Education Association of Indiana is working on strategic goals set forth at our board retreat last summer to grow membership and promote advocacy throughout Indiana. Our Youth Art Month (YAM) Celebration was held at the Indianapolis Statehouse on Feb. 25, 2018, with 500-plus attendees. A big "shout out" to YAM Coordinators Carrie Billman and Shayla Fish for an outstanding job in making this event a huge success! Our upcoming fall AEAI State Convention will be held in Ft. Wayne, Nov. 1-4, 2018. We look forward to four days filled with great keynote speakers and workshops!

IOWA

Art Educators of Iowa hosts a summer retreat yearly. Our 2018 focus was "Advocacy, Marketing and Promotion." Leon Keuner of the Iowa Alliance for Arts Education (IAAE) presented "How to Talk Like an Advocate." IAAE trains educators to talk with legislators at the Arts Advocacy Day. In addition, the Institute for Decision Making (UNI) guided us in developing a marketing and promotions strategic plan for the next four years.

NEW MEXICO

Our association is undergoing a two-year trial of board restructure which includes redesigning our logo, website, and bylaws. We have established and filled new positions for regional representatives who will contribute to the desired outreach within regions. We also have expanded the Student Merit Award program for members by fundraising at the annual conference and establishing an application process to divide the funds equitably within the regions. The New Mexico Public

Education Department rolled out new standards in July; our goal is to become a resource for all art educators in the state by providing professional development opportunities.

OKLAHOMA

Meet "The Karen"—Oklahoma's first travel grant, made possible by gifts from the estate of beloved art educator Karen Kirkpatrick. It will provide two grants, one for the NAEA National Convention and another for state conference which also includes classroom supplies. The Oklahoma Art Education Association's fall conference will be Oct. 12-13, 2018, at Oklahoma Christian University. Its theme: "Speak Out for Art!"

TEXAS

Busy summertime in Texas! The Texas Art Education Association launched Texas Art Education Outreach Program at our first Summer "Senior" Symposium focusing on our retired membership. We officially established a TAEA Retired Division. Our Regional Representatives sponsored more than six statewide summer regional conferences with professional development hours for attendees. Our third TAEA Leadership Institute was held in Bandera in the Texas Hill Country with artmaking, longhorn cattle sketching, horseback riding, and collaborations with colleagues. We continued planning our 2018 Conference in McAllen and began plans for our 2019 Conference in Galveston.

WISCONSIN

The Wisconsin Art Education Association has placed special emphasis on promoting an art educator for our Art Teacher of the Month Award. A nomination form is emailed out each month to WAEA members to give them an opportunity to nominate a fellow art teacher. Nominees are not required to be WAEA members. Award winners are highlighted in our monthly e-blasts, our website, and our Facebook page. We're proud to see the enthusiasm and support that award winners receive from their colleagues and peers. ■



Indiana (L-R): AEAI President-Elect Laurel Campbell, YAM Coordinator Shayla Fish, President Mary Sorrells, and YAM Coordinator Carrie Billman at the 2018 Youth Art Month Opening Reception.



Bob Reeker

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BE AN ADVOCATE AND LEADER

“A leader is one who knows the way, goes the way, and shows the way.”

—John C. Maxwell

Every day, your connections to learners and studio experiences promote art and art education. Understanding curricula and best practices makes your lessons more effective and provide evidence of the importance of art education.

Your role as an advocate and leader can expand your influence throughout your work environment and beyond. Understanding the state of the arts and art education locally and in your state, region, and the country, prepare you to be an effective advocate and leader. Take advantage of the opportunities to learn and grow as an artist, educator, and leader.

“The function of leadership is to produce more leaders, not more followers.”

—Ralph Nader

NAEA offers a wealth of experiences and opportunities. Member benefits provide resources through professional development, connections among our members, and resources. Make it your practice to promote these benefits among the art educators you meet. Share resources, such as these Advocacy resources on the NAEA website, www.arteducators.org/advocacy.

Our Southeastern Region’s state associations each present state conferences. In addition, mini-conferences and retreats are offered. States offer mini-conferences in each region in the state. Some offer summer retreats, such as the Louisiana Art Education Association’s retreat in Grand Isle, which includes a batik workshop and castle-building.

As I continue conversations with state leaders across the region, I am excited about the dynamic plans that

our state leaders have to meet the needs of their members. From continually working to expand member benefits and opportunities to examining and editing the structure and functions of their associations, our region’s state leaders are passionate about their work as artists and educators.

In the next columns, you’ll hear from our state leaders. Their plans are also opportunities for you to be involved. NAEA is not only our organization, it is *us*.

Every art educator has the opportunity—and the obligation—to contribute to the voice that is explaining, promoting, and advocating for art education. Make your voice heard. Do your part. ■



(Top) Cynthia Hudson, SCAEA, and Scott Russell. (Left: L-R/Top-Bottom) Southeastern Region State Leaders: Tammy Clark (AL), Lark Keeler (FL), Zerric Clinton (GA), Ilona Szekely (KY), Virginia Bethelot (LA), Stephanie Busby (MS), Rebecca Dow (NC), Kathy Dumlaio (TN), and Linda Conti (VA). (Above) Middle school classroom studios: 6th-grade student’s still-life drawing with graphite, (Left) 8th-grade student’s self-portrait in clay.



Meg Skow

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recipe /'rɛsəpi/¹

1 : a set of instructions for making food

2 : a way of doing something that will produce a particular result

REFLECTING—

It is hard to believe that summer is ending. Already! Last winter, I was gifted the book, *Dinner with Jackson Pollock—Recipes, Art & Nature*, by Robyn Lea. What a pleasure to be introduced anew to a familiar artist through recollections and stories surrounding shared meals. I must admit, I waited six months until this summer to explore the Pollock stories, and I find myself reflecting on my own “recipes” for living—those things I do *in order to produce a particular result*.

In fact, the summer has allowed me to try out a few new recipes—both professional and personal:

- New Artmaking Processes—both online and “messy” studios expanded my media palette. What new media did you explore this summer?

- Foods—a journey to Italy brought some new experiences to that other palate. Joy and Wonder!
- Books—like the one above and *WAIT, WHAT? And Life's Other Essential Questions* by James E. Ryan. Based on a commencement address, Ryan offers good questions rooted in gaining understanding, maintaining curiosity, moving progress along, developing good relationships, and finally, knowing what's really important to you.

As art educators, our media and technique boxes get larger all the time, particularly as new media and technologies evolve. Sometimes, it seems like there is more than I can stuff under the lid. My time is more encroached upon by others as APPs, alerts, subscriptions, and—yes—people, gain more immediate access. In this time of instant communication, I find there are some basic ingredients I must guard as staples—those non-negotiables—in my life recipe.

- **A Vision and Goal**—NAEA has a Strategic Vision: Do you have a personal one? Jack Canfield recommends a personal Mission Statement and offers goal-setting

strategies in his book, *The Success Principles, How To Get From Where You Are To Where You Want To Be*.

I wrote a statement. It is now in the “revision” part of the design cycle. This takes time and requires focus.

- **A Schedule**—Along with classroom schedules, I am making sure to plan time to review and adjust my personal/professional goals each month. Setting up intentional time for emails, research, writing, and other activities has positively impacted both my organization and my productivity. It's OK to say “no” to keep your own priorities on target. Too often, we allow the urgent needs of others usurp our lives.
- **Centering or Self Care**—I see this as time for learning and reflecting. SCHEDULE IT! I heard that 45 minutes of reading a day would allow me to read a book a week, and yes, I've scheduled this into each day. Already, with some dedicated self-time, I see a difference in outlook. How are you taking care of yourself? What are you NOT doing... yet?

As you plan for the school year, shuffle through the recipes in your box of life. What are your goals for this year? Set a schedule to help you attain them and feed yourself a healthy diet—both physically and metaphorically. You can see I have had a busy and reflective summer. I am intentionally revamping my approach to the new school year, and I wish you a smooth entry in the fall season.

REVVED UP—State conference season is soon upon us. Find those New Enticing Recipes / Share the Old Proven Recipes / and design some fresh tastes of your own. Check out your state website and join friends and colleagues in learning. I wish you a fall full of curiosity, understanding, and growth.

Join me in COLLABORATE—and share some of the practices (and books) that *you* keep in your recipe repertoire. ■



From above: Carrying the message. Massachusetts means members. Connecticut convenes. New Jersey proud.



Diane Wilkin

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¹ Retrieved June 9, 2018, from Merriam-Webster Learner Dictionary, www.learnersdictionary.com/definition/recipe



Cultural appropriation in art education is always a hot topic on social media.

I use culturally responsive classroom every day in my classroom. I currently teach at two different elementary schools in Black River Falls so I knew that I would have the opportunity to get every one of my students involved.

HO-CHUNK NATION OF BLACK RIVER FALLS

Today, the 6,159 members of the Wisconsin Ho-Chunk Sovereign Nation (as of 12/27/01) hold title to 2,000 acres of land. The largest concentrations of Ho-Chunk tribal members are in Jackson, Monroe, Milwaukee, Sauk, Shawano, and Wood counties.

Perhaps because they love the land and want to preserve their culture, the Ho-Chunk people are well known for their patriotism. They have served our country in every war since the War of 1812. And they serve in numbers that far exceed their proportion of the population.¹ Ho-Chunk students make up about 20-29% of the student population in Black River Falls.

The goal of a mural project was to help with the cultural infusion of the Ho-Chunk Nation and all students in the Black River Falls School District.

ART LESSONS THAT COLLABORATED

For my younger students (K-1), I wanted them to be introduced to the art of ribbon appliqué that is part of the cultural regalia worn by members of the Ho-Chunk Nation as a symbol of their family or clan and proudly displayed during meetings, ceremonies, Pow-Wows, and celebrations. The Ho-Chunk people adapted European costume like cloth blouses and vests, decorating them with fancy beadwork and ribbon appliqué. The appliqué would be used as a basis for the art by all 300 students at Forrest Street Elementary.

I read my students the story of *Mole's Hill* by Lois Elhert. In this book, Mole is digging a tunnel underground in a

wooded area. Fox, Skunk, and Raccoon are planning a route to the pond and Mole's hill is in the way. Mole has an idea and plans a garden on the hill so the other animals will not want to destroy her hill. Mole's plan worked and her hill was saved. The pictures in the book are of the appliqué that my students were going to use to make their art. To round out the lesson, we talked about what makes a good pattern and how patterns could be symmetrical. Each student was able to create a pattern on a piece of foam, wood, or plastic, and the patterns were put together to create a mural that will be in our school for years to come.

HO-CHUNK CULTURAL INFUSION EVERY DAY

I use the Ho-Chunk language in my classroom every day. I have placed the numbers next to the numbers in English. I also use those numbers if we need to count while holding something that we glued down. A student who knows the language says the numbers in a chant form and we repeat after them. I also use the colors that are posted in my classroom on the "color cats" that I have.

Colors: Hokereš Hokirac

Red	Šuuc
Yellow	Zii
Royal Blue	Keraco
Black	Seep (sāpe)
White	Sgaa (ska)
Gray	Xooc (hōch)
Orange	Wažazi (wajazee)
Green	Xaąwico (ha/wee/chi)
Pink	Caasakšokawa
Brown	Zii Šeep(sāpe)
Purple	Haapšicco

Numbers: Woikarapra

- 1 Hižakiira (hejakeyra)
- 2 Nųup (noop)
- 3 Taani (thawnee)
- 4 Joop (jōpe)
- 5 Saacą (sacha)
- 6 Hakewe (ha kāy way)
- 7 Šaagowi (sha gō wee)
- 8 Haruwak (ha too wonk)
- 9 Hižakicušguni (heja key chuscu nee)
- 10 Kerepanaiža (kayraypanisza) ■

¹ Ho-Chunk Language site <http://www.hocak.info>



Ho-Chunk Fancy Dancers. Photos by Bobby Thunderhawk Jones (left); One36 Photo Design Jeffery Keeble (right).



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It's time to return to our classrooms after a summer of taking time to relax, becoming a little more reinvigorated, and reflecting on our past year.

At least that was the plan a few months ago. Time flew and as we prepare to meet our new classes, I am reminded of the three Rs that serve a key points to the start of every school year. They are: reminding myself of my purpose, remembering where I came from as an artist, and restoring my passion for my work.

There's a reason we all went into art education. We had a vision of what it was going to be and how we were going

to influence the next generation of artists and make a difference every day in every classroom—we all had a purpose. What do we do to occasionally remind ourselves of that purpose?

I am reminded of my purpose when I think of some of the first group of students that I had a chance to teach—and now see where they are nearly two decades later—and talking to them as young professionals. Back then, I could only imagine their futures. But today, as I see my current students, I have begun to think of where they might be in 10 to 20 years, and the role I have in helping them get there. That's an incredible responsibility and I realized that we are teaching far more than art to young people.

Recalling our journey as artists helps us to know that the path is not linear and it is not easy. One important feature that resonates is the value of community and the importance it plays in the lives of our students, as well as in the lives of artists. Knowing the value of community and its impact on many of us, as art educators, makes me wonder why there isn't a greater emphasis on teaching young people the power of networking and strategies to build partnerships and strengthen collaborative efforts.

