



NATIONAL
ART EDUCATION
ASSOCIATION

News

A Publication of the National Art Education Association

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“As teachers and instructors, we create wonder. We open eyes of learners to see their own capabilities and help them to grow.”

—W. Scott Russell,
Southeastern Region

“I know now that research can be done on just about any topic and data can be collected in a variety of ways.”

—Amanda, Seminar for
Research in Art Education

“We must be more involved in developing curricula that teaches our learners and colleagues to be ethical, critical, articulate persons....”

—Cynthia Bickley-Green,
Women's Caucus

“The possibility of experiencing online harassment, activism, fame, infamy, finding personal connections, and moments of revelation can have profound effects on the personal lives of students.”

—Ryan Patton,
Art Education Technology



Kathryn Mae Pfeifer

Mentor High School, Mentor, OH

“The title of this acrylic and oil wash piece is *Holding Happiness*. The point of this project was to illustrate where you are in life and where you want to go, all while demonstrating an understanding of the illusion of depth. When I was designing my ideas for this project, I wanted to portray exactly where I am in life and what I hope to have in the future—happiness. I think a large part of our purpose in life is to do everything in our power to make ourselves happy. I surrounded myself in the middle of a field of sunflowers to represent the field of happiness I am constantly surrounded with from family and friends.”

NAHS Sponsor: Mrs. Michelle Kane, Art Educator, Mentor High School

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Tel: 800-299-8321 or 703-860-8000

Fax: 703-860-2960

www.arteducators.org

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For deadlines, and to submit items for NAEA News, send to naeanews@arteducators.org

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



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

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



Congratulations!

NAEA Newly Elected Officers-Elect

NAEA members elected the following members as Elects to the NAEA Board of Directors.



President-Elect: Thomas Knab

Due to the vacancy in the President-Elect position, Knab will serve one year as President-Elect, two years as President, and two years as Past President. He joined the Board at the 2018 NAEA National Convention.

Regional Vice Presidents-Elect

Each Regional Vice President-Elect serves a 4-year term (two years as Elect, two years as Director). They began their terms of office as Elects at the close of the 2018 NAEA National Convention, and will join the Board as VPs at the close of the 2020 NAEA National Convention.



Eastern Region Vice President-Elect: Andrea Haas



Pacific Region Vice President-Elect: Michele Chmielewski



Southeastern Region Vice President-Elect: Catherine Campbell



Western Region Vice President-Elect: Kimberly Cairy

NAEA Distinguished Fellows Class of 2018

NAEA Distinguished Fellows are NAEA members who are recognized for their service to the Association and to the profession.

The Class of 2018 Distinguished Fellows was inducted during the 2nd General Session in Seattle.



Sandra Kay



Dónal
O'Donoghue



Linda Popp



Robin
Vande Zande



Elizabeth
Willett



Our Vibrant NAEA Community— Shaped by Members

Being a member of NAEA connects you to a vibrant professional community of over 17,000 members from 42 countries. Members have access to a worldwide network of like-minded individuals representing K-12 art educators and administrators, college and university professors, preservice students studying art and education, researchers and scholars, museum educators, teaching artists, and more. You have ready access to timely resources and learning opportunities to ensure your professional practices are current and your creativity is inspired.

What is the largest gathering of visual arts educators in the world? The NAEA National Convention! Last month, art educators from across the US and the globe participated in this epic event in Seattle! As a member, you can submit a presentation proposal and you are first to know about the 1,000+ special sessions, hands-on workshops, museum opportunities, and member-only discounts for accommodations and registration. Make plans now to participate in the next face-to-face opportunity to connect with thousands of colleagues in 2019, when the NAEA National Convention will be held March 14-16 in Boston, Massachusetts.¹

Searching for learning opportunities throughout the year? As an NAEA member, you have free, unlimited access to Virtual Art Educators, anytime, anywhere! This space allows you to create personalized professional development by exploring topics that matter to you. Take advantage of live and archived webinars as well as recordings of select NAEA National Convention sessions spanning 9 years. New topics are added monthly to this comprehensive collection of online offerings; they will increase your knowledge and skills and can be immediately incorporated into your professional practices. Did you know that you might earn professional development or university credit by viewing NAEA webinars? Join 11,824 registered users who earned 5,800+ Virtual Art Educators Certificates by viewing our 92 webinars as of April 3, 2018.²

Seeking connection to like-minded colleagues? Your membership offers you the opportunity to join any of NAEA's 20 official Interest Groups. These groups hold events at NAEA National Conventions and can bring issues and ideas to the attention of our association. Explore specific topics in art education and connect with members who have similar views by participating in an Interest Group. Connect with colleagues to study, identify, advocate, and expand public awareness of a topic or consider volunteering to serve as an Interest Group chair.³

Looking for a social network of thousands of NAEA members? Join over 16,000 visual arts educators already on Collaborate, our new online community available exclusively to NAEA members. The network is a safe space for discourse and freedom of expression: Ask questions of other art educators, exchange knowledge and ideas, communicate thoughts, upload resources, and "Collaborate" with others 24/7.⁴



Members of the National Task Force on Equity, Diversity & Inclusion: (Front, L-R) Kathi Levin, Gloria J. Wilson, Kai Monet, Kim Huyler Defibaugh, Alisha Mernick, Wanda B. Knight, Chair. (Middle, L-R) Jim Sanders iii, Karen Keifer-Boyd, Dalila Huerta, Lori Santos, Ketel Patel, Gia Greer. (Back, L-R) Vanessa Smart, James Rolling Jr., Jennifer Rankey-Zona, Joni Acuff, Ray Yang, Kathy Danko-McGhee, Vanessa Lopez, Priya Frank, Libya Doman.

How is NAEA working to ensure that its professional community is inclusive and open to all? After two years of planning, the NAEA Board recently acted on a priority initiative identified under the 2015-2020 Strategic Vision: Appoint a National Task Force on Equity, Diversity & Inclusion. Criteria for participation on the Task Force were identified and an invitation to apply was sent to all NAEA members. Significant interest in the initiative resulted in the receipt of 60 applications.

Members with expertise in the area of equity and diversity carefully reviewed applications to determine those who best met the criteria for service on the Task Force and ensured the group represented a demographic cross-section of our NAEA community. Based on their recommendations, 18 art educators were appointed to serve 14 months on the Task Force. The Task Force began their work in January 2018 at the NAEA Gallery & Studio and will develop a final report for the NAEA Board of Directors in 2019 with recommendations that include sustainable strategies for change.⁵

NAEA is committed to our goal of developing and nurturing a dynamic, inclusive, and diverse professional community. I personally invite you to share your unique vision by volunteering for leadership opportunities that shape our community, profession, and the field, while taking advantage of all that NAEA membership has to offer. ■

1 <https://www.arteducators.org/events/national-convention>

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

3 <https://www.arteducators.org/community/interest-groups>

4 <https://collaborate.arteducators.org/home>

5 <https://www.arteducators.org/community/national-task-force-on-equity-diversity-inclusion>



Kim Huyler Defibaugh, EdD

458 Tyler Street, Williamsburg, VA 23185. Tel: 757-585-7432. E-mail: drkimart@gmail.com



CLICK

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

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

COMMUNITY!

www.arteducators.org/community

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

Member Directory and NAHS Sponsor Directory: 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! ow.ly/eV0p30d8Y8u

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

NAEA COLLABORATE!

www.collaborate.arteducators.org

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

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



LEARN + TOOLS!

www.arteducators.org/learn-tools

NAEA Instructional Resource Gallery

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

National Visual Arts Standards

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

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

Hangouts (second Wednesday at 1pm EST). Thought-provoking discussions allow members to engage virtually throughout the year. All NAEA members are invited. Find us on social media at [#NAEAMusEdPeers](https://twitter.com/NAEAMusEdPeers) and ow.ly/Po7S30iWV8H

Virtual Art Educators: Online

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

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

OPPORTUNITIES!