If these are some of the attributes that helped me improve as an artist, it only makes sense that these areas should be included in our curriculum. My question to fellow art teachers is, "What were some of the features of your journey as an artist and are they part of your classroom routine?"

Restoring our passion for what we do is critical. We not only teach skills and techniques, but foster creativity and communication. We are salespeople, promoters, and marketing experts who sell the arts. As we begin this year, what strategies will we employ to

What strategies will we employ to convince teens of why art is so important in their lives? It's not that hard when you consider the number of art-related jobs that appear in the credits of a movie, the art involved in the creation of the video games that teens play, the art and design of the clothes that teens wear—and the list goes on."

convince teens of why art is so important in their lives? It's not that hard when you consider the number of art-related jobs that appear in the credits of a movie, the art involved in the creation of the video games that teens play, the art and design of the clothes that teens wear—and the list goes on.

In the spirit of collaboration, I would welcome thoughts from our secondary members as they relate to our purpose, our path and our passion. What do you see as your primary purpose for teaching? What contributed most to your journey as an artist? And how do you plan to share your passion and promote our work?

Let's get a conversation rolling. Visit our NAEA Collaborate discussion board on our website (collaborate.arteducators.org/home) and share your responses to these questions in the Secondary section.

This will help us build our own community just as we do with our own students. Each of us is the sum of the many experiences that helped us be our best selves. Let's use this tool to tell our stories and learn from one another.

To our purpose, our path, and our passion.

Welcome back. ■



Detail of *Wall Chart of World History From Earliest Times to the Present*, 1997, ink and colored pencil on paper.



Joshua Drews

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OPPORTUNITIES AND REMINDERS

The beginning of each fall semester is an incredibly exciting time for those of us working in institutions of higher learning. Our campuses are abuzz with returning students, new faculty arrivals, and first-year students moving into dormitories and away from home for the first time. In the midst of all of this excitement, we provide orientations, busy ourselves with course preparation, and do our best to readjust to the pace of a new academic year that may feel very different from our summer schedules.

Our calendars quickly become saturated with responsibilities and events; as a result, it is not difficult to overlook new additions to our annual routines or miss out on publication and presentation opportunities that may have escaped our attention during the waning days of summer. I thought I would use my column for this issue of *NAEA News* to offer some friendly reminders about upcoming responsibilities and opportunities that may have interest to Higher Education Division members.

ANNUAL REGISTRATION OF PRESERVICE STUDENT CHAPTERS WITH NAEA

If your employing institution sponsors a Preservice Student Chapter of NAEA, remember to register your chapter with NAEA's national offices as well. This registration process must be repeated annually, or your student chapter may miss out on division-specific communication notices or be excluded from opportunities to receive national recognition or awards. Look for the "NAEA Preservice Student Chapter Registration Form" on NAEA's website.

NOMINATIONS FOR NAEA AWARDS

The beginning of the fall semester is also an excellent time to plan ahead for nominating colleagues or students for any number of appropriate NAEA awards. Our division is specifically designated award

opportunities in the category of "Higher Education Art Educator of the Year" for each region (East, Southeast, West, and Pacific Regions) and also at the National Level. There are also opportunities to nominate colleagues or students for outstanding student chapter sponsorship, a notable publication in either *Art Education* or *Studies in Art Education* (the Manual Barkan Memorial Award), outstanding doctoral research (the Elliot Eisner Award), preservice achievement, and much more. Nomination packets are due October 1 and can be found under "Opportunities" and "NAEA Awards" on NAEA's website (*See p. 2 of this issue.*)

JOIN THE HIGHER EDUCATION COMMUNITY ON COLLABORATE

When the Higher Education Listserv closed in January 2018, NAEA's new *Collaborate* platform became our division's primary means for sharing notifications related to job opportunities, venues for publishing and presenting research, and other division-related news. *Collaborate* is an easy system to access, as you can use your existing NAEA credentials to log in at www.collaborate.arteducators.org.

If you were not automatically enrolled in the *Higher Education Community* within *Collaborate*, be sure to join us through the appropriate "Communities" tab at the top of the website. (Similarly, you can opt out of receiving notifications from other community daily digests—including Open Forum messages—through your account settings options.) In many ways, the *Collaborate* Higher Education Community serves a similar function as the listserv, but offers more opportunities for member dialogue and without the need for a moderator to approve your messages.

Currently, there are many exciting publishing opportunities listed on *Collaborate*, including special issues

NAEA's new *Collaborate* platform became our division's primary means for sharing notifications related to job opportunities, venues for publishing and presenting research, and other division-related news.

of the *Journal of Social Theory in Art Education* on the topic of Sub/Verse (due October 15); the *Journal of Cultural Research in Art Education* on the subject of whiteness in art education (due December 31); the *Art Education* journal on the topic of entrepreneurship and creative destruction (due October 15); *Studies in Art Education* on social engagement (due September 4); and the *Arts* journal on hip-hop, arts, and visual culture (due September 30).

Collaborate is also an excellent platform for posting information about upcoming conferences and symposiums, including those held by the International Society for Education Through Art (proposals due September 15) and the Art Education Research Institute to be held September 13-15.

I hope that this column has been useful in putting several items and opportunities of importance on your docket sooner, rather than later. I am also hopeful that the *Collaborate* site can become a more frequent and useful resource in communicating such information in the future. After all, any method that helps us to help each other is more than welcome throughout the course of a busy semester. ■



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“You have a place at this camp—no matter how different you feel.”

— A message from the Lumberjanes High Council¹

In *The Lumberjanes*, readers track the adventures of five friends at Miss Qiunzella Thisskwin Penniquiquil Thistle Crumpet’s Camp for Hardcore Lady Types, as they battle monsters, brave rapids, solve riddles, and exploit their individual talents for the good of the group. This affirming comic series—created by Noelle Stevenson, Shannon Watters, Brooklyn A. Allen, and Grace Ellis—honors teamwork, caring, and belonging, rewarding its protagonists with merit badges to reflect their accomplishments.

For the next few columns, our Middle Division members will be earning our own merit badges. As a means to open the dialogue about what is happening in our own classrooms and learning environments, we invite our readers to share their own experiences related to our bimonthly topics so as to receive a badge of their own.

Our first badge is the *Home Sweet Home* badge, symbolizing the ways in which we establish a learning environment that serves as a “home away from home” for our students. How do we define “home?” A home is welcoming, accepting, challenging, rewarding, celebratory, dynamic. It cares for those who call it home. It doesn’t pre-judge; it doesn’t shut down; it doesn’t silence. A home is where a person can go to be themselves, to examine their place in the world.

As art educators, we can foster a space that is safe and open to all our students. It requires active engagement with our students and their needs. In our “Conversations with Colleagues” session at the National NAEA Convention in Seattle, a particularly lively discussion arose around Gay Straight Alliances (GSAs) in our middle schools and how an art room could, in some attendees’ experience, become its de facto home.

In the May issue of our Middle Division Newsletter, archived on our NAEA webpage, guest columnist and middle level educator Barry Morang shared helpful strategies for establishing a

vibrant GSA. “Art classes are typically considered the safe space for many students, a place where they are free to express themselves in any way that is chosen,” he wrote. “Such a safe environment begins with the teacher and their approach to inclusion and diversity. Fostering an inclusive, safe community involves more than our personal beliefs and the needs of others, it includes education and advocacy.” Morang cautions, “Safe spaces for middle school students may be potentially difficult for students to access, especially if the student is not comfortable seeking assistance or trusting other students and adults.” How do we, as educators, enable safe spaces? How do we gain the trust of those who don’t view school as welcoming or accepting?

One possibility may lie with another hot topic from our “Conversations” session: National Junior Art Honor Societies. A handful of attendees gathered to discuss the benefits and challenges of establishing a NJAHS chapter. NJAHS is about giving back and actively engaging with the school community. It raises the stakes of an art club, stating unequivocally that the arts are essential to a thriving learning environment. With NJAHS, we can advocate for the arts, respond to the particular needs of our schools, and shift perceptions about inclusion and acceptance.

Home doesn’t just happen. It’s not an accident; one must nurture and attend to its needs. As educators, we respond hundreds of times a day to the needs of our students, working hard to make them feel at home. Share your own experiences in this process. Reach out to us via email or on social media to highlight your own successes. We can’t wait to start awarding our *Home Sweet Home* badges, and we look forward to hearing from you. ■

1 Watters, S., Ellis, G., Stevenson, N., and Allen, B. (2017). *Lumberjanes*, 1. Los Angeles, CA: BOOM! Box.



Home Sweet Home badge for Fall 2018. 7th-Grade GSA Banner for Wayland Middle School, Wayland, MA.



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GETTING YOUR SCHOOL YEAR OFF TO A GREAT START

Whether you are just starting your art education classes, entering your last year before graduation, furthering your studies as a graduate student, or working as a 1st- or 2nd-year teacher, you are *all* in the Preservice Division of NAEA. Meaning, we could all use some advice on how to start our years off strongly. These years are crucial in learning the most about ourselves and what kinds of teachers we want to be!

I put together a list of things I wish I had known or been told at the beginning of a year, instead of learning them afterward.

START ORGANIZED AND STAY ORGANIZED:

I feel like “get organized” is always on my to-do list, but never seems to get done. You will have so many lesson plans, papers, projects, and resources of which you will need to keep track. It is also enormously important to document your work, your students’ work, and what you do in the classroom. Making organization a priority from the beginning will make your year go much more smoothly. You won’t end up scrambling at the end of a semester to figure out what work you want to showcase, or what you want to keep and use for the coming years.

MAKE TIME TO MAKE ART:

Personally, I consider this the most important. When you get heavily into teaching, this is sadly one of the areas that suffers. Personal creation gets moved to the bottom of the list. Take this time to really invest in your craft. You wouldn’t put all of this effort into becoming an art educator if you didn’t love art. At this stage, you can learn so much from those around you and develop even further as an artist. That being said, your school year is going to be crazy. Make time for creation at the beginning of the school year, so that you aren’t getting overwhelmed near the end.

KEEP CONNECTIONS YOU MAKE:

Consider everyone you meet to be a resource. We all want you to succeed! Use these connections for advice, letters of recommendation, and influence. You never know when they might come in handy, and it’s always nice to have a friend!

ABSORB EVERYTHING:

You are going to be learning so much! All of this information will benefit you in the future, even if some things don’t seem important to you now. It seems very simple, but you are spending a lot of your time here, wherever “here” is for you. Take advantage of the wealth of information!

AND FINALLY, THE CLICHÉ—ENJOY THESE MOMENTS:

This one doesn’t need much of an explanation, but I do want to emphasize it. These moments in school, or beginnings of teaching, are unique. Use every moment, good or bad, as information. Use them as inspiration. Always reflect on your experiences and learn from them, because you are doing something so important. You are training to become a leader of the arts, a role model to children, and an advocate for what you love!

HOW CAN YOUR PRESERVICE DIVISION TEAM HELP YOU?

We are one of your resources. Throughout the year, we have a lot of opportunities for you to become involved within NAEA. These opportunities will allow awesome additions to your resume, provide you with experiences useful in the classroom, and prepare you for the world of teaching!

It is also enormously important to document your work, your students’ work, and what you do in the classroom.

Making organization a priority from the beginning will make your year go much more smoothly. You won’t end up scrambling at the end of a semester.

UPCOMING OPPORTUNITIES:

- Are you doing something awesome as a Preservice member that aligns with the strategic vision? We want to feature you on social media and our newsletter! Please send your successes to me, Tori Lynne Jackson at: torilynne.naea@gmail.com.
- Submit nominations for NAEA Preservice Member of the Year and New Educator awards. Deadline for submissions is October 1 each year. Find details at: www.arteducators.org/awards.
- Preservice Chapters: Look for the nomination details for the RAEA Preservice Chapter of the Year Award. ■



Jessica Burton Aulisio

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STAY CONNECTED

Facebook: www.facebook.com/NAEAMuseumEdDiv

Google+: NAEA Museum Education Division

Twitter: @NAEAMusEd

YouTube: NAEA Museum Education Division

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

CHECK IN ON ONE ANOTHER

Hello Art Museum Educators and welcome fall! Recently, there has been news about the suicides of Kate Spade and Anthony Bourdain. Since that news broke, I've had countless conversations about self-care, but the situation also made me hyper-aware of checking in with my colleagues, in-person and afar.

Small check-ins often can make a bit impact. NAEA is an incredible organization for support and learning from one another.

A year ago, I wrote about colleagues in the field that help hold us up in our work—the buttresses to our aspe. That phrase seems really relevant right now. Art museum educators are quick and nimble problem-solvers, but we are also human and need support. Remember to reach out to colleagues as their buttresses and see how their aspe is holding up! Small check-ins often can make a bit impact. NAEA is an incredible organization for support and learning from one another.

The fall is also a time when members frequently consider ways to get involved

in NAEA. Here are a few Museum Education Division initiatives:

AN ONLINE RESOURCE

Viewfinder: Reflecting on Museum Education is our experimental online publication about museum education. *Viewfinder* aims to engage colleagues in ongoing dialogues about museum education today, by combining the speed and timeliness of a blog with the rigor of a peer-reviewed journal. Featuring experiments, inviting critiques, and inspiring cross-generational dialogue, *Viewfinder* is a resource dedicated to documenting the value of rigorous reflection.

Last year, we explored social justice through various lenses, including centering to marginalized voices, youth citizenship, and shifting organizational structure. If you'd like to be involved, whether as an author or peer reviewer, and/or if you have ideas or comments on topics or themes, we would love to hear from you!

As our field continues to work through new ways of definitions and ways of working, the 2018-19 year for *Viewfinder* will continue to focus on social justice. It will continue under the leadership of the *Viewfinder* Editorial Board: Sara Egan, Keonna Hendrick, and Kabir Singh (Pacific Regional Director-Elect).

WEEKLY POSTINGS: SOCIAL MEDIA

Our social media team posts on Twitter and Facebook weekly—often a combination of Museum Education Division announcements and other resources we find helpful, inspiring, and thought-provoking. The team is led by Hajnal Eppley (Western Director-Elect) and member

Gwen Fernandez; join the online conversation and make new connections. We use #iammuseumed, and we often participate in the #museumedchat series on Thursday evenings. Join the online conversation—it's a great way to talk through issues or questions.

MARK YOUR CALENDARS FOR MARCH 13, 2019, PRECONFERENCE!

2019 NAEA Museum Education Division Preconference planning is in full swing. Director-Elect Juline Chevalier visited Boston in mid-June to meet with my colleagues at various cultural institutions and learn about their work (and check out their incredible spaces). As a Bostonian, I am thrilled to host #NAEAMusEd19 and #NAEA19 next year! Keep an eye on those hashtags and our division webpage for the program overview—to be announced in September. (Find it on the NAEA website under "Community." Based on the overwhelming response to the social justice themes around from the 2017 and 2018 Preconferences, as well as our 2017-18 *Viewfinder* series, we will continue exploring these ideas into 2019.

RECOGNIZE OUR BUTTRESSES AND OUR APSES

The fall is also a time for us to consider those in our field who have done exemplary work over the last year as well as throughout their career. Nominations for NAEA awards are due October 1. Please consider nominating a deserving colleague for their contributions to art museum education field. (On the NAEA website, go to "Opportunities.")

I wish you all a spectacular fall that ushers in the start of a new academic year full of crisp air and changing colors. Remember to reach out to your colleagues with support and don't be afraid to ask for help when you need it. New to NAEA or unsure where to start? Email me anytime at mgrohe@isgm.org. ■

Photo by Seth Freeman Photography 2018.



NAEA Museum Education Division Preconference 2018 participants share ideas in Seattle Art Museum Galleries.



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Connect with S&A Members Using MAEA Collaborate!

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

SUPPORTING NEW ART TEACHERS MONTH-BY-MONTH

One of the main responsibilities of a visual art supervisor is to support new visual art teachers in our profession. In this column, I asked two supervisors to help me develop a month-by-month calendar of topics and ideas to review with new visual art teachers throughout the year. Feel free to share more ideas with the Supervision and Administration community on NAEA's Collaborate, at collaborate.arteducators.org, if you would like to contribute!

AUGUST

- Conduct a New Teacher Orientation
 - Review the curriculum—encourage new teachers to stick exactly to the curriculum their first 6 months to a year.
 - Review lesson planning, setting instructional outcomes, and designing coherent instruction.
 - Review the grading policy, teacher evaluation (SLO's), Is this acronym for student learning objectives? system level expectations, ordering art supplies, and setting up your room prior to first day of school.
- Assign a mentor teacher.

SEPTEMBER

- Discuss long-term lesson planning
- Conduct a new teacher workshop on Classroom Management—establishing a positive classroom environment, building respect and rapport, and setting expectations.

OCTOBER

- District Art Technology Training—utilizing district teacher tools.
- Visit from supervisor and/or district art staff.
- Review how to adjudicate and prepare artwork for exhibits in the school, community, district, and state.
- Discuss the new teachers' first formal observation by their administration to

see if they have any questions or areas of improvement.

- Conduct a new teacher workshop—
 - Utilizing various differentiated instructional strategies
 - How to use pre, formative, and summative assessments.

NOVEMBER

- New teacher workshop—Authentic Assessment, Using Rubrics, and Grading
- Have a new teacher shadow a colleague for the day. (Provide a substitute.)
- Visit from supervisor and/or district art staff—if not finished from the previous month.

DECEMBER

- Review district procedures for supplies and course fees management.
- Review how to re-order depleted supplies.

JANUARY

- Exhibit student artwork in district exhibitions and beyond.
- Peer mentor teacher shadows new teacher for a day to provide instructional feedback.
- High School—begin thinking about course offerings for next year.
- New Teacher Workshop: Reflect on the first half of the year with students, areas for improvement, designing engaging lessons that capture students' interest, and reinforcing classroom expectations.
- Begin gathering and making pre-determinations for student work to display for Youth Art Month.

FEBRUARY

- Discuss school art program growth and building a community.
- Visit from supervisor and/or district art staff.

MARCH/APRIL

- Youth Art Month—displays should be up in the school and community. Newsletters, activities, etc.
- County/district exhibits.
- Staffing assignments and notifications for next year.
- Plan summer stipend opportunities (professional development, curriculum writing).
- Work with new teachers to create list of materials they need, in case the principal has end-of-year money to spend.

MAY

- Provide year-end close-out instructions—how to clean the room/closet, carry out an inventory of supplies, prepare a list for ordering. Prepare a wish list of new equipment needed.
- Hold a one-on-one, end-of-year meeting with each new teacher to reflect on the year and changes for next year. Discuss end-of-year evaluations from their principal and discuss areas of improvement.
- Mentor teacher close out meeting/celebration.

JUNE/SUMMER

- Long Term Planning by grade level/course taught.
- Teach them the importance of rest and rejuvenation—as well as for you, too! ■

Thank you to the following supervisors for assisting me with this column:

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Guest Columnist: Elizabeth Reese, PhD, E-RYT, RCYT, Director of Education and Mindfulness
with Adriane Bulthuis, Visitor Experience Coordinator

ART AND COMPASSION IN ACTION AT THE CROW COLLECTION OF ASIAN ART



Mounted tall neck jar. Korea, South Gyeongsang province. Three Kingdoms period (57 BCE-935 CE), Silla, 5th century. Gray stoneware with natural ash glaze and incised, raised decoration. 2014. Gift of Mr. and Mrs. Fred F. Wiedemann.

In September 2018, the Crow Collection of Asian Art in downtown Dallas, Texas, will transition to become a museum with a transformed mission statement, expanded interior spaces, an art studio, and educational programming. Formerly the Department of Education, the newly named Department of Learning and Engagement is committed to using the diverse arts and cultures of Asia to provide inclusive experiences that inspire curious learning and compassionate being for learners of all ages and communities.

Our professional development and in-school curricula will expand and be available online to support state and national learning objectives as well as critical thinking, creative movement and writing, and social-emotional learning with mindfulness tools. These objectives are woven into our new initiative, Art and Compassion in Action—which is designed to be a relationship-building, sequential, multiple-experience and -year curricula for youth pK-12. Content is sourced from the museum's permanent collection and exhibitions, cultural observances, and community engagement programs (Otsukimi, Mystical Arts of Tibet, and more.) We are committed to engaging educators and learners by inviting them to connect, explore, examine, and contribute to the self, others, and the world.

Following is a sample experience we have facilitated in our current exhibition *Earthly Splendors: Korean Ceramics from the Collection*, for learners of all ages and backgrounds, including medical students and AmeriCorps members and managers. The lesson is available this fall. See crowcollection.org.

CONNECT

Create a background of relatedness with learners. Engage them in ways that spark reciprocal curiosity, playfulness, and conversation. While connecting, unpack the relevancy of where the learning is heading. In these particular exhibition experiences, we conveyed that, over thousands of years, ceramic artists experimented, learned, and practiced their craft to purposefully create these objects. Just as these vessels were created for a purpose, we too can learn tools to shape our own vessels as containers of compassion and empathy.

EXPLORE

Learners are invited to curiously explore the work of art, *Mounted tall neck jar*. By pairing slow looking with mindful movement, we relate different parts of the jar to our own bodies to form visual and kinesthetic connections. We begin with the concept of foundations as a place for building support and identify the bottom part of the jar as the foot. We invite learners to carefully pick up one foot at a time and stretch their ankles with slow rolls.

We continue this exercise through the waist, arms (handles), shoulder, neck, and lip. (Remember to make that playful buzzing sound.) For the lid, consider clasped hands on top of the head, which is also a calming gesture.

When we ask, "What are you curious about?" the answer is often related to the big belly. Here, we use this as an opportunity to teach Belly or Diaphragmatic Breathing. We share some of the research behind this self-management tool before empowering them to practice the breathing while engaged with the work of art. After practicing mindful breathing with looking, we discuss how this is a great portable tool available within and beyond the museum walls.

EXAMINE

Reflect on the experience of slow looking, moving, and breathing with the works of art. Ask which resonated more and less and why. Explore questions around the ceramic vessels and the ways that we can intentionally create ourselves each day, each moment.

CONTRIBUTE

Ceramic vessels carry and share that which is placed, often contributing to something needed or wanted. Like this experience with *Mounted tall neck jar*, what experiences can we share to impart compassion and empathy with others? ■

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When is the last time you connected with an educator who wasn't in your school district and shared a great lesson idea or something that works really well in class?

As art teachers, we all must advocate for the arts and for art education but I want to make a case for sharing beyond that—to other colleagues around the world through the burgeoning social media community.

In the most narrow sense, sharing with another educator is beneficial in a very tangible way. But in the big picture, this kind of sharing has exponential impact with far-reaching, often unexpected effects and it actually furthers our discipline itself.

I understand some art teachers may be trepidatious about technology and social media. As a teacher who has embraced it, I know personally that it does have some drawbacks but I would argue that the benefits far outweigh the negatives. The truth is that pencils and paint were once considered new technologies just as virtual reality and 3-D printers are today.

Artists have always learned to embrace and innovate with new technologies since the advent of art itself. The methodology of sharing has evolved alongside these technologies from the Renaissance artist apprenticeships to the French atelier to today's makerspaces and technology incubators. A relevant modern case in point can be seen when examining technology innovation. Technology companies such as Tesla, Linux, Android, Firefox, and Wikipedia have all helped advance the technology they created by choosing open source models—they shared their work and let people around the world be part of it and improve on it.

As an art educator, I learned early on that the most impactful element of my occupation was connecting personally with students. In my experience, it is the one aspect of teaching that facilitates every other element, and once students see you taking an authentic interest they are generally more open to learning, taking risks, behaving in class, and, in turn, sharing. It took me a number of years, however, to consider applying this principle beyond the classroom to myself in connecting with other art educators outside my district in the same way.

When I first began teaching, I had expected my fellow teachers to share curriculum with me and be collaborative. But when that didn't happen, I adapted to the environment and improvised. Later, when those improvised lessons began really working, I began letting go of the behaviors and expectations of what I realized were just remnants of what I thought a teacher was. I began defining my own style of teaching by introducing choice and thematic assignments, swapping out homework for optional challenges, and incorporating more contemporary art and artists along with my personal work and process. My students flourished and it showed in their work—so I began sharing it on social media and my class blog.

This is when I learned the real impact of sharing because I started hearing back from colleagues around the world and connecting with them. I started sharing everything because I felt that,



philosophically, this is what I'm here to do as an educator—and the only resistance comes from ego. Why confine our work and our process to the classroom?

What I found over time is that there were many positive, unexpected outcomes: Teachers took the lessons I shared and responded back to me with different ways they used them—making them stronger. Opportunities came my way to collaborate and work on interesting projects, and I found that I was happier at my job. The environment in my department at school may not have improved in the 20 years that I've been there, but working with the teachers whom I met online allowed me to feel more open to taking creative risks, which is as necessary for an art educator as it is for an artist.

This became a turning point both in my teaching and my ideology. I grew to understand that our roles as educators doesn't end with the school day. Teaching is sharing, and as psychiatrist David Viscott said, "The purpose of life is to discover your gift. The work of life is to develop it. The meaning of life is to give your gift away." ■

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Did you attend Open Engagement in Queens, NY, this last May?

If so, you are one lucky duck, as it was the last gathering of its kind. Unfortunately, the community arts world in the United States has encountered yet another disappointing loss with the conclusion of another major venue for the sharing and exchange of ideas, leaving us to wonder how the Community Arts Caucus can fill that gap, even if only in a small way.

Durland, Bob Leonard, and Ann Kilkelly. Active 1999–2010, the Community Arts Network (CAN) project “promoted information exchange, research and critical dialogue within the field of community-based arts, that is, art made as a voice and a force within a specific community of place, spirit or tradition.”

CAN offered an expansive clearinghouse for articles, reviews, and project profiles that so many in the community arts realm, nationally and globally, saw as an indispensable resource for keeping current with the latest achievements and conversations in community arts. Despite the numerous efforts to keep the site going and find a new home, CAN was discontinued in 2010. Thankfully, the site is archived and accessible courtesy of Indiana University.² The archive is not managed or updated so it can be challenging to navigate, but it is a crucial resource, nonetheless.