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

EVENTS!

www.arteducators.org/events

2018 NAEA National Leadership

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

NAEA Delegation to Vietnam,

October 20-27, 2018 Join NAEA's elite delegation to Vietnam October 20-27, 2018! As a delegate, you will meet with your Vietnamese counterparts to learn about the education system and the place of art within it through professional meetings and daily site visits. This tour will be led by NAEA President Kim Huyler Defibaugh. <http://ow.ly/KuZF30hGILZ>

Mark Your Calendars! NAEA Summer Programs

- **Blick Art Education Workshops**, NAEA Studio & Gallery, Alexandria, VA, June 20-21
 - **SummerStudio Design Thinking**, Laguna College of Art + Design, Laguna Beach, CA, July 16-20
 - **SummerVision DC**, July 17-20
- Find program information online under "Events."

ADVOCACY!

www.arteducators.org/advocacy

New Issues Briefs for National Arts

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

Tell Your Art Story. Hear inspiring stories from visual art educators about how art education has impacted their lives and careers. ow.ly/7C0y30hGIBY

NAEA Platform and Position

Statements View NAEA's current Platform and Position Statements, and Position Statements adopted in March 2018. ow.ly/8SYQ30hGm9F

RESEARCH!

New NAEA Resource

Discipling 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/VUK030iX1iP



Cleansing the Palette

How are you going to use the “certainties” embedded in the NAEA National Convention to combat the uncertainties you face moment-by-moment in today's world?

Last summer, I introduced the focus of this year's Palette as the “Year of Living Uncertainly” and I asked, “What are you most troubled about during these uncertain times?”

Is it the nonstop news that flows moment-by-moment from our nation's capital? The sea of change in educational philosophy espoused by the U.S. Department of Education? The state and district budget cuts and new curriculum mandates? Or perhaps the very real question of whether, or to what extent, the arts will be included in the future of education, despite mounting evidence of their value in developing human potential?

Akin to the saying that “the only constant is change,” it is clear that the world is becoming ever more volatile, more confusing, and more uncertain.

BUT WAIT! Let's pause for a deep, cleansing breath...

This is the post-Convention Palette. And after a rousing gathering in Seattle, if there is anything I know, it is that there are a number of truisms that we can never forget or lose faith in when it comes to visual arts education, NAEA, and the resilience and commitment of our vibrant community.

Always inspired and energized by this epic gathering each year, it is in that spirit as I leave Seattle, that I offer “Ten Things I Am Certain About”...

#1 – I'm certain that the uplifting energy and impactful perspective of the thousands who convened in Seattle created an irresistible force for advocacy and change. And I've seen each year what a growing force our community is becoming.

#2 – Speaking of advocacy, I'm certain that “activism” is a movement whose time has come. If you aren't familiar with this mash-up of “art” and “activism,” it is the use of art to make advocacy more powerful and resonant in bringing about change.

#3 – I'm certain that NAEA is one of the smartest and most passionate professional communities. You are engaged. You know where to target your initiatives for greatest effect. You know how to tap one another to gain greater insight and apply that insight for optimum impact.

#4 – I'm certain that Nick Cave, Barbara Earl Thomas, Golan Levin, Shin Yu Pai, Rebecca Kamen, John Grade, and many others challenged your assumptions and perhaps changed the way you look at the world.

#5 – I'm certain that the STEAM movement is an intriguing take on cross-disciplinary synergies whose power and efficacy is taking hold.

Keep that energy alive. Apply it. Share it. Grow it. And know that your NAEA community is here to support you...

#6 – I'm certain that the value of the Convention experience continues to expand throughout our community for all members.

#7 – I'm certain that every conversation in Seattle gave me and others more food for thought and fresh ideas for the work before us.

#8 – I'm certain that the future of art education is both challenging and bright. I believe in the “art of the possible” because the future of art education is in the hands of the thousands of you that made the pilgrimage to Seattle. You brought your knowledge and experience, your energy, your enthusiasm, and your absolute insistence on not taking “no” for an answer.

#9 – I know that we can use uncertainty as a tool. Because we are unequivocally certain in the power of art education—and in a world of uncertainty, those who wield certainty and have the arguments to back up their certainty, have an edge.

#10 – I'm certain that art educators left Seattle with a renewed mission and sense of empowerment to take action on behalf of all learners.

And that is what always certainly happens following the NAEA National Convention. If you couldn't find your way to Seattle, you can get a taste of that experience—and the empowerment—through the videos posted on the NAEA website, handouts loaded on the app and the new conversations in Collaborate sparked by the Convention.

You just need to keep that energy alive. Apply it. Share it. Grow it. And know that your NAEA community is here to support you in your efforts in every way we can. And make plans now to be in Boston next spring, March 14-16, 2019, for the 2019 NAEA National Convention! ■



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



NAEA CALL FOR NOMINATIONS

The Nominating Committee is seeking candidates for the following NAEA Board of Directors positions: **President-Elect and Division Directors-Elect: (Elementary, Middle Level, Secondary, Higher Education, Preservice, Museum Education, and Supervision/Administration).**

The President serves for a total of 6 years: 2 years each as President-Elect, President, and Past President. Candidates nominated for this primary leadership position must be members in good standing who have held active membership in the Association during the past 4 years. The term as Elect begins at the conclusion of the 2019 NAEA National Convention in Boston, March 2019, and ends at the conclusion of the 2021 NAEA National Convention. At that point, the candidate selected as Elect would become President from March 2021 through March 2023.

Division Directors serve 4 years—2 years as Division Director-Elect and 2 years as Division Director. To be eligible for nomination for these leadership positions, individuals must be active NAEA members and must be certified and/or licensed within the job-alike division and employed within the job-alike category. Individuals nominated for Preservice must be enrolled in an undergraduate or graduate program of study, spending 51% of the time as a student.

Terms as Elects begin at the conclusion of the 2019 NAEA National Convention in Boston, March 2019, and end at the conclusion of the 2021 NAEA National Convention. At that point, the candidate selected as Elect would become the Director from March 2021 through March 2023.

The Nominating Committee invites NAEA members to nominate qualified members for consideration. The following comprise a complete nomination packet that must be postmarked by **July 1, 2018**, in order to be considered for nomination:

- Completed Nomination Vita and Consent to Serve forms: www.arteducators.org/membership
- A letter of support written by the Nominator

Submit complete nomination packets to: elections@arteducators.org (preferred method) or NAEA Nominating Committee Chair: 901 Prince Street, Alexandria, VA 22314.

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

People News: In Memoriam



NAEA member **Ronald Silverman** passed away in Pasadena, CA, on October 14, 2017, at age 91. His positive impact will long resonate throughout the art education community in Southern California and beyond. He joined the faculty of California State University, Los Angeles (CSULA), in 1955 and, over his 33-year career there, was instrumental in developing new art education programs. Silverman was a well-published author, including the much-used college text *Learning About Art*. Among his major research projects was a federally funded endeavor that explored the challenges of teaching art in economically and academically disadvantaged communities. He was a life member of NAEA, a founding member and past chairman of the Los Angeles County Art Education Council, and a past president of the California Art Education Association, Southern Region.