Between those two efforts was the Community Arts Convening and Research Project, funded by the Nathan Cummings Foundation, which supported several national convenings as well as an array of community arts-focused research, and the publication of resulting research and writing. Much of this work was concerned with the efforts of universities with degree-granting programs in arts and community building, community practitioners of all kinds, and communities and members from across the country.

Included in this effort were numerous institutions, including California College of the Arts, which hosted the first convening in 2006; Xavier University in New Orleans; California State University at Monterey Bay; and Maryland Institute College of Art (MICA), which hosted the final convening in 2011. Some of the research from the last year of the grant

can be found on the MICA website.³ However, the prior years are only accessible through the archive of the Community Arts Network.

These were not the only efforts at creating a national platform for conversations and research related to community and socially engaged arts in the United States, but they were some of the most organized and wide reaching, and one-by-one they have all gone away. What does it all mean? It certainly doesn't mean that there is any less energy, passion, or focus in the field. The growing turnouts at each Open Engagement event makes that clear. Still, we have continued to lose the national forums that allow those invested in community arts to connect with other likeminded artists in any formal way—and this is a significant loss. This also puts the field-at-large at risk of forgetting our roots, our origins, and the phenomenal work and efforts of who came before us.

In part, then, we offer this brief column as a reminder to our fellow community artists not to overlook these phenomenal archives and resources that tell this history of our field. Furthermore, it gives us pause and asks those of us invested in NAEA's Community Arts Caucus how we can, in some small way, fill the gap that has been created, foster the connections, and honor the histories of all that came before us. We are not positioned to organize a conference or journal at this time, but we invite our members to reach out to the CAC officers if you have suggestions. ■

Since 2007, Open Engagement has offered ten conferences in two countries and six cities. It is/was “an artist-led initiative committed to expanding the dialogue around and serving as a site of care for the field of socially engaged art,” according to OE's website. It also “managed a publishing arm, and assembled a national consortium of institutions, colleges, and funders all dedicated to supporting artists engaged in this necessary and critical work.” We are thankful that there is an archive available on the website.¹ But sadly, this last convening in Queens was announced to be the last in its current form. And 2019 is meant to be a year for reimagining. What comes next is uncertain.

Many of you may also be familiar with the online platform known as CAN, founded by Linda Frye Burnham, Steve

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¹ <http://openengagement.info/archive>

² <http://wayback.archive-it.org/2077/20100906194747/http://www.communityarts.net>

³ www.mica.edu/About_MICA/Departments_and_Services/The_Center_for_Art_Education/Community_Arts_Journal.html

FIVE TIPS TO OPENING A DIGITAL ART CENTER

About two years ago, I had a rare opportunity to teach elementary art and technology. I grasped this opportunity with the hope of implementing technology into my already accomplished choice-art environment. I wanted my students to have the choice to use technology, like other mediums, to express their ideas. It has been an adventure! I wanted to share five tips for opening a digital art center:

1. Learn first.

When starting to introduce technology in the classroom, it would be beneficial to learn first. Choice-art educators should take the time to become familiar with the technology they want to use in the classroom. There are plenty of sources available on the web. Most programs and applications offer instructions, tutorials, and guides through the web. Some schools are fortunate to have instructional technology coaches and teachers that could aid educators throughout the learning process.

2. Try and save.

Choice-art educators should test out the technology from a student's perspective. Prioritize and identify what will students need to know first when learning a new program or technology. Remember that students do not need to know all the functions of a program to start creating; knowing a few basics will be enough to start. Plan how students will save and share their work; consider a routine and process for students, which could include digital portfolios as an excellent saving solution.

3. Set up and organize the center.

Choice-art educators will have to decide how to organize a space. It should have equipment accessible to students and contain visual aids. Organizing equipment depends on the types of resources available to the teacher. Some techniques—like graphic

design, animation, 3-D printing, and podcasting—require only a computer or iPad. Stop motion, robotics, video making, and green screen require a more extensive setup because of the props and space needed. The choice-art educator could consider making areas and containers for all equipment. Creating labels could help student easily organize the equipment. Setting up a center requires thoughtful creation of menus, visual aids, and resources for students. It involves taking on the student perspective to consider what information to include. Choice-art educators should reflect on their own learning and work through a program or application to help decide what to include on these menus.

4. Write up instructional techniques and plans.

Instructional plans should be written in conjunction with opening the new center. Plans should include modeling to students use of the equipment, expected routines, and clean-up procedures, and providing students with background knowledge and history for what is being introduced. The teacher should plan a pre-assessment, if necessary. Start with the basics for the introduction, and encourage students to experiment with the technology. There is no reason to overwhelm students with learning everything at once.

5. Use scaffold skills.

The *spiral back* questions provided by the *Teaching for Artistic Behaviors* website¹ can assist when scaffolding. These questions indicate that observing students is key. Choice-art educators should be looking for the following: physical arrangements, utilization of menus and visual aids, and students' comprehension of skills and techniques. Physical arrangements concern the classroom environment and organization. The choice-art educator should determine if the center



is overcrowded. If so, rearrange the furniture. The menus and visual aids can be revisited by evaluating questions asked by students. The choice-art educator may observe that students have frequently asked questions that are not displayed on the visual aids. It may be helpful to add or create more menus to help students, and to address these needs during the next class.

Lastly, when students have mastered basic skills, the choice-art educator should revisit the center to demonstrate new, more complex skills. For example, once students have mastered how to create a stop-motion video, the educator could teach students how to add sound effects. The choice-art educator may consider scaling down or using a different program if the techniques are too complicated or complex for students. It seems that *spiral back* can be a helpful strategy for all teachers.

Opening a digital art center doesn't have to be overwhelming or intimidating. Start slow! Maybe pick one area of focus, like digital photography or stop motion, and try using these five steps. My students love creating with this medium! ■

¹ Teaching for Artistic Behaviors. 2017. Retrieved from <http://teachingforartisticbehavior.org/>



Interest Group Committee on Multiethnic Concerns (COMC)

Guest Columnist: Vanessa López, Faculty, Maryland Institute College of Art. Email: vlopez@mica.edu

WHAT IS YOUR STORY?¹

I recently had the pleasure of organizing an event at my college. The Flourishing Blossoms Society for Girls, Inc. hosted a three-part writing workshop, “The Quilted: Women Weaving Stories.” The event was designed to create a space for girls and women to collectively weave and give power to their stories via personal narrative, poetry, artmaking, and quilting.

I realized few of my colleagues understood what it meant to be the “other” within higher education. They had no idea what it required for me to enter into that space as myself—the armour I felt I need to wear, the constant code-switching.

Often as women of color, our stories are told by others, misrepresented or absent from the larger conversation. Many art educators have articulated the power of narrative to inform research, theory, and pedagogy while emphasizing the importance and relevance of counter narratives (Acuff, Hirak & Nangah, 2012). I believe it is imperative for those of us who exist in the field to begin to tell our stories, to push back against the dominant narrative.

As an educator, I am interested in how lived experiences influence pedagogy. Teaching is an embodied practice that intersects with all the ways in which we manifest our complex identities (Randolph, 2014, p. 32). Our bodies hold stories. Stories have the potential to connect.

Here is my (a version of) story:

I am the first person in my family born in the United States. I was born in the neighborhood of Washington Heights in New York City, back when people were scared to go past 59th Street. I am the youngest and only female child of a single, working-class Dominican woman. I did not speak English until I entered kindergarten. I am a “Dominican York.” I attended public schools until graduate school. I am first-generation college graduate and the most “educated” person in my extended family. I taught middle school for over ten years and came to teach in higher education, as a new challenge.

As a Latina professor, I am a novelty, rarely seen in the halls of higher education (“Characteristics of Postsecondary Faculty,” 2017). I am lucky though. There is another Latina in my department. (Colleagues often confuse us.) My first year in higher education at a predominantly white institution was difficult. I have “never felt more colored than among those white walls and white faces” (Hurston, 1995, p. 826).

The fact that I hardly saw anyone whose lived experiences echoed my own led to me question my decision and myself. At the same time, I realized few of my colleagues understood what it meant to be the “other” within higher education. They had no idea what it required for me to enter into that space as myself—the armour I felt I need to wear, the constant code-switching. Four years later, I am more sure about myself in this space. But there is a weight to my presence, in these halls.

The privilege to be here comes with expectations. In addition to all of the basics my colleagues and I are responsible for, I am expected to sit on diversity committees. I am expected to “keep it real.” I am expected to

speak to the urban experience. I am expected to help my colleagues make sense of my otherness. I am expected to mentor students of color, who are also made keenly aware of their outline. I am expected to say “yes”. The emotional labour that comes with these expectations is heavy (Sámano, 2007).

I have presented one side of my story. It is subjective, messy, and incomplete. Yet I continue to believe in the power of narrative to create spaces for connection and growth and most importantly vulnerability.

What is your story? ■

¹ The author is influenced by many scholars in (art) education and, with respect to word limits, was unable to include many notable works.

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



www.csaenaea.org

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

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

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

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

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

By the time you read this, summer is almost over and many are preparing for a new school year.

As I write, I am reading my two favorite summer books for inspiring painting with watercolors—*The Tao of Watercolor* and *Making Pearls* by Vermont artist Jeanne Carbonetti. Jeanne has a very spiritual approach to creativity, is a wonderful writer, and includes quotes derived from the book *Tao te Ching* or *The Way of Life*, ascribed to Lao-tzu, the 6th-century Chinese philosopher.

One quote, “The way to do... is to be,” describes perfectly the way I like to live now that I am retired. “Becoming Slow”—as I like to call it—makes time for inner reflection, contemplative thought, seeing deeply surroundings, gives the chance to become inspired with clear thought, by just being.

CSAE had many full-house presentations and workshops at the NAEA National Convention in Seattle. Although I was not able to attend every one, I want to congratulate those whose presentations were accepted. You are inspiring members and making CSAE a strong and important voice within NAEA. Here is a brief overview:

Past CSAE Chair Patricia Rain spoke about her art that was accepted for the Women’s Caucus 2018 Art Exhibition Artists Panel. I was moved to tears by her description of what inspired the painting and the poem that went with it. It is very deep, spiritual, personal, and inspiring work.

Vicky Grube gave a session about drawing self through making your own graphic narrative. **Mark Graham, Fiona Barney, Tara Carpenter, McKenna Shurleff,** and **Nick Estrada** gave a wonderful presentation on a class experience in Nepal Himalaya and Ecuadorian Andes that explored mentoring and educational practices that reflect slow and silent pedagogy within the local arts and crafts traditions. (This reminded me of my time in Morocco, watching and working with artisans who also practice slow and silent pedagogy.)

In her workshop, **Paige Smith-Wyatt** explored wet-in-wet watercolor technique to create watercolor meditations for self-care. **Rachel Motta’s** instructional practice looked at mindful games and artmaking techniques for a more peaceful, creative, and engaging classroom environment.

Nan Waterstreet’s instructional practice was “A Compassionate Approach to Teaching Art through Student-Centered Pedagogy.”

Karen Carrie and **Heather Soodak** gave the workshop, “Create Like a Kid Again, 2!” **Barbara Bergstrom** offered “Shhhh, Pay Close Attention: Strategies of Contemplative Pedagogy in Studio Arts and Art Education Classrooms.”

Jane Dalton presented her “Artfully Aware: Contemplative Practice in the Classroom” to a packed room. I will be sharing Jane’s work and published papers in the next newsletter for CSAE. Meanwhile, if you are interested in being a



(Top) Mark Graham (far left) and students’ presentation, “Slow Pedagogy.”

(Bottom) CSAE Un-business meeting: Artmaking with Peter London (virtual) and past chair Patricia Rain (at the podium) at the NAEA National Convention in Seattle.

focus of future articles, please contact me at csaespirit@gmail.com.

CSAE encourages you to keep your membership current to allow you to get updates on future retreats and news, as well as consider the opportunity of becoming a future board member, regional representative, and other positions needed. We want to learn about members and share what you are doing. ■

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THEORY'S TEACHINGS

Paul de Man's (1986) essay "The Resistance to Theory," originally commissioned (under a different title) and eventually rejected by the Modern Language Association (MLA) as an introductory text to literary theory, stemmed, according to de Man himself, from a pedagogical failure. It was not that he lacked expertise on the subject matter: He was already a key figure in literary studies in the United States. Rather, the problem was that instead of offering a comprehensive account of the current state of literary theory in the early 1980s, he wished to discuss, "as concisely as possible, why the main theoretical interest of literary theory consists in the impossibility of its own definition" (p. 3).

Theory can also act as a pedagogy of resistance—resistance not toward "real life," but toward all answers that claim to do away with resistance.

For MLA, such approach did not meet the "pedagogical objectives" (p. 3) of the commissioned text. The essay was rejected and de Man ended up publishing a revised version in *Yale French Studies* in 1982. Today, "The Resistance to Theory" holds a canonized status among students and scholars of literature in the United States—whether this is a pedagogical success or failure, I don't know.

Unpacking the main argument of the essay—that "the resistance to theory is a resistance to the use of language about language" (p. 12), meaning that "the resistance to theory is in fact a resistance to reading" (p. 15), eventually leading de Man to conclude that "nothing can

overcome the resistance to theory since theory *is* itself this resistance" (p. 19)—is of a secondary importance for us here. My reason for visiting this text is that it was published the same year as the Caucus of Social Theory in Art Education (CSTAE) was established. This coincidence (or is it a coincidence?) points to an intriguing time and place of emergence: By 1982, *theory* had become something that needed an articulation in itself.

Since then, CSTAE's mission has been "to promote the use of theoretical concepts from the social sciences" and "to inform art educators about theory and practice in the social sciences" (Caucus of Social Theory in Art Education, n.d.). To promote? To inform? Here, one is tempted to ask, in what ways might this ambiguous term *theory* act *pedagogically* in the field of art education, especially if, following de Man, it contains something profoundly—or seemingly—anti-didactic?

The most straightforward way to understand the place of theory in any disciplinary field is to claim to its usefulness: It helps to grasp the world from a certain distance, as the Greek root *theoros*, spectator, indicates. This, however, creates a particular kind of relation between a theorist and non-theorist; a pedagogical relation based on the idea that the former knows something—due to their distance—that the latter does not. Hence: to promote, to inform.

This relation was exactly what de Man was asked to inhabit and what he failed to accomplish: To communicate, as clearly as possible, something that his audience does not know about the things they know, something useful that is directly applicable to their work. This is also an expectation familiar to anyone presenting

or publishing about theoretical issues in art education: Often, one is expected to have a clear answer to the question "How does this work in real life?"—which is merely another way to inquire about the usefulness of a theoretical account.

Keeping with de Man, it would be also important to consider the pedagogical force embedded in theory's *resistance* to definitions and explanations that, I see, allows another kind of pedagogy to emerge: A pedagogy not of a distant spectator, but one that shares the time and place of unknowing from which every question—by anyone, about anything—springs. As a practice of unknowing, theorization (to turn a noun into a verb) keeps with doubts that are never settled with a single response.

This does not mean what theory would be a convenient way to avoid answers and, subsequently, responsibilities. On the contrary, it brings forth a profound responsibility toward questions we might not even know how to ask today, let alone tomorrow. Understood this way, theory can also act as a pedagogy of resistance—resistance not toward 'real life,' but toward all answers that claim to do away with resistance. ■

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Find opportunities on www.cstae.org and on www.facebook.com/groups/CSTAE/ and resources on JSTAE, Online Curriculum Portfolio (<https://naea.digication.com/cstae>).

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Design Interest Group

DIG Website: www.naea-dig.org

Interest Group Design Interest Group (DIG)

Become a DIG Member! Join on NAEA's website

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New Student Membership is free.

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

Martin Rayala, our featured columnist for DIG and former DIG Chair, was selected as a founder in the Spring 2018 Singularity University Incubator program at the NASA Ames Research Center in Silicon Valley where he worked for two months with a cohort of over 30 people and dozens of mentors from around the world to create a social impact venture to positively impact a billion people. Below is a snapshot of his project.

FUTURE WONDERS OF THE UNIVERSE GAME

Students, teachers, mentors, schools, and organizations around the world are challenged to take a Hero's Journey and play the Future Wonders of the Universe Game in the coming Decade of Imagination (2020-2030).

This isn't a video game or even a board game. Future Wonders of the Universe is a real world challenge to imagine, design, and create a future that works for everyone on the planet. Each year, players are challenged to work their way through four levels—finding their passion, visualizing possible scenarios, prototyping promising possibilities, and finally presenting their solutions in a clear and compelling manner.

You can participate as a Player, Game Master, Guardian, or Grand Master. Between now and 2020, when the game officially begins, you are invited to help design the game and begin preparing by familiarizing yourself with the background of the challenges.

Read books, watch TED talks, and get in on discussions about the coming Singularity with Ray Kurzweil, Peter Diamandis, and others who describe the phase change in our civilization when humans and artificial intelligence create a new trans-human collective that is a million times smarter than we are today.

Prepare yourself mentally to take a life-changing Hero's Journey by reviewing the work of Joseph Campbell and others who guide us through a life adventure in which we transform ourselves by confronting the great unknown. What Future Wonder of the Universe do you want to create?

What is your vision for a future beyond imagination that works for everyone on the planet?

What are the trials that you may face along the way? Familiarize yourself with the work and ideas of Buckminster Fuller and his World Game that he developed in the 1960s.

In this Journey, you will create an exciting scenario for a future that works for everyone on the planet, and you will discover something about yourself along the way. You will return from your own Hero's Journey a different person, one who will inspire those around you. Start now to explore who you are, your beliefs and values, and the kind of person you want to be. Like all explorers, you will learn how to pass on your insights and experiences by keeping a journal, compiling a portfolio, and providing future adventurers a record of your travels. Become proficient in the Design Thinking processes outlined by groups like IDEO and Stanford University's d.school.

There will be dozens of challenges like this along the way. And those with the grit, determination, and imagination to take them on will become the Heroes of their own Journeys and inspire others to help make the world work for everyone on (and off) the planet. ■

THE STORY BEHIND THE GAME

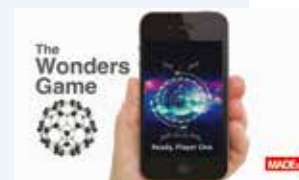
Martin Rayala retired after 40 years in education as a teacher, curriculum supervisor for the Wisconsin Department of Public Instruction, and assistant professor at Kutztown University of Pennsylvania. As a state curriculum supervisor, he added media and design to the State Art Standards.

Rayala partnered with Cristina Alvarez to create an innovative educational enterprise called Design-Lab Schools. Their transformative educational model was selected as

one of the ten most innovative ideas for re-thinking high schools in the XQ Super School Challenge and received a \$10 million award from Laurene Jobs' Emerson Collective. With that recognition, they set out to devise ways to scale up their efforts and create real change in education.

As a founder in the Spring 2018 Singularity University Incubator program, Rayala created a 10X "moonshot" social impact venture to positively impact a billion people. The result is a transformative new vision of education for the 21st century that will be playfully introduced over the next ten years through the Future Wonders of the Universe Game.

If you are interested in imagining a Future Wonder of the Universe, contact Martin Rayala at GameMaster@WondersGame.org. Check out the video at MADEXPitch.org | Demo Faire 2018 | SU Ventures.



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Interest Group Disability Studies in Art Education (DSAE)

In May 2018, the feature length film, *Our Digital Selves: My Avatar Is Me*, was released with full access on YouTube.¹

Filmmaker Bernhard Drax (Draxtor) worked with researchers Tom Boellstorff (Anthropology, University of California, Irvine) and Donna Davis (University of Oregon) in Second Life (SL). They were inspired by the diversity and resourcefulness of people with disabilities in SL, such as the community on Virtual Ability Island represented in the film. The three-year National Science Foundation-funded project, *Virtual Worlds, Disability, and New Cultures of the Embodied Self*, “studied the various ways that disabled persons experience embodiment and place in virtual worlds” (Krueger, 2018, para. 1).

Although Boellstorff is a co-parent of a child with a disability, he says his interest in disability in SL was fortuitous. The

most creative people making and building were disabled. It was his chance, he said, to go more deeply into the field of disability studies. In the film, Boellstorff also notes that people with disabilities have been pioneers in SL, as well as pioneering most technologies widely in use today, such as voice-to-text software.

In my experience using SL in undergraduate and graduate classrooms, I encountered resistance, which Boellstorff tells me is quite common. It was not mild disinterest that my students felt, but rather intense aversion. The several negative comments about the film on YouTube suggest that many conscious/unconscious feelings originate from polarizing the virtual and real worlds when, in fact, they have porous boundaries.

Another reason might be more complex. People with disabilities in SL appear to some observers as escapists and denialists, living a dream of ability. Both possibilities are, I think, unconsciously patronizing. Many of the avatars, who we are able to glimpse in real life (RL), comment on such judgments and offer in-depth opposition.

Shyla (super) Gecko writes poems and stories about the vagaries of ableism, the ability-centered social world, and its built-environment. For example,

You get we all have blood

We all feel

We all matter

We're all different

Draxtor asks Shyla what role Second Life plays in her disability, which she calls a spiritual journey. She recites a poem she wrote for a former therapist who was concerned about the time she spent in the virtual world.

What do I do in the real world? I lay here typing words and changing this bastardized world, a world that thinks that love is hoarding, gorging, sucking the life out of everything that is weak... Go for it world. You got a super gecko to

deal with... Don't laugh. You think this is a game.

Jayden Firehawk was a professor of geography until her disability prohibited her from functioning in a competitive and stressful academic environment. SL has provided her with the space to become a photographer and builder: “SL is a persistent place and that persistence of place allows for social relation.”

ISkye Silverweb reveals upfront that she is deaf: “I’m in a foreign country in RL.”

On the other hand, Daisy Gator can choose to reveal or not to reveal her dwarfism. “We don’t think of ourselves all day as disabled until a blockhead reminds us.” Role playing in SL is not that different than in real life. Boellstorff suggests that it is not necessarily about deception but rather about self-discovery in alternative social situations.

Finally, the real-life Cody Lascala, ever-present in the film as a commentator about, and participant in, SL, says,

I was born a normal baby and on my first birthday I decided to go for a swim. And now I'm like this (a wheel chair user). My mom and nanny were getting ready to go to a waterpark. Where is the irony in that?

ISkye, Jayden, and Cody, like many other avatars, process their disabilities by building childhood memories, such as ISkye under a table in Figure 1, or Jayden’s installation of a visual and textual narrative reconstruction of her identity called *Build Biography*. In Figure 2, Cody beautifully renders himself as the infant who wanders into a swimming pool. ■

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¹ www.youtube.com/watch?v=GQW02-me0W4&feature=youtu.be



(Top) ISkye under a table, (Bottom) Cody as the infant who wanders into a swimming pool.

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Summer is the time of year when our youngest artists are freed from the confines of traditional school spaces and have more opportunities to make art in, and with, their local community.

The Early Childhood Art Educators Interest Group advocates for early childhood art programs that are comprehensive in scope and encourage time/space for children to make art and construct knowledge in collaboration with peers, adults, and their local community. Such opportunities include interactions with artists, visits to museums, and diverse opportunities to respond to art.

With these ideas in mind, I would like to use this column to share an exciting collaboration between my own local art museum, The Eli and Edythe Broad Art Museum at Michigan State University, and the early childhood community in East Lansing. While many art museums have programs for young people, most often (though certainly not always!) these experiences exist solely around objects in the museum itself. Children create in the museum space inspired by artwork on display, and alongside their families, friends, and museum educators.

However, an exciting development that I noticed at the MSU Broad this past year was collaboration between young children and contemporary artists and the strengthening of relationships between the museum and the pre-school the children attend. For this column, I have invited Meghan Zanskas, manager of K-12 and Family Programs at the MSU Broad, to share a little bit about this collaboration:

Megan: *Thank you for inviting me to share with the ECEA community about this project! I've been in collaboration with Sally Mowers, head teacher of four-year-olds at the MSU Child Development Lab School (CDL), for the past three years. When I first met Sally, we realized pretty quickly that we both had a passion for fostering authentic, meaningful art experiences for children. With her expertise in early childhood education, and the MSU Broad resources, we have been working together to create a program that connects children with contemporary art and artists.*

*Two years ago, the children met Sam Van Aken, an artist who taught them about his sculptural grafted stone fruit trees. They toured the exhibition **The Tree of 40 Fruits: The Michigan Trees** with him. Then, back at school, the children used clay and twigs from the MSU arboretum landscapers to play with the idea of sculptural fruit trees. (This was what they had explored with Sam at the museum.)*

*This year we were fortunate to be able to include the children in a collaboration with d'Ann deSimone, whose piece, **This Space Left Intentionally Blank**, invited participation from visitors to respond to prompts, including "I Am, I Am Not, Equality Is," throughout the run of the exhibition.*

As the piece grew at the museum, it began to resemble a sea of signs at a march or protest. d'Ann visited the children's classroom at the CDL and engaged them in conversations about fairness, equality, and wishes for a better world. She wrote developmentally appropriate prompts (I Wish, and I Care About) and invited them to communicate their thoughts through drawings, which we took back to the museum and added to her participatory installation.

How might you advocate for meaningful collaborations between children and your local art museum or gallery?

In what ways can you make children's voices, ideas, and artwork more visible where you live or work?

While they were working, d'Ann was right there, enthusiastically observing children's mark-making and talking with them about their ideas. Several children made multiple signs, returning to d'Ann to share their newest idea. When the children saw their drawings as part of the installation, they bubbled with excitement.

I am so pleased to be able to highlight this kind of early childhood art collaboration—where young children have the opportunity to engage in authentic ways with artists and artwork—and hope that it will inspire you to strengthen artistic relationships in your own community.

How might you advocate for meaningful collaborations between children and your local art museum or gallery? In what ways can you make children's voices, ideas, and artwork more visible where you live or work?

As always, please feel free to share your thoughts with the ECAE community through email, our new "NAEA Collaborate" space, or via our Facebook group. ■

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CREATING SAFE SPACES

The art classroom is often experienced as a safe space for students to express themselves without judgment, where they figure out how to voice an identity they may not be able to articulate yet. It is often why students come to school. But what really goes into creating a safe space and what can teachers can do to help?