In 1989, the California Art Education Association recognized Silverman's contributions with its Higher Education Art Educator Award. He was elected as an NAEA Distinguished Fellow in 1991. During the last ten years of his career, he worked with the Getty Center for Education in the Arts. As one of the founders of the innovative learning strategy known as Discipline Based Art Education (DBAE), he worked with 21 school districts in Los Angeles County and served as Director of Curriculum for the Getty's Institute for Educators. Upon retiring from CSULA in 1988, a scholarship for students of art education was established in Silverman's name.



NAEA member **Edward L. Mattil** died on December 19, 2017, at age 99. He was a member of the Pennsylvania State University's Art Education faculty, and later head of the Department of Art Education. He authored numerous publications on art education, served as president of NAEA (1963-65), was an NAEA Distinguished Fellow, and helped develop one of the first children's art programs for television.

Mattil was awarded the National Gallery of Art's Distinguished Service Medal for Leadership in Art Education, and the Alumni Fellow Award from the College of Arts and Architecture at Penn State. He also testified before the U.S. Senate and House committees in support of the National Arts and Humanities Bill and was present at its White House signing.

After leaving Penn State, Mattil served as Dean of Fine Arts at St. Cloud State University, and then as Chairman of the Department of Art at North Texas State University, where he was instrumental in establishing the Texas Fashion Collection. Later, he helped establish, and was director of, the Industrial Training Laboratory at North Texas State University. He also established scholarships at Penn State, the University of North Texas, Clarion University, and at each of Centre County's high schools. After returning to State College in 1989, Mattil became deeply involved in what he considered his home community, helping to establish a permanent home for the local office of the American Cancer Society, and volunteering with many local organizations.



NATIONAL ART EDUCATION ASSOCIATION

SUMMER PROFESSIONAL LEARNING



SummerStudio DESIGN THINKING

BUILDING A COMMUNITY OF LEARNERS AND LEADERS

LAGUNA COLLEGE OF ART + DESIGN
JULY 16-20, 2018 | LAGUNA BEACH, CA

Plan your summer professional learning now and explore the transformative power of Human-Centered Design. Once again, NAEA brings together nationally acclaimed visionary leaders and thinkers in art, design, and STEAM education to bridge common goals through the human-centered, transformative power of design. Engage in creating hands-on, innovative solutions to real-life challenges through the use of exciting design thinking strategies. Be inspired, and equip yourself as a creative problem solver in the design of a better world!



SummerStudio BLICK ART EDUCATION WORKSHOPS

JUNE 20-21, 2018 | ALEXANDRIA, VA

NAEA has joined forces with Blick Art Materials to offer members two days of free workshops at the NAEA Studio & Gallery in Alexandria, VA. Engage in hands-on collaboration, led by Blick Art Educators, that explores Standards-based lessons adaptable for all ages. Four different, half-day lessons will be presented. You can choose to attend one or both days. Smile! Blick will record these workshops to share online as instructional videos.



SummerVisionDC

JULY 17-20, 2018 | WASHINGTON, DC

Professional Learning in the Nation's Capital

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

Spaces are limited! Register and see details at: www.arteducators.org



NAEA Research Commission

www.arteducators.org/research/commission

From 2010–2011, I had the pleasure to serve on the NAEA Research Commission Task Force, which produced a report that was the catalyst for the current Research Commission.

Six years later, when I joined the Research Commission as associate chair, I was struck by its growth since the report was issued in 2011. Through vision, leadership, and hard work, the Research Commission has grown tremendously in a short amount of time.

I am excited to serve as chair and to advance research in our field and across the membership of NAEA. I am also grateful for the mentorship provided by Mary Hafeli, Graeme Sullivan, and the past and present commissioners who have and continue to enrich my understandings of research in the field of art education.

WHY RESEARCH?

I began my professional career as an art teacher in a high school outside Baltimore, MD. One of the most fundamental beliefs I held as an art teacher was to follow my students. Following their ideas, concerns, passions, and interests inspired what I did in my classroom. My students taught me about art and life. Over my years observing how my students brought to bear the knowledge and wisdom in the art they created, I started asking questions about how they learned and what kind of curricula and teaching they responded to and why. My curiosity spurred me to pursue a PhD so as to provide me the time, space, and knowledge to research these questions.

Before starting my doctoral program over 12 years ago, my former students sent me an invitation to a website called Facebook. They created a group where all of my past students could share their art and interact with each other. Watching my former students—some of whom had never met each other, and whose only connection was my classroom—interact signaled to me that social media was going to be a significant change in how young people connect and communicate.

Today, I lead a talented team of established and emerging art education researchers in Montreal investigating social and mobile media in and outside of the art classroom. The young people with whom we work have taught us much about artmaking, learning, curriculum, and teaching. My motivation as a researcher is learning about young people, listening to them, and being inspired by them.

MOVING FORWARD

Two questions will guide my work as chair of the Research Commission. In my 2014 article, *Genealogies, Family Resemblances, and Ideations: Art Education's Place of Possibility in the 21st Century*, I outline how the field of art education has always contained a vibrant array of innovation in teaching and learning. The argument I made was that we have within our field ideas and approaches to education that are currently being mainstreamed by others. How can we improve our visibility and disseminate knowledge that can shape the broader conversations in education? How can we leverage our existing resources to further our research capacity?

How can we improve our visibility and disseminate knowledge that can shape the broader conversations in education?

WELCOME TO A NEW COMMISSIONER AND ASSOCIATE CHAIR

It is with great pleasure that I welcome Kristi Oliver as a research commissioner, at-large, and James Haywood Rolling Jr. as associate chair. Oliver is assistant professor of art education at the University of Massachusetts, Dartmouth, and brings expertise in research that investigates issues of art teacher education, technology, and visual literacy. Rolling is Professor of Art Education and Teaching and Leadership in the College of Visual and Performing Arts and the School of Education at Syracuse University. He has served as a valuable member of the Research Commission in his role as an at-large commissioner since 2013. His distinguished record of research and leadership will continue to advance the mission of the Research Commission well into the future.

UPCOMING EVENTS

Please mark your calendar for two upcoming NAEA Need to Know Webcasts: Research by the Professional Learning through Research (PLR) working group and the Data Visualization Working Group (DVWG).

May 15, 2018—PLR.

June 12, 2018—DVWG.

<https://virtual.arteducators.org/upcoming-opportunities> ■

Reference

Castro, J.C. (2014) Genealogies, family resemblances, and ideations: Art education's place of possibility in the 21st century. *Visual Art Research*. 40(2), 14–24.

A BRIGHT FUTURE

The 2018 NAEA Convention, featuring STEAM education, offered so much. Those of us in the Pacific Region thank all of you who traveled from near and far to our “neck of the woods” to discover, learn, reconnect, and network with colleagues old and new. The energy, excitement, and currency of NAEA’s work were showcased in multiple ways just before and during the Convention. The Pacific Region honored our own at the Pacific Region Awards Ceremony on Friday, March 23, 2018. These award recipients have demonstrated a commitment to their students, state associations, and art education. Their stories represent our region well. Congratulations to the following Pacific Region awardees!