I love being able to provide that safe space for my students, and as a person who identifies as queer, I also wanted to reach beyond my classroom to offer it to other students who identify as LGBTQ. With the permission of my principal, I reached out to students to start a GSA (Gender and Sexualities Alliance) at Stoller Middle School in Oregon's Beaverton School District. That year, we had three students start a GSA. This year, we have fluctuated between six and ten members, and I'm sure it will continue to grow.

I've been thinking a lot recently about the concept of "safe space"—a topic that has become extremely relevant due to the current political climate and its effect on students. In the eyes of a student, what

makes a space safe? What should teachers be doing to create safe spaces?

I interviewed my wonderful GSA members to gain insight into their experiences as queer youth. They described safe space as a place to seek advice and talk about things without awkwardness or judgment with people similar to you. It should be a place where you are accepted unconditionally, where everyone looks past gender or sexuality because that's not all a person is.

One student said a safe space doesn't have to be a physical space; it can be a person, a sketchbook, or a pet. It can be anything, as long as you can be yourself. However, if it is a space, a smaller area with fewer people is best to encourage personal conversations with trusted people.

My next questions were: What are teachers doing now that help you feel safe? What else can teachers do to create those safe spaces?

The first thing the students mentioned was representation. They would love to see more LGBTQ issues and people in their classrooms as part of the curriculum. They asked that these topics be introduced directly with a "calm and approachable manner." The more we as teachers learn to speak clearly, thoughtfully, and accurately about LGBTQ issues, the closer we will get to creating a safe space for students. Normalizing these conversations in the classroom helps students have more

The more we as teachers learn to speak clearly, thoughtfully, and accurately about LGBTQ issues, the closer we will get to creating a safe space for students.

accurate peer-to-peer conversations around these issues.

Generally, when students talk about LGBTQ issues with each other, misinformation can become hurtful. The GSA members discussed how kids often do not mean to be hurtful, but are misinformed and awkward when talking about things that might make them uncomfortable. The more that educators teach kids how to talk about LGBTQ issues, the safer students will feel. When a teacher steps in and interrupts negative name-calling or biased language, LGBTQ students know they have an ally.

Lastly, the GSA members shared how helpful it is when teachers have signs up in their classrooms that say "Safe Space" or something similar. These indicators are simple, yet powerful in communicating a teacher's goal of creating a safe space. Last year, we gave rainbow ribbons and safety pins to all the staff members in our school. Many wear them on their lanyard around their necks daily. One student shared that when a teacher is wearing one, she knows that they're safe to talk to.

Thanks to this thoughtful conversation with my GSA, I feel a renewed sense of purpose in continuing to create safe spaces. One of our newest GSA members, a sixth grader, created this artwork, which beautifully illustrates her experience of coming out into safe spaces where she feels accepted and proud of who she is. I love that she felt comfortable enough to do it for a class and hand it in. I feel honored to have created a space safe enough to allow her to make this project. ■



A student's illustration of her experience of coming out into a space where she feels accepted and proud of who she is.

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MAKING TORTILLAS—ART?

Recently, I was challenged by an age-old question, “What is art?” I checked Google to try to determine the popular definition and found almost 13 million results in just over 60 seconds (Google, 2018).

The top pick described art as an expression or application of human creative skill and imagination that is appreciated for its beauty or emotional power. Merriam-Webster (2018) includes the idea that art involves the conscious use of skill and creative imagination. I thought back to some of my previous aesthetic discussions in academia and recalled how some Native American tribes do not consider their art forms as art at all—but rather as part of life.

This line of thinking became particularly relevant for me after returning home from a trip to El Salvador. During the trip, I witnessed the ubiquitous nature of art in that region. I enjoyed seeing numerous art forms that the locals seemed to consider as a part of their daily life. From various painted murals that adorn flowerpots and walls to displays of carved papaya on a stick—art was everywhere.

One day, I became enamored by a village grandmother’s creative skill in fashioning tortillas. I was drawn to the woman’s rhythmic patting and shaping of a round of corn flour being prepared for frying. Gladys meticulously prepared a rectangular griddle that was balanced on a piece of sheet metal and rested on a makeshift grate over a wood burning fire.

Gladys then wiped an area of the griddle with oil and then slid her rounded tortilla in place. She invited me to try my hand at the process. She demonstrated by removing a covering cloth from a bowl of dough. Then, she cupped her fingers around a small handful of the dampened corn mix. I followed her lead. By gesture, she encouraged me to wet my hands and apply gentle pressure to the ball of dough. She rotated, patted, and flipped the small

corn cake back and forth between her hands. She consciously pointed to the uniform edge and round shape that she created.

I was reminded of Lev Vygotsky’s theory of constructivism (David, 2014). It came to life for me as I considered my learning process with Gladys. She, as my mentor, took on the role of the more knowledgeable other. We engaged together socially, using smiles, body language, and a few Spanish words. Gladys was the master teacher and I was the apprentice. I practiced the techniques that she imparted to me and I slowly began to improve. In Vygotsky’s terms (2014), I was moving through the zone of proximal development. After a period of time, I no longer needed guided instruction in making tortillas.

Creating tortillas with Gladys is in keeping with the definitions I found that describe art. There was a conscious use of skill as she deftly fashioned the small bread cakes. Under her tutelage, I learned to appreciate the tortillas I made that were uniform in size and shape, and had a symmetrically rounded edge. While making an appealing tortilla may not carry much significance to an aesthetician or art critique, I recognized that being involved in the artmaking experience with Gladys produced a substantial amount of emotional power.

Art is often associated with this kind of socioemotional power and can provide opportunities for cooperation, collaboration, and developing appreciation of others. These traits are ones encouraged for 21st-century learners and are linked to success in school and later life (Benner, Thornton and Crosnoe, 2017).

Perhaps those interested in art education would do well to consider the socioemotional connections that can be provided during an artmaking process

and will see with new appreciation the value of creating art forms that are part of sharing life. ■

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In El Salvador, Gladys demonstrating the artistry of making tortillas.

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Another school year. Another opportunity for you to be a difference maker in the life of a student!

YOU... yes, you! Of all the people in the world, you have the power to change lives for the better each and every day.

Art educators in any position, at any school, teaching any age level really do have the power to remain for years in the minds and hearts of students.

While you are busy making plans for amazing lessons, please keep these ideas in mind, let them ferment in that creative spirit of yours, and see how they influence your perspective as an educator, an artist, and as a citizen of this big, blue marble. Some topics stand the test of time, and here are some real keepers:

- **Your art class helps to keep kiddos in school**—or makes them want to be in school—or keeps them there for the rest of the day. Attendance increases with arts education.
- **Your art class increases student achievement.** Until someone builds a better mousetrap, standardized achievement tests continue to be the norm. Your students have a better chance of higher scores—those all-important numbers really do steer much of the classroom reality.
- **Your art class leads to increased rates of student extracurricular activity.** Students are at school. They are learning more. They now want to be involved in more school activities.

- **Your art class leads to increased acts of volunteering/civic engagement** from your students. Desire and follow-through in helping others is a pretty wonderful side effect of arts education!

Your art class leads to increased rates of high school graduation from those students you nurtured. While they were making art, they were busy completing other graduation requirements.

- **Your art class leads to increased rates of baccalaureate degrees** among your students. Community college and trade school success increases (AND students still seek out opportunity to be creative).
- **Your art class leads more of your art students to become professionals in the community** and find greater chance for career success. Some stay in the home community, others find success far and away. But your class had a part in that success.
- **Your art class teaches creative problem-solving.** That skill transfers in so many ways, for so many years. Goodness knows it can make a difference every day.
- **Your art class teaches students how to get along better,** treat each other more kindly, and be more sensitive and respectful of others of same and different cultures. Current events remind us how important that is. Again, day-to-day living needs that perspective.

Long-term longitudinal studies are

Art educators in any position, at any school, teaching any age level really do have the power to remain for years in the minds and hearts of students.

the proof for the claims of what arts education can do. Other studies have the same validity in what arts education in early childhood can do.

But no study can replace you. You bring the unique personality. You provide the sense of humor. You share the feeling of calm and safe classroom havens. Whatever you do, and however you do it, YOU do make a difference. You DO make a difference. You do make a DIFFERENCE.

Thank you for being the daily difference-maker in the classroom! Thank you all for choosing to teach. Please take good care, friends. ■

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

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DRINKING FROM THE WELL OF CULTURAL STOREHOUSES

I recently enjoyed the privilege of traveling to Italy to attend the inauguration of the new Carrara and Michelangelo Museum (CARMI) at Villa Fabbricotti in the region of Tuscany. It was a rich cultural experience replete with skilled master work, fabulous architecture, historical and process documentation, thorough academic research, and excellent curation and display. The fact that my “plus one” was my teenage daughter drew out my inherent tendency toward simultaneous learning and teaching, making the entire experience all the more dynamic. We thoroughly enjoyed the inauguration. However, it was our explorations with the surrounding environs that impacted me most deeply.

Though it was not my first visit to Italy, my past trip occurred before teaching had transformed nearly every aspect of how I see the world. This “teacher lens,” in addition to nearly 20 years of maturity and increased art history knowledge, intensified the awe I experienced in response to these sheer storehouses of cultural treasure. I was overwhelmed by the immense value of amazing museums, grand architecture, and acres of “high art,” as well as by contemporary and folk arts, city planning, gardens, utilitarian pieces, and artisans at work on the streets.

More than anything, the layers struck me. Layer upon layer of art and design permeates the culture. Beyond masterworks and lush tapestries on palace walls are public gardens over which simple laundry floats in the breeze. Street art is created in brilliantly designed piazzas, surrounded by monuments and grand churches whose walls sometimes house both key Renaissance works and student exhibits.

A library of graphic images, maps, and historic preservation documents amazed me at every turn with its frescoed ceilings, carved study carrels, and breathtaking views of the monastery below. We admired abstract collage from Giuseppe Linardi—plus glimpses into fine clothier processes—in a tailor’s shop inside the

lavish halls of an old palace. In one ornate baptistry, a student shared her intricate, contemporary pop-up book under a rose window, alongside hundreds of other book art projects lining marble tiled floors and sculpted altars.

We watched Renaissance dancers perform in period costume amidst a backdrop of breathtaking Appiani oils, marveled at a glow-in-the-dark, Atari-esque series beneath coffered ceilings, and befriended numerous contemporary artists and artisans of various races and nationalities whose studios and workshops hummed with life. Though often seemingly juxtaposed, the strata of art point to a heritage of support for the arts that fosters a cycle of appreciation, skilled process, and continued innovation. The entire experience embodied a library full of potential resources, awaiting discovery and dissemination.

These experiences impressed upon me heavy reminders that **we as educators—no matter our methods, curricula, demographics or degree of student choice—also have a very important role as cultural storehouses.** As my journey unveiled layers of art and context with every step, my internal teacher continually exclaimed, “This must be shared!” Sometimes, it seems we shy away from sharing our own art experiences (or, for that matter, traditional iconic Western examples) for fear of heralding “dead white men,” because we think it comes at the expense of student choice and creativity, or because we simply think there is not time.

However, we must remember the power of our own delight and esteem for art to spark the passion in others—whether they be our students, our administrators, our neighbors, or our legislators. We are ambassadors of the inestimable power of art both within education and to society. **Our potential for influence as educators and as advocates hinges less on the objects of our focus and more so**

on the proclivity to appreciate and inspire. This is not to say the objects or products are insignificant, but rather that the shared connection to the work and process is of supreme value.

My hope for you is that you not let the sparkle of summer experiences fade away with the demands of today. Whether your inspiring highlights were a great gallery show, art history research, discovering a new artist, travel, your own studio time, opportunities to soak in the patterns of nature... I hope you drank deep from the well of culture and delighted in what you found.

Most of all, I hope you find ways to share your delight this year, and that, in your role as cultural storehouse, you carry forth the inspiration that drives you as a learner and an artist. Keep seeking out what inspires you! ■



Hand forged hinge, Florence

1 www.Musei.carrara.ms.gov.it/parco-della-padula/

Interest Group Retired Art Educators Affiliate (RAEA)

Do you want to know more about RAEA?

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

I remember how busy teachers are as summer ends and the school year begins.

But even retired art teachers are busy people. Retired art teachers bring years of experience that we are willing to share, especially with teachers who are just entering the field. We are active in our local communities.

For myself, in New Mexico, I volunteer as a docent at the Albuquerque Museum and serve on the board of “Art in the School,” providing supplemental art programs for students. Recently, I was appointed to the City Arts Board. In New Jersey, Rick Lasher, RAEA President-Elect, is active with NJEA, her state association. We may be “retired” but believe me—we are still quite active.

NAEA IN BOSTON

I hope you are planning to attend the 2019 NAEA National Convention in Boston, Massachusetts, March 14–16. Register as early as possible on the NAEA website, www.arteducators.org. Registering early is key because you can sign up for workshops and tours of your choice. Don't miss any of the great opportunities!

Members of the Retired Art Educators Affiliate are an important part of NAEA—many of us continue to attend NAEA Conventions, year after year. Be sure to plan ahead after Boston for Minneapolis,

2020; Chicago, 2021; and New York, 2022.

2018 RAEA SILENT AUCTION

We also hold a silent auction at each NAEA Convention. The money raised allows RAEA to fund awards for the “Outstanding NAEA Student Chapter” and the “National Emeritus Art Educator.” Any NAEA member may donate items for the auction. Please consider donating an item of your original art for the auction in Boston. The RAEA Silent Auction was held during the Artisans Gallery in Seattle. A BIG Thank You to Anne Becker for stepping up to handle the Silent Auction in 2019.

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

To download a Silent Auction Bid Form, please visit: www.taospaint.com/RAEA2019BidForm.pdf

To download information on the Silent Auction, visit: www.taospaint.com/2019SilentAuction.jpg

Questions about the auction? Please contact me at woodyduncan@comcast.net or 913-963-1472.

CONTINUING STRONG RELATIONSHIPS

Meanwhile, RAEA Past President Linda Willis Fisher has graciously agreed to serve as liaison with NAEA in-service interest groups. RAEA wants to continue a

strong relationship with the new teachers who are about to enter our field.

In Boston, Linda will be hosting “Blending Our Voices”—a joint session of the RAEA and the Preservice Division—where attendees can learn about the goals and accomplishments of both groups. It will include an interactive discussion with RAEA and Preservice members, as well as student chapter representatives and advisors, about ways to collaborate together.

In addition, representatives of the RAEA 2018 Outstanding Student Chapter will present an illustrated summary of the chapter's activities and accomplishments.

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



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. The RAEA E-Bulletin is co-edited by Robert Curtis, Michigan: Dean Johns, North Carolina.

Woody Duncan

RAEA President. E-mail: woodyduncan@comcast.net

Linda Willis Fisher

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



TORTOISE OR HARE? AND WHY?

About five years ago, I was listening to a keynote session at the International Congress of Qualitative Inquiry conference. The speaker told a story about research that she had done—research that she was proud of, passionate about, but was having trouble getting published.

Twenty years later, that work has come into its own and is now, once again, her focus. At least that's what I remember her saying. What stuck with me was the notion that, as scholars, we will do great research when we have a passion for it—and that we shouldn't be disheartened if our audience seems elusive.

A few years later, I have had conversations with several colleagues in quick succession about colleagues who always seem to be competing with some unknown "other" for the "trendiest" research. The hearty competitors seemed to be constantly striving to be at the front lines... not because they are passionate about the cutting edge methodology they are developing, or because they find certain theories a good fit for what they are studying, but because they want to do what is "popular" (as I hear Kristen Chenoweth sing in the background).

Between these two moments, in the collaged "in between," my mind's eye plays out the fable of the tortoise and the hare as I sort through the dissonance in these two anecdotes. In the fable, the tortoise and the hare are "running" a race. The tortoise trods firmly along, steady, and even as the hare sprints back and forth, moving ahead, then coming back to check on the tortoise's status, to make sure he's still at the front of the race. Ultimately, though, the tortoise wins the race because he persisted along his own path and focused on his own progress.

Recently, I read a small tome, *The Slow Professor: Challenging the Culture of Speed in the Academy* (Berg & Seeber, 2016), which considers the corporatization of the academy and its effects on a variety of faculty activities, including research. Drawing from an interdisciplinary range of literature, including the Slow Food movement, Berg and Seeber (2016) propose The Slow Professor Manifesto which includes the statement: "We need time to think, and so do our students. Time for reflection and open-ended inquiry is not a luxury, but crucial to what we do" (p. ix).

As I moved through the text, reading about how we feel time-poverty, need spaces to feel timelessness, and feel increasing pressure by the corporatized policies of the contemporary university, I was reminded of the various metaphors I have encountered for choosing a research topic. I was encouraged to find a "sting of memory" that continued to influence and nag at me (Karen Keifer-Boyd, personal communication, Fall 2010). Buffington and Wilson McKay (2013) suggest finding a "knotty problem," and PHD Comics comically compares a dissertation and a marriage, stating that both last an average length of seven years, begin with a proposal, and culminate with someone walking down an aisle in a gown. These metaphors suggest that we have (or should have) long-term relationships with our research agenda.

Regardless of the traditional ending of the fable the tortoise and the hare, I am interested less in saying we should all be tortoises, but in understanding how we, as researchers, feel a range of pressures as academics who also wish to be both successful and satisfied in our work. We may need to take a breath and a moment to consider how we feel positioned in the academy and how we would wish to actively position ourselves:

Do you feel outside pressure from your field, from your peers, from your institution to do a certain kind of research? What kind? Why? What kind of research is your highest excitement?

How many of us are doing the research we really want to do? Do you feel outside pressure from your field, from your peers, from your institution to do a certain kind of research? What kind? Why? What kind of research is your highest excitement? What kind of relationship do you have, would you like to have, with your research and scholarship? What does a career-sustaining research practice look like? How do we wander in it out of research interests? ■

References

- Berg, M. & Seeber, B. K. (2016). *The slow professor: Challenging the culture of speed in the academy*. Toronto, CA: University of Toronto Press.
- Buffington, M. L. & Wilson McKay, S. (2013). *Practice theory: Seeing the power of art teacher researchers*. Reston, VA: National Art Education Association.

Samantha T. Nolte-Yupari

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Issues Group Special Needs in Art Education (SNAE)

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

Guest Columnists: Lauren Stichter, Graduate Program Director, Art Education, Moore College of Art & Design and Amanda Newman-Godfrey, Assistant Professor, Art Education, Moore College of Art & Design

There is still opportunity to apply for the Special Needs in Art Education Larry Marone Memorial Grant.

We are awarding two \$500 grants for art teachers who are NAEA and Special Needs in Art Education (SNAE) members. For more, see: <http://specialneedsart.weebly.com>. The deadline is November 1, 2018.

In this column, our guest writers' reflections on their conference presentation give us helpful suggestions for classroom instruction and management.

Our 2018 NAEA SNAE workshop, "How Do I Keep the Ship Moving Forward? Merging UDL [Universal Design Learning] and Classroom Management Strategies in the Art Room," was designed to benefit anyone teaching art to students with diverse learning needs ages preK-12. We began by outlining current research on key principles of UDL and Differentiated Instruction. Each of these strategies help with classroom learning and management. Information about these strategies is helpful to *all* teachers.

We used the metaphor of a ship to represent the art room that must glide through the water, running smoothly while staying balanced and on course. Art teachers report they are challenged to keep the ship moving forward when they have to balance individualized learning and behavioral needs, ensure state standards are met, and fulfill curricular requirements. We shared an image (shown here) that details different types of behaviors represented in the art room, and that their origins can be grouped into teacher, student, and environmentally-rooted buckets. Within these behavior buckets, teachers begin to tease out how to recognize, address, or create systems around each behavioral antecedent.

Designing an art room that is conducive to learning and behavioral styles of all students will ensure student-centered pedagogy can be enacted while meeting curricular goals, and encouraging student voice and choice. Through the use of UDL and Differentiated Instruction principles, a variety of classroom management strategies can be employed to help students be successful. UDL empowers art teachers to establish student-centered classroom practices and make open-ended curricular decisions. In the bucket image, we highlight some areas where art teachers can reduce barriers through the use of differentiated instruction by thinking about the who, what, and how of their art rooms.

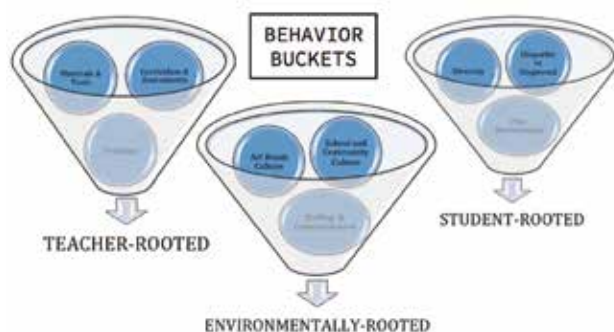
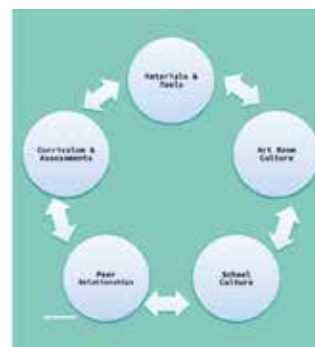
Quality curriculum and instruction coupled with consistent behavioral management techniques allow art educators to keep the ship moving forward.

Recording our observations and reflections helps us with consistent behavioral and instructional management. We shared behavioral and instructional charts, signs, teaching techniques that used principles of UDL and Differentiated Instruction, formative assessments, and anecdotal data on

So how does differentiated instruction help with classroom management?

Remember those FIVE KEY PRINCIPLES of differentiated instruction we just mentioned? Here is how they impact some of those parts in our BEHAVIOR BUCKETS:

By carefully and thoughtfully approaching how you DESIGN, ENGAGE, CREATE, PROVIDE, and FACILITATE learning opportunities in your art room, you will naturally have to consider WHAT, WHO and HOW of your curriculum which will reduce barriers, thereby reducing triggers of teacher-, student-, and environmental-behaviors.



So How Do I Begin to "BE CAALM"?

Every year the journey is different, which means that every year you need to take the time to build a new ship and its crew. Here are a **TEN TIPS** to follow during the first two to four weeks of your annual voyage:

1. Build trust with the easy stuff among your shipmates, and set everyone up for success
2. Establish clear channels of communication with the other crew
3. Be kind and commanding
4. Turn questions into directions
5. Teach lessons that are open-ended, using group work as often as possible
6. Offer extra time, time away and adaptations as needed and with limits
7. Respond with immediate praise when you see it done right
8. Do not take episodes personally and do not allow a child's emotions to alter your own
9. Give yourself permission to ask for help - it does not mean you have lost control
10. Remain flexible and open-minded

managing an art classroom for individuals with diverse learning needs. These strategies are all rooted in best practices and current research.

The last image provides a helpful acronym with 10 tips on how to "BE CAALM" when addressing the behavioral needs of your students, art room, and school community. ■

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



www.USSEA.net

Authors: Ryan Shin, Karen Hutzel, Mara Pierce, Angela LaPorte, Fatih Benzer

Exciting things happened during the summer of 2018.

The USSEA/InSEA regional conference—held at Wichita State University, Kansas, July 27-29—provided training and networking opportunities for professionals in the field. USSEA is always open to partnerships or collaborations to make our annual conference a bigger success. I would like to thank Alice Wexler and Lori Santos for putting tremendous effort into organizing this conference.

Karen Hutzel and Ryan Shin, senior co-editors of the *Journal of Cultural Research in Art Education*, will complete their three-year terms as editors with the publication of Vol. 35 this August. Joni Acuff starts as the journal's senior editor with a call for papers on a new mini-theme, "Whiteness and Art Education." This call seeks papers examining Whiteness in relationship to racial inequity in art education. Please visit www.jcrae.org for more about the call and submission.

Congratulations to newly elected board members in 2018: Sarah Travis (University of Illinois at Urbana-Champaign), Kryssi Staikidis (Northern Illinois University), Mindi Rhoades (The Ohio State University), and Dana Kletchka (The Ohio State University). Thank you to Natasha Reid, Jason Wallin, and Sascha Kollisch, who completed their service for the journal as reviewers. Their critical and constructive reviews provided the journal a stronger reputation in the field.

Hutzel's and Shin's last volume is an outcome of the journal's effort to facilitate and exchange global research on art education beyond North America. Seven journal editors around the world accepted their invitation to publish this year on the same theme, "Borderless: Global Narratives in Art Education." Participating journals include: *Australian*

Art Education; *Revista Portuguesa de Educação Artística* (Portugal); *Symnýt/Origin*; *Finnish Studies in Art Education*; *Tercio Creciente*, (Spain); *Culture, Art and Education* (Czech Republic); *Art Education Review* (Korea); and *The International Journal for Arts Education* (Taiwan).

Pierce curated the 2nd Annual Future Professional Artist Show at the Northcutt Steele Gallery on the Montana State University-Billings campus. The exhibition opened on July 23, 2018. Her new article, "Visual Storytelling in Native American High-Density Schools," is being published in the September issue of *Art Education*. "Filmmaking has been a very powerful tool of artmakers since its inception," says Pierce in her article. "One such influence of the film medium is to act as a mechanism for how viewers perceive peoples different from themselves. This dynamic has been a historical phenomenon that acts as the impetus for the content of this paper."

In addition, Pierce's new textbook, *Fundamentals of Art for Elementary Teachers: Art Teaching for the Early Elementary Grades*, is scheduled for release by Kendall-Hunt this fall. The book "will be a text for pre-service generalist teacher art education courses and focuses on K-3 levels, but goes beyond the basics of artmaking," she explains. "For example, the text also covers aspects of how to incorporate grade-appropriate visual culture, includes methods for integrating accurate Native American information in the classroom, and tearable sheets for higher education student exercises and projects."

ALSO AHEAD: NOMINATIONS FOR USSEA AWARDS IN BOSTON

The 2019 USSEA EDWIN ZIEGFELD AWARDS

Annual Edwin Ziegfeld Awards honor distinguished leaders who have made significant contributions to the national and international fields of art education.