Elliot Eisner Doctoral Research Award in Art Education Runner-Up – Marianna Pegno
Pacific Region Elementary Art Educator – Don Masse
Pacific Region Secondary Art Educator – Christopher Shotola-Hardt
Pacific Region Higher Education Art Educator – Donal O. O’Donoghue
Pacific Region Museum Education Art Educator – Mike Murawski

Alaska Art Educator – DeAnn Moore
Arizona Art Educator – Jennifer Pulbratek
British Columbia Art Educator – Sandrine Han
California Art Educator – Susan Megorden
Colorado Art Educator – Rachael Delaney
Hawaii Art Educator – Diane Fell
Idaho Art Educator – Jerry Hendershot
Montana Art Educator – Cortni Harant
Nevada Art Educator – Malaynia Wick
Oregon Art Educator – Michael Dodson
Utah Art Educator – Randal Marsh
Washington Art Educator – Jessica Holloway
Wyoming Art Educator – Shari Kumer

State and province leaders gathered before the Convention began for the annual Delegates Assembly. Based on NAEA’s Constitutional charge, the Delegates Assembly is a recommending body to the NAEA Board of Directors. Over several months that culminate with the daylong Delegates Assembly, your state and province association leaders review existing and newly proposed position statements for NAEA for currency and timeliness.

Over 40 NAEA Position Statements can help you advocate and educate others in your school, county, region, and state or province about the importance of art education. If you are not familiar with the NAEA Position Statements, check them out online at the NAEA website. (Click the Advocacy tab at the top and then see the menu on the right. NAEA Platform and Position Statements is the fourth one on the list.)

Four years ago, when I stepped into the role of Pacific Region Vice President-Elect, Patrick Fahey, the Pacific Region VP at the time, encouraged, supported, and provided opportunities for me to learn about the Pacific Region and the bright future being created. Early on, I met many of the region’s state leaders at the first NAEA National Leadership Conference in Santa Fe, NM. Besides meeting at the NAEA Convention each year, we gathered in Coeur d’Alene, ID, for the 2015 Pacific Regional Conference. In 2016, the Pacific Region state and province leaders traveled across the country to Alexandria, VA, for the 2nd National Leadership Conference to address many aspects of leadership, including management of state and province associations, budgets, conference structures, and more. Last summer, Pacific Region leaders met in San Diego, CA, for the 2017 Pacific Region Conference. The main topics were governance and association finances—key areas that support bright futures for associations. The four years of NAEA Conventions, regional conferences, national leadership conferences, and other duties seemed to fly by.



Idaho Art Educators—part of the bright future in the Pacific Region

At the end of the 2018 NAEA Convention, the torch was passed. James Rees (Utah Art Education Association) is now your Pacific Region Vice President. It was my pleasure to work with James these past two years. He is well experienced, fun, and informed. Michele Chmielewski (Idaho Art Education Association) was elected by Pacific Region members late last fall as the Pacific Region Vice President-Elect. She will put her humor, work ethic, and creative thinking to good use for our region. The cycle continues when James and Michele join state and province association leaders in Charleston, SC in July for the 3rd NAEA National Leadership Conference. Plans are already underway for the 2019 summer Pacific Regional Conference in Portland, OR.

Please know that it was my honor and privilege to serve as the NAEA Pacific Region Vice President. I got to know so many diligent and dedicated art educators who are committed to strong art education teaching and professional development. Together, we asked questions, sought answers, and strived to improve opportunities for our students, associations, and peers. And, along the way we all grew in leadership. Thank you for the many life lessons I learned from you. A bright future continues for the Pacific Region. ■



Cris Guenter

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

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

END OF TERM

I am sad to say that this is my farewell column. It has been a joy to serve and I am shocked at how quickly the time has passed. If you have an interest in leadership, I encourage you to take the plunge. The people you meet expand your thinking and challenge your paradigms in many positive ways. Learning how decisions are made and having a strong voice in the process is empowering—you can clearly see your impact on the community and policies. I am proud of my colleagues here in Western Region. You are tireless volunteers and dedicated to sustaining and supporting the profession and its members, and I thank you for making ME look good! You are in great hands with my good friend, Bob Reeker!

ARKANSAS NEWS

LaDawna Dillman of Northside High School in Ft. Smith was awarded the first mini-grant from AAE Presidents Foundation for “Take Home Kits.” Students check out a kit to take home and finish artworks, practice a technique, or try a new media on their own. The students may keep the kits for a week (or longer if they recheck). This is really helpful for students who have been absent or pulled out of class. They have been very successful, with some students checking out a new kit each week!

ILLINOIS NEWS

The Illinois Art Education Association is working hard to help support its members and bring the importance of art education to a large audience. We have a fantastic advocacy group who are continuing to make positive strides with legislators in

Illinois and Washington, DC. If you live or travel in the southern half of Illinois, keep your eyes open for public service announcement billboards in support of art education and sponsored by the Illinois Art Education Association.

IOWA NEWS

Art Educators of Iowa (AEI) is contributing student artwork to support our affiliate, the Iowa Alliance for Arts Education. AEI members across the state create original, framed student artwork to be presented to Iowa legislators at the Annual Arts Advocacy Day. This IAAE event advocates for the importance of arts education in our state. Due to efforts of this kind, we are celebrating the adoption of Iowa Fine Arts standards by the State Board of Education in 2018!

NEBRASKA NEWS

The Nebraska Art Teachers Association (NATA) is thrilled to announce that they have been selected to receive a prestigious 2018 Governor’s Arts Award from their state. The awards are given biennially in seven categories, including those for individual contributions as well as organizational support. NATA will be presented with the Excellence in Arts Education Award at the public ceremony on May 8 in LaVista. NATA President Julie Ryan will accept the award on behalf of the state’s members.

OKLAHOMA NEWS

Oklahoma kicked off the Youth Art Month spring season with the Young People’s Exhibit at Oklahoma Contemporary with 217 pieces from 39 schools. We are excited

about the growth of this collaborative exhibit with Sargent Art sponsoring the major awards. This year, we gained many new OAEA members, due to the growth and quality of the exhibit. We may be a small organization but we are a mighty advocate for arts education!

TEXAS NEWS

Busy time in Texas! We celebrated Youth Art Month with exhibits at the Bob Bullock Museum in Austin that moved to our state capital. Our Visual Arts Scholastic Event (VASE) season was a success with program growth, involving more than 32,000 students statewide. State VASE moved to a new venue in San Marcos. We also launched our Texas Art Education Outreach Program. Our third group of Leadership Scholars were selected and celebrated, and will attend a variety of meetings and events while participating and learning about TAEA leadership opportunities. We’re proud to say previous scholars are now serving in various leadership roles.

June will feature our third TAEA Leadership Institute in the Texas Hill Country. Discussions and workshops will inform attendees about the history of TAEA and the opportunities for future involvement. Planning is moving forward for our 2018 conference November 8-10 in McAllen, with the theme “Bridging Cultures...the Magic of Art.”

WISCONSIN NEWS

The Wisconsin Art Education Association sponsors many mini-professional development opportunities throughout the year, across the state. Our goal is to engage our members, providing them with new ideas while connecting them with each other. On February 3, 2018, we held the 32nd Annual Art Idea Exchange in Black River Falls. Thirty art educators gathered to share lesson plans, teacher tips, and camaraderie. It was a wonderful day together, and we all left feeling rejuvenated and inspired! ■



(Left) Illinois Billboard Campaign. (Right) Hannah and Deb Goodenberger, a mother-and-daughter dynamic duo, are both liaisons in Nebraska.



Cindy Todd

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

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

In more than 10 columns, I've shared thoughts on leadership—how being a Leader equates with being a Mentor, Learner, Researcher, Presenter, Innovator, Communicator, Listener, Advocate, and Servant. And to bring to a close this theme...

LEADER = CREATOR

This encompasses so much of what we do. We are Creators! We create vision, excitement, and passion; we create action and opportunities; and most importantly—we create ways for others to become leaders. Leaders look for ways to create a better ending than when they entered. They strive to create progress as they look to create a legacy. Leaders look to create ways to meet a need, to provide, to engage.

As teachers and instructors, we create wonder, we open eyes of learners to their own capabilities and help them to grow. We create challenges to help learners shine and excel, that stretch them into stronger artists, curators, and advocates.

And if I had one more article to write, I would add that a Leader is Gracious. Because a Leader only has that title because others put their trust in him or her to lead, to take that step—to be their innovator, communicator, listener, advocate, mentor, learner, researcher, presenter, servant and creator. The trust that a Leader accepts with their position is unfathomable. I thank you for that trust. It has been a privilege to have had the opportunity to serve the Southeastern region as your Vice President. I have been energized and humbled by the many things I hear shared from the Southeastern leaders and members.

Meanwhile, here's a state highlight from Florida Art Education Association President Lark Keeler, and an excellent idea for all boards to consider:



(Left) What "piece" do you bring to the Board? (Right) Meg Skow is your new VP!

FAEA's new Board of Directors recently attended a training to learn about our organization's history, good governance, policy, and procedures. We began important committee work and conversations that will lead us forward. With a vision to increase membership, exciting new professional development offerings will be available this summer providing members programming on both the Florida East and West Coasts.

FAEA's K-12 Student Art Assessment and Virtual Exhibition is currently open to membership through our newly designed website. The purpose of this successful program is to serve as a statewide assessment for visual art and promote the achievements of students enrolled in visual art classes throughout Florida.

You have to believe that your voice can mean something. You have to believe that what you do matters. And you have to keep going even on days you can't find that belief. If you can't do it for yourself, you do it for all the other young souls who need to be shown that things are possible. That they, too, can do that thing they dream of. You do it despite the doubts and the struggles. You do it because it's what you came here to do. That's what makes an artist.

— Charlotte Eriksson

I hope that my voice and the voices of the Southeastern leaders have meant something to you. I hope that you have found ways so that what you do, daily, demonstrates you are a leader. And I hope that in some way I have challenged you, caused you to stop and think, and maybe even helped you consider your own steps into leadership, whether in your local area, your state, or even within NAEA. As I leave this position, I am excited to see how our new Southeastern Vice President Meg Skow and President-Elect Catherine Campbell will continue the good work of the Southeast and showcase the many ways the Southeastern Art Stars shine so bright! Thank you! ■

National Middle Level Art Educator

Marisa Pappas, VA

National Supervision/Administration Art

Educator Cheryl Maney, NC

Preservice Chapter Sponsor Award of

Excellence Brooke Hofsess, NC

Southeastern Region Art Educator

Vicky Miley, MS

Southeastern Region Elementary Art Educator

Rachel Burgett, VA

Southeastern Region Higher Education Art

Educator Susannah Brown, FL

Southeastern Region Middle Level Art

Educator Kirstie Hein Sadler, VA

Southeastern Region Secondary Art Educator

Shelly Bregaux, LA

Southeastern Region Supervision/

Administration Art Educator

Mabel Morgales, FL



W. Scott Russell

Regional Vice President. Elementary Art Educator, Leesburg, VA. Tel: 571-213-0034. E-mail: w.scott.russell@lcps.org

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

“The thing that is really hard, and really amazing, is giving up on being perfect and beginning the work of becoming yourself.”

—Anna Quindlen

Post-Convention Pause. It has been a year of successful and stimulating state conferences, winter storms, studio successes, and failures, Youth Art Month events, and more. We are entering the time of annual final assessments, community showcases and culminating art exhibits. Spring is arriving as we continue processing the learning, connections, and celebrations of the NAEA Convention, Art + Design = STEAM. For me, this past year as NAEA Eastern Region VP was a whirlwind of new activities, deadlines, more on my calendar... and yes, some challenging moments of self-revelation.

I have seen a shift and change in the culture of my classroom with students distracted by the ubiquitous cell phone. Even my own habits have begun to include a self-deluge of technology, emails, texts, and, by the time this gets to print, some new app—or three or four. The pulls on my time and focus have increased through technology, but also because of my proclivity to say ‘yes’. Both are not necessarily bad things—but they certainly have a huge impact on schedule, energy, and angst.

Do a self-check! I certainly needed to. What pause or re-set do you need? Take time to evaluate the past year, and look ahead to summer opportunities for rejuvenation. Plan some time for yourself. Last summer, I attended the 2017 School for Art Leaders and found a diverse group of colleagues from different parts of art education (and the country) to inspire and challenge me to grow—both professionally and personally. What’s your 2018 summer plan—a course, a workshop, travel, books to read, family time? Give yourself permission to be mindful and engage in some self-care. Plan it now.

SUMMER 2018 NAEA OFFERINGS

School for Art Leaders at Crystal Bridges in Arkansas: July 8-13;

Design Thinking—Building a Community of Learners and Leaders, Summer Vision DC, July 16-20; and a variety of Virtual Learning Webinars. Check the NAEA website for more details.

BOOKS OF INTEREST

Bored and Brilliant—How Spacing Out Can Unlock Your Most Productive



and Creative Self by Manoush Zomorodi. Written by the “Note to Self” podcast host, this book shares the results of a seven-step challenge to lessen

the distraction of the cell phone and provides relevant research and useful tips for working with students.

“Each day, you can awake and focus on small, easy goals you can accomplish in the short term—goals that, over time, will lead you to your long-term goal.”

—Karen Salmansohn

Our own Heidi O'Donnell from Maine was the **NAEA Monthly Mentor in December of 2017**. She shared a suggested list of books—**Check it out below!** And, add your own suggestions as comments. Let's SHARE ideas forward throughout the Eastern Region.

Collaborate! Join the Eastern Region group in the Collaborate community on the NAEA website for communicating, sharing ideas and learning from each other. Sign in and keep the conversation growing! ■

“Learning is a treasure that will follow its owner everywhere.”

—Chinese Proverb

Heidi O'Donnell's Recommended Books

Creative Schools: The Grassroots Revolution That's Transforming Education
Ken Robinson

Artsience: Creativity in the Post-Google Generation
David Edwards

The Artistic Edge: 7 Skills Children Need to Succeed in an Increasingly Right Brain World
Lisa Phillips

The Arts and the Creation of Mind
Elliot W. Eisner

Finding the Space to Lead: A Practical Guide to Mindful Leadership
Janice Marturano

Total Leadership: Be a Better Leader, Have a Richer Life
Steward D. Friedman

Redesigning Leadership
John Maeda

Color: A Natural History of the Palette
Victoria Finlay

Studio Thinking 2: The Real Benefits of Visual Arts Education
Lois Hetland, Ellen Winner, Shirley Veenema, and Kimberly M. Sheridan

A Brilliant History of Color in Art
Victoria Finlay

The Forger's Spell: A True Story of Vermeer, Nazis, and the Greatest Art Hoax of the Twentieth Century
Edward Dolnick



Diane Wilkin

Regional Vice President. Secondary Art Educator, Morrisville, PA. Tel: 215-801-4036. E-mail: diwilkin@gmail.com
Elect: Vacant



CONGRATULATIONS TO THOM KNAB!



An art educator at Dodge Elementary in East Amherst, NY, Thom was just elected NAEA President-Elect. His term as President-Elect begins at the end of the Seattle Convention and his term as President begins at the end of the 2019 Boston Convention. Thom served as NAEA Elementary Division Director from 2015-2017, and has been active in association committees at both the national and state level.

“Thom Knab has dedicated his service to his students, his district, educators across New York and art educators nationally,” according to Sharon Ciccone, president of the New York State Art Education Association. “His

commitment to the profession and to the policies that benefit the field in the terms of comprehensive, sequential, rigorous standards, commensurate with high quality art education, have been ongoing and evident in the positions that he has held and the work that he performs.

“He is an outstanding teacher, professional and colleague, each of his letters of support reflected the commitment and love for art education that is truly Thom Knab. Thom will be continuing his leadership and relationship at the close of the National Convention in Seattle, becoming NAEA’s President-Elect.

“Thom has a vibrant and colorful resume that includes being a member of the American Volleyball Coaches Association, Victory Club, for 300 career wins. He has received numerous awards, including a Robert Rauschenberg Foundation Power of Art Award, as well as being a Fund for Teachers recipient. Thom has lead his state art education association as president and still finds time to be an exhibiting artist with numerous exhibits.

“I am so excited that this award goes to Thom Knab but I am equally thrilled that I also get to call Thom Knab my friend. Congratulations to Thomas Knab, National Elementary Art Educator.” ■



Artwork from Knab’s elementary classroom.

ART IDEA EXCHANGE IS A GREAT WAY TO CONNECT ACROSS THE STATE!

NAEA Elementary Division Director Jen Dahl hosted the 34th Annual Art Idea Exchange this past February. What exactly is an art idea exchange? Well, an art idea exchange is just what it says—an exchange of ideas and lessons that work in your classroom. Teachers from all grade levels gathered on a Saturday, discussing best practices and teacher tips that help them in their classroom.

This year, 20 art teachers from across Wisconsin attended and presented one of their best ideas and a teacher tip. Lesson ideas ranged from reading a ruler exercises and mini lessons to how to do a March madness of art board. Teacher tips ranged from ways to stay organized when doing wool felting to the best kind of glitter paint to use!

Each teacher walked away with a packet of lessons and a head full of inspiration. Black River Falls, WI, would love to have you join us at the next one! We always try to plan it for the beginning of February!



Wisconsin 2017 Annual Art Idea Exchange.



Jennifer Dahl

Division Director. Forrest Street Elementary School, Black River Falls, WI. Tel: 715-579-8029. E-mail: jennifer.dahl@brf.org
Elect: Michelle Lemons. E-mail: mlemons85@live.com

Regional Directors: *Western:* Eryn Blaser, eryn.blaser@gmail.com; *Eastern:* MaryJane Long, maryjane.long1981@gmail.com; *Southeastern:* Amanda Koonlaba, aekoonlada@icloud.com; *Pacific:* Julie Van Dewark, jlvandewark@gmail.com

Our conference in Seattle was fantastic! I hope that if you attended you had a memorable experience and were able to take tons of information with you back to your school and state.

Like many of my division directors, I wanted to use this space to highlight our distinguished 2018 Secondary awardees. There are so many wonderful things that can be said and written about all of this year's award winners. For each one, I included a quote from one of their nomination letters that I felt highlighted their contributions to their region and our organization.

WESTERN REGION SECONDARY ART EDUCATOR: CONNIE SHOEMAKER

Art educator Jessie Bayless, of Gasconade County R-2 schools in Missouri, said of Connie, "I have found through my, now grown and professional, eyes that she takes any opportunity to encourage the next generation of art educators, pushing their pedagogy and supporting their artistic and academic endeavours. She is building leaders. Her passion for arts advocacy at the state level is unmatched. She is constantly keeping us abreast of the latest art education regulations, policies, and bills and what is happening on the Hill."

PACIFIC REGION SECONDARY ART EDUCATOR: CHRISTOPHER SHOTOLA-HARDT

Christopher's colleague, Angennette Escobar, spoke on watching him teach. She said, "Watching him in action and teaching beside him, he is, indeed, a master arts educator. It is simply not enough for him to teach art content. Christopher passionately instills a true love of art making in his students. He teaches his students how to develop their own voice and style in their work from the very first time they walk into his classroom."

SOUTHEASTERN SECONDARY ART EDUCATOR: SHELLY BREAU

Louisiana Art Education Association President Virginia Berthelot said, "To Shelly, teaching is not just a box of crayons, it is sharing, collaborating, keeping current, and always learning—her talents are a true asset to our state organization, to her school, and to her community."

NATIONAL SECONDARY ART EDUCATOR: NICOLE BRISCO

2003 NAEA Western Region Art Educator of the Year Kathleen Blake praised Nicole Brisco and her philosophy. "Art is essential to the human experience," says Brisco. "Through art, I can help my students recognize and understand the aesthetic elements and values of the visual arts while allowing them to see the connection between the visual arts and other educational areas" and that art is "an essential component to aesthetic awareness, higher order thinking skills, and experiences in understanding one's self." It is evident that Brisco's philosophy lives and breathes in her students as they enter and leave her classroom, taking with them a bit of her passion as they start their own journeys.

The Rising Star Secondary Division Awards recognizes students in their junior or senior year who are interested in becoming art educators and are members of the National Art Honor Society at their school. Each nominee submitted

three letters of recommendation, their official high school transcript, a personal statement about their art education goals, and five pieces of their original artwork. We were incredibly impressed with all of the nominees this year and selected these two very deserving young artists:

Abigail Sanderson

To summarize some of the outstanding words written about Abigail by her art teacher, Nicole Brisco, "Abby has what I consider to be two of the most important qualities in a lifelong student: passion to express herself and the drive to will anything to happen. One of the inspiring qualities I have seen in Abby is that she is able to synthesize concepts she has learned from a variety of subjects and connect them to whatever she is working on. Whether she is in AP Spanish or AP English, Abby is able to combine information, and this allows her to problem solve in a way that sets her apart from other students. As an educator who expects only the highest quality from her students, Abby has more than exceeded my expectations in all areas of her life."

Kathryn Mae Pfeifer

Kathryn received numerous glowing recommendation letters, but what stood out to me the most was something she wrote in her statement. Kathryn said, "I want to help others understand and appreciate art as much as I do, and with this, help others create this unique outlet for personal thoughts and feelings. To draw someone into this creative path and help them explore and understand their own mind seemed like the dream." Spoken like a fantastic future art teacher!

Congratulations to these outstanding and well-deserved award winners! It should be noted that we did not receive any nominations for Eastern Division or an outstanding NAHS sponsor this year. We have many incredible secondary teachers across our country so I urge you to nominate teachers in 2019 so that they can get recognized for all they do! ■



Artwork by Abigail Sanderson (left) and Kathryn Mae Pfeifer (right).



Joshua Drews

Division Director. Spring Valley High School, Columbia, SC. Tel: 803-699-3500.

E-mail: drewsj1@gmail.com

Elect: Kim Soule. E-mail: kim.soule@warren.kyschools.us

Regional Directors: *Eastern:* Jamila A. Bellamy, jamila.bellamy@pgcps.org; *Southeastern:* Cayce Davenport, cayce.davenport@adair.kyschools.us; *Pacific:* Shannon McBride, mcbridess@loswego.k12.or.us; *Western:* Matt Young, matt_young@plsd.us

SEATTLE CONVENTION: HIGHER EDUCATION HONORS

The exhilarating pace of professional conferences can be both an inspirational and dizzying experience.

This year's national convention in Seattle was no different, and I suspect that many higher education division members found themselves rushing from session to session or unable to attend particular presentations due to overlapping commitments. With such hectic schedules, many of us may have missed a handful of ceremonies, lectures, or announcements that honored the accomplishments and ongoing work of higher education members who received NAEA-affiliated awards. For those who couldn't make it to all of these ceremonies or were unable to attend the convention, I wanted to use this column to feature our award winners, beginning with those directly associated with the Higher Education Division. I have included a quotation from a respective nominator:

National Higher Education Art Educator and Western Region Higher Education Art Educator: Robin Vande Zande, Kent State University

"Robin's name has... become synonymous with design education in art education, making visible the overlaps between them, what distinguishes the two, and why it is so important that a 21st-century comprehensive approach to art education for all ages includes design education."

—Linda Hoeptner Poling

Manuel Barkan Memorial Award: Jusso Tervo, Aalto University
Conceived as a tribute to Dr. Manuel Barkan, this award is presented to an individual who, through her/his published work in either *Art Education* or *Studies in Art Education* in the last year, has contributed a product of scholarly merit to the field of art education. Jusso Tervo received the award this year for his

article, "Always the New: Paradigms and the Inherent Futurity of Art Education Historiography," which appeared in *Studies in Art Education* 58(1).

"Jusso Tervo's publication is an exemplary text that represents cutting edge thinking in the field. It reconfigures the very concept of art education history and troubles the presuppositions of what constitutes a 'paradigm'... It is precisely Dr. Tervo's ability to locate, interpret, and analyze the historical context of discourse within the realms of schooling, theory, and the everyday lives of teachers that makes his work so vital to the field of art education."

—Kevin Tavin

Pacific Region Higher Education Art Educator: Dónal O'Donoghue, University of British Columbia

"Dónal's students have immensely benefited from his generous mentorship. [They are] forever grateful for his cutting-edge scholarship in the field of art education, and the excellence of his teaching which encompasses a genuine concern for student's academic success, but also as a being in the world."

—Marie-France Berard

Southeastern Region Higher Education Art Educator: Susannah Brown, Florida Atlantic University

"Teaching is [Susannah's]... passion and it is evident every day in the lives of her students. As an educator, she treats each student with dignity and respect ensuring they have every opportunity possible to reach their potential. Susannah has a love for education and... is always willing to go above and beyond; she has changed so many lives over the years."

—Britt Feingold

You have all made significant contributions to art education, and your division is proud of your accomplishments.

Many other higher education members received prestigious honors awarded in categories outside of the division. I will do my best to list them all below, and I apologize to anyone that I might have unintentionally missed. **Robert Sabol** received the 2018 National Art Educator Award; **Laura Chapman** was honored with the Eisner Lifetime Achievement Award; and **Kerry Freedman** was distinguished with the Lowenfeld Award. **Karen Cummings** won the Mac Arthur Goodwin Award for Distinguished Service within the Profession; **Joni Boyd Acuff** received the J. Eugene Grisby, Jr. Award; **Karen Keifer-Boyd** was honored with the Beverly Levett Gerber Special Needs Lifetime Achievement Award; and **Brooke Hofsess** was the recipient of the Preservice Chapter Sponsor Award of Excellence. On the state and province level, **Sandrine Han** received the British Columbia Art Educator Award; **Rachel Delaney** received the Colorado Art Educator Award; and **Leslie Gates** won the Pennsylvania Art Educator Award.

Congratulations to all of these award winners and any others that may not yet have been announced at the time of this writing. You have all made significant contributions to art education, and your division is proud of your accomplishments. I encourage all division members to plan ahead to make nominations for 2019, as the deadline for submitting related paperwork typically falls during the midst of our busy fall semesters. ■



Jeff Broome

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

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

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

THE OPPORTUNITY OF OBSTACLES

Part 4: Keeping Up Momentum

“STEP 1: Wonder at something. STEP 2: Invite others to wonder with you.”

—Austin Kleon, *Steal Like an Artist*

In March, thousands of curious colleagues and enthusiastic educators converged on Seattle for our annual Convention. The energy and excitement of our yearly gathering was sure to have captivated those who attended, and we all tend to return home re-invigorated and inspired to bring all those new ideas back to our classrooms.

The post-Convention glow can shine bright for a while, too. It's exciting to follow new contacts on social media. We unleash flurries of follow-up emails to all those presenters whose business cards we snagged on the way to our next session. But what happens when the convention energy starts to fade? How do we stay motivated and engaged when we return to the everyday demands of our job? The answer isn't easy and requires an active approach. We begin by identifying those who inspire us, and then working to inspire others.

BE INSPIRED!

Our national and regional award winners represent the best of what we do everyday at the Middle Level. If you are seeking colleagues who will challenge, support,

and inspire you, these educators are a great place to start.

Marisa Pappas is our 2018 National Middle Level Art Educator of the Year. Her colleague, Vineeta Ribeiro, claims “Every child needs a Mrs. Pappas in his or her life. [She] sets the standard for what it means to be a teacher, an artist, and a vital community member. [It is] too bad we cannot bottle Mrs. Pappas’s magic and distribute it to other classrooms.”

Lora Marie Durr represents our Eastern Region in this year’s awards. In recommending Lora for this honor, Deborah Greh praises her “[belief] in art education and in the power of art to change a child who can change the world.”

Representing our Southeastern Region, Kirstie Hein Sadler “is an exemplary teacher beyond any metric we currently have in place.” Her principal, Melissa Rickey, adds, “She’s truly a gift to our students. Simply stated, she makes a difference to all!”

Tamara Draper, our Western Region awardee, is celebrated for “her willingness to take that extra step.” Her nominator, Kim Cairry, highlights Tamara’s “commitment and the passion that accompanies it [as] what account for her consistent tendency to go beyond the norm.”

So Choi of Leawood Middle School, is our Outstanding National Junior Art Honor Society (NJAHS) Sponsor of the Year. Her “commitment to students runs deep,” writes her Visual Arts Coordinator Kathleen Cigich. “Students feel safe, important, and part of the school through their dedication to NJAHS.”

BE THE INSPIRATION!

We all strive for excellence, to enrich our programs, and improve our practice in order to reach our students. It is second nature, and a sign of our passion and commitment to our profession. The fact that you are reading this is testament to your dedication to the craft of teaching. The key here is recognizing your responsibility to share your good work with others.

So often, we focus on areas of opportunity, on growth, on improvement. Instead, I encourage you to identify what you do *well*. Own it. Talk about it. Write it down. When the 2019 Convention Call-for-Proposals arrives in your inbox, don’t delete it. When the 2019 NAEA Awards booklet is published, forward it to someone who will help you fill it out.

Art educators tend to err on the side of modesty when it comes to speaking about our profession. We downplay our early morning set-ups, the sacrificed lunches, the afternoon clubs, the weekends testing new techniques. I challenge you to flip this thinking upside-down; instead, think of the NAEA Awards program as an extension of your teaching. It is your chance to impact your colleagues across our organization, to inspire the next generation of art educators. It is not vanity, but a responsibility. We inspire our students everyday, and every spring we celebrate these inspirations together on the national stage. ■

Reference

Kleon, A. (2012). *Steal like an artist: 10 things nobody told you about being creative*. New York, NY: Workman.



2018 Middle Level Awardees: (L-R) So Choi, Kirstie Hein Sadler, Marisa Pappas, Tamara Draper, and Lora Marie Durr.



Peter Curran

Division Director and co-author: Wayland Middle School, Wayland, MA. Tel: 617-721-7888.

E-mail: Peter_curran@wayland.k12.ma.us. Twitter: Wmsartlab

Elect and co-author: Kathryn Rulien-Bareis, Delong Middle School, Eau Claire, WI. Tel: 715-852-4923.

E-mail: krulienbareis@ecasd.us

Regional Directors: Eastern: Leslie Flowers, flowers1@fpsct.org; Southeastern: Holly Bess Kincaid, hollybess@gmail.com;

Western: Michael Orlando, mchorlando@yahoo.com; Pacific: Tamara Green, tgreen@wsd.net

Twitter:
@NAEAPreservice

Instagram:
@preservice.naea

Blog:
<http://naeapreservice.weebly.com/>



I was honored to present three outstanding preservice and new art educators with our divisional awards at the NAEA 2108 Convention.

The recipients are each paving their way to an outstanding art education career and our field is lucky to have them join our ranks! To celebrate their achievement, I have included quotes from them and recommendation letters from their professors and colleagues.

I encourage all of our members to think about applying for our 2019 Preservice Division awards in October—celebrate and highlight the hard work you're doing to become leaders in art education!

Cynthia Moore: Higher Education Preservice Achievement Award

About her philosophy of teaching, Cindy states, "I want to encourage my students to be curious. To ask questions, to explore their answers on any given subject. To share ideas and beliefs. To grow thirsty for knowledge, so that my lessons and assignments engage them to their fullest potentials."

Diane Gregory, associate professor of art education coordinator of undergraduate and graduate studies at Texas Woman's University, wrote, "I have been teaching art education since 1982 and Cindy is undoubtedly the best art education student I have ever had. As a student at Texas Women's University, Cindy has served as the president of the Art Teachers Network (TAN) for two years. She encouraged all of our members to attend the TAEA Conference in Dallas last fall, and has led students in numerous community-based projects/programs in Denton and Lewisville, reaching thousands of people, and has led the organization in several fundraisers to raise money to fund numerous projects free to the public.

Cindy has also been involved in the Texas Art Education Association and has impressed the leaders of this important organization. She was even personally invited to speak and present at the state conference last fall. She is highly motivating and charismatic. Cindy has a passion for art education and the ability it has to change lives."

Jayme Rodriguez: Preservice New Professional Award

Jayme writes, "I seek to create a supportive, encouraging environment for self-expression and cultural discovery. My role as a teacher is to guide students in their exploration of themselves and the world and to offer ideas for further examination. This method will allow students' artmaking and art-viewing experiences to become personally meaningful and memorable. I want them to feel inspired to push themselves artistically by experimenting with new media and exploring new concepts."

Sherri Fisher, coordinator of visual arts for the Baltimore County Public Schools, wrote, "Jamie's first year of teaching reads like that of a veteran teacher. She took over as sponsor for the National Junior Art Honor Society, growing the participation and capacity of the group. She developed a methodology around arts-integration that connected traditions of the school with new big ideas. She was an active participant in district- and state-level professional development, and a presenter at the 2016 Maryland Art Education Association State Conference and the 2017 NAEA National Convention."

Her principal, Gordon Webb, wrote, "Ms. Rodriguez effectively utilizes her expertise of the art content, her deep understanding of the instructional practices, and her ability to motivate and scaffold instruction for all learners in her class. All her students benefit from her high expectations. Her lessons are

well planned and motivational. She daily strives to connect her content area to real-world application so that students have a clear purpose for learning. Ms. Rodriguez has also fully embraced technology in her classroom and uses school resources to their maximum capacity to increase student learning."

I encourage all of our members to think about applying for our 2019 Preservice Division awards in October—celebrate and highlight the hard work you're doing to become leaders in art education!

Grace Springsteen: Preservice Educator of the Year

Donna St. Johns, assistant professor of art education at Kendall College of Art and Design, wrote, "Grace's focus on what is best for students permeates every aspect of her curriculum design and teaching. I have been very impressed with the knowledge and enthusiasm she has exemplified as a student and teacher. Grace is one of the top students in my curriculum class at Kendall. I have had the opportunity to see her teach and she is truly ahead of her time. She models compassion and has a vision to make a difference in the world, not only through her teaching but also through her volunteer work at the Glen Lake Community Schools, Kids Food Basket, Art Prize, and UICA [Urban Institute for Contemporary Arts], I cannot think of anyone more deserving than Grace Springsteen for the Preservice Educator Award." ■

Jessica Burton Aulisio

Division Director. Secondary Art Educator, Palatine High School, Palatine, IL. E-mail: jburton.naea@gmail.com

Elect: Tori Lynne Jackson, James Madison University, Harrisonburg, VA. Tel: 704-883-6381. E-mail: tori.lynn.jackson@gmail.com

Regional Directors: *Pacific:* Kindia Cutler, kindiaduplessis@gmail.com; *Southeastern:* Katie Threet, threetk1@mymail.nku.edu; *Western:* Alice Brandenburg, arbran2@ilstu.edu; *Eastern:* Carlos Cruz, carlosacruz77@gmail.com



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Twitter: @NAEAMusEd

YouTube: NAEA Museum Education Division

All Museum Education Division members receive our e-newsletter, which is distributed every other month. The next issue will come out in April 2018.

Our 32nd annual Museum Education Division Preconference explored *Art Museums and Racial Equity*.

This is the second year that our division focused this event on issues of equity, inclusion, and diversity. The majority of the day took place at the Seattle Art Museum, with afternoon breakout sessions at the Henry Art Gallery, the Bill and Melinda Gates Discovery Center, the Northwest African American Museum, Frye Art Museum, and University of Washington.

We are extremely grateful to the planning team and the many educators, teaching artists, and staff from Seattle city government and cultural organizations who shared their expertise and exchanged ideas with us throughout the day. A very special thanks to Division Director-Elect Juline Chevalier for her careful planning and management of the day!

2018 CONVENTION HIGHLIGHTS

Conversations with Colleagues provided once again the opportunity to connect and brainstorm ideas for the division, including a review of some of our major initiatives including Peer-to-Peer webinars, our digital publication, *Viewfinder*, and brainstormed ideas for the 2019 Preconference, slated for Boston. Members of the core team for our NAEA-AAMD (Association of Art Museum Directors) National Research Study: Impact of Art Museum Programs on K-12 Students gave an update on the projects preliminary findings. (Save the date for the symposium in Detroit, MI, October 13, 2018!)

We also continued our annual marathon series focusing on Leadership and change, and we tried something new with Speed Networking, a rapid-fire,

interactive session where we learned how to introduce ourselves very quickly to many new colleagues. Thanks for another fantastic convention!

OUR 2018 MUSEUM EDUCATION DIVISION AWARDEES

Western Region Museum Education Art Educator: Amy Kirschke, Director of Adult, Docent and School Programs, Milwaukee Art Museum

Karleen Gardner noted that Amy's "comprehensive understanding of and dedication to art museum education and its impacts