Two Ziegfeld Awards will be presented at the NAEA National Convention in Boston: A national award to honor an art educator from within the United States, and an international award to honor a colleague from outside the country, who has made contributions of international significance to art education.

Nominees should be members of USSEA or InSEA and persons who have brought distinction to international aspects of art education through an exceptional, continuous record of achievement in scholarly writing, research, and professional leadership.

OTHER USSEA AWARDS:

The USSEA Award for Excellence in preK-12 Art Education

It is presented to a preK-12 art educator who has demonstrated leadership in, and commitment to, multicultural, cross-cultural educational strategies in their school/s and communities. The teacher must be a member of NAEA and USSEA to be recognized for their contributions.

USSEA Award for Outstanding Master's Thesis or Dissertation

The USSEA Graduate Thesis or Dissertation Award is presented to a graduate student whose thesis, dissertation, or creative component reflects the mission of USSEA: To foster teamwork, collaboration, and communication among diverse constituencies so as to achieve greater understanding of the social and cultural aspects of the arts and visual culture in education.

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

E-mail nomination materials to: Angela LaPorte, alaporte@uark.edu.

DEADLINE DATE: Nomination materials (nomination form, vitae, letter of nomination, and two additional letters of support) are due by Jan. 15, 2019. ■

Fatih Benzer

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

Alice Wexler

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Interest Group Women's Caucus (WC)

<http://naeawc.net>



WC Blog: <http://naeawcvoices.wordpress.com>
WC Website: <http://naeawc.net/index.html>

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

To follow up on Mary Stokrocki's column on Eco-Feminism, this column reflects upon the Water for Life Exhibition at the Niagara Falls History Museum.

The inspiration for the Water for Life Exhibition at the Niagara Falls History Museum is the mural of Diego Rivera and Rina Lazo Wasem, *Water, the Origin of Life* (1951), according to producer Antoine Gaber.

"Diego Rivera would be very proud if he knew about this group exhibition project," says Lazo Wasem in the exhibition catalog. The Guatemalan/Mexican artist, born Oct. 23, 1923, was an assistant and associate of Rivera and Frida Kahlo, respectively.

Gaber writes that the purpose of the exhibition is to call attention to the fact that many in the world population do not have access to safe drinking water. More than 2 billion people lack safe drinking water at home...¹ The images in the *Water for Life Exhibition*, however, do not illustrate the effects of water scarcity. Instead, the images celebrate the beauty and power of water. The viewer must go beneath image surfaces to understand some of the issues surrounding water shortages.

The Rivera-Wasem mural was painted in the Carcamo del Rio Lerma—a hydraulic structure to pump water from a basin to be treated—to commemorate the final phase of the Lerma System that controls water levels in Mexico City and supplies water to the capital city and five Mexican states. The governments in the region of the Lerma River have been struggling to overcome pollution and water shortages for centuries.

Lucille Wong, an artist from Mexico City, reminded me that the city has been struggling with water problems since 1300. The Aztec people built a system of canals to separate the salty water from Lake Texcoco from the fresh water of Lake Tenochtitlan.² In 1607, the colonial government of Mexico City began to drain the city's flood waters to the Gulf of Mexico.³ Now, there is a shortage of water in the city, and the clay on which the city is built has dried out. The city has fallen 33 feet during the last century.^{4 5}

But Wong did not paint a picture of water in Mexico. Instead, she painted her memory of Iguazu Waterfall, the largest waterfall system in the world. The falls are distributed between Argentina and Brazil. Wong was happy to participate in the *Water for Life* exhibition because the theme of her paintings is "nature." For Wong, nature is life, and we all have to participate to ameliorate this situation of polluted and scarce water. Wong's thoughts were similar to those of most of the participants in the exhibition.

Wessel Huisman from the Netherlands reminded me of the history between water and civilization for the Dutch people. Half of the Netherlands' land mass is less than three feet above sea level. The 1953 North Sea Flood, the biggest national disaster in the Netherlands of the 20th century, killed 1,836 people.

As a result, the Delta Works Commission was installed to prevent similar disasters in the future. Huisman's painting is a careful study of light and luminance in a Dutch landscape that shows various devices to control water and utilize the power of waters. Brighart, who is also from the Netherlands, writes the title of her painting is *Only in Movement is Truth*. The painting "shows the movements in the water and also the movements in the universe. The title is from Hegel... 'The truth is everywhere around us.'"

The take-away might be that while overt protest/political statements in visual art may seem effective, the power of this particular exhibition rests in uncovering the thoughts and knowledge of the 37 artists from 18 countries who chose to participate. ■

The exhibition will be at the museum until Sept. 9, 2018, and may travel in October. For more information, see the online catalogue, www.antoinegaber.com/wp-content/uploads/2018/05/Water-for-Life-Catalogue-FINAL-LR2.pdf

- 1 World Health Organization (2017, July 12). 2.1 billion people lack safe drinking water at home, more than twice as many lack safe sanitation. Retrieved from www.who.int/news-room/detail/12-07-2017-2-1-billion-people-lack-safe-drinking-water-at-home-more-than-twice-as-many-lack-safe-sanitation
- 2 Santorum Fuat (1994). *Hydraulics of dams and reservoirs*. Water Sources Publication, LLC.
- 3 Hoberman, L. (1974). Bureaucracy and disaster: Mexico City and the floods of 1629. *Journal of Latin American Studies*, 6(2), 211-230. Retrieved from www.jstor.org/stable/156181
- 4 Malkin, E. (2006, March 16) Once built on a lake, Mexico City now runs dry. *New York Times*. Retrieved from www.nytimes.com/2006/03/16/world/americas/16iht-mexico.html
- 5 For a tragic article about current water availability in Mexico City, see Kimmelman, M. (2017, February 17). Climate change is threatening to push crowded capital toward a breaking point. *New York Times*. Retrieved from www.nytimes.com/interactive/2017/02/17/world/americas/mexico-city-sinking.html

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Awards Deadline: January 15, 2019

2019 USSEA EDWIN ZIEGFELD AWARDS

USSEA's Annual Edwin Ziegfeld Awards honor distinguished leaders who have made significant contributions to the national and international fields of art education. Two Ziegfeld Awards will be presented during the 2019 NAEA National Convention in Boston, March 14-16, 2019:

A **national award** to honor an art educator from within the United States; and an **international award** to honor a colleague from outside the United States, who has made contributions of international significance to art education.

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

OTHER USSEA AWARDS:

The USSEA Award for Excellence in PK-12 Art Education

This award is presented to a preK-12 art educator who has demonstrated leadership in, and commitment to, multicultural, cross-cultural educational strategies in their school/s and communities. This art educator

actively implements an approach that builds respect for human dignity and diversity through art. The teacher must be a member of NAEA and USSEA to be recognized for their contributions. Their work must be confluent with the mission of USSEA, which is to foster "teamwork, collaboration, and communication among diverse constituencies in order to achieve greater understanding of the social and cultural aspects of art and visual culture in education."

USSEA Award for Outstanding Master's Thesis or Dissertation

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

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

E-Mail Nomination Materials to: Angela LaPorte, alaporte@uark.edu.

DEADLINE DATE: Nomination materials (nomination form, vitae, letter of nomination, and two additional letters of support) are **due by January 15, 2019**. Letters of nomination, acceptance, and support must be written in English. Recipients will be recognized at the annual NAEA conference.

****Past awardees are listed on the USSEA website, ussea.net/awards/. Please consider nominating a member of USSEA or InSEA who has not yet been recognized.**

Call for Nominations

2018 USSEA INTERNATIONAL EDWIN ZIEGFELD AWARD

USSEA's Annual International Edwin Ziegfeld Award honors a distinguished leader who has made significant contributions to the international field of art education. One International Ziegfeld Award was presented at the 2018 NAEA National Convention in Seattle, WA.

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

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

DEADLINE DATE: Nomination materials are due by **December 1, 2018** or as soon as possible (some flexibility). Letters of nomination, acceptance, and support must be written in English.

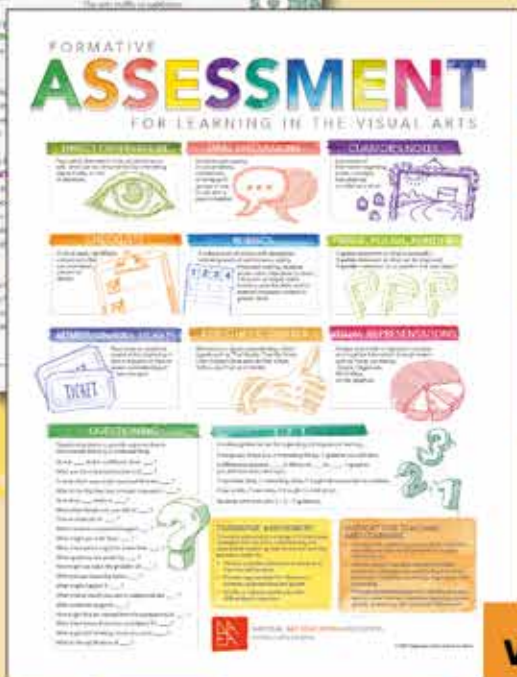
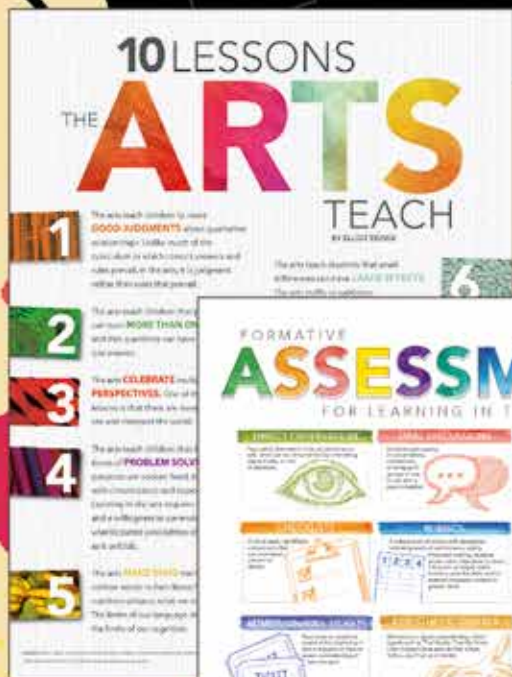
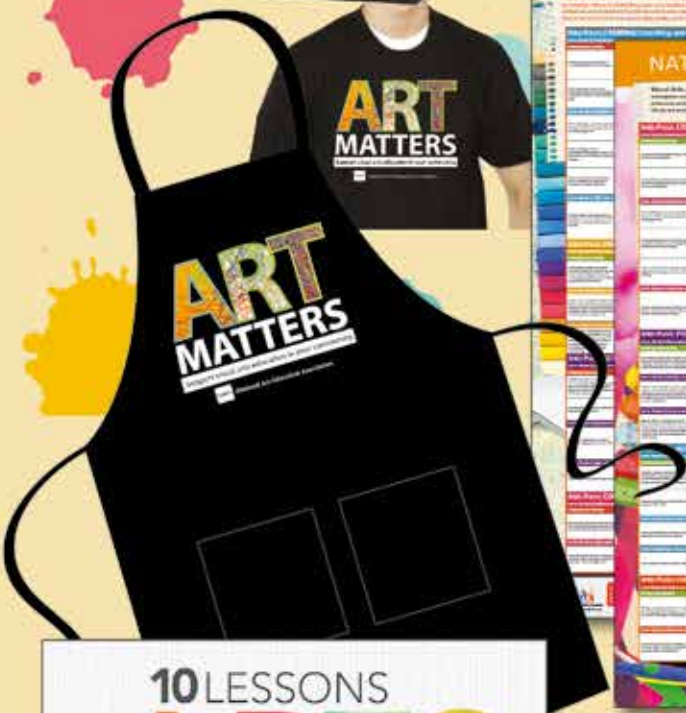
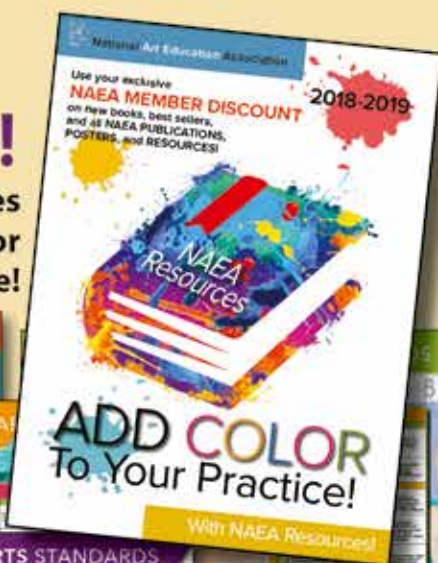
E-MAIL NOMINATIONS to: Angela La Porte, E-mail alaporte@uark.edu

****Past awardees are listed on the USSEA Website, ussea.net/awards/. Please consider nominating a member of USSEA or InSEA who has not yet been recognized.**



RESOURCES!

See the NAEA Resources included in this mailing for these and more!



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Amy Sherald is a groundbreaking artist with work in exhibits and private collections worldwide. In February 2018, Sherald's official First Lady portrait of Michelle Obama was unveiled.



Amy Sherald, *Saint Woman*, 2015, oil on canvas, 54" x 43"

DETAILS

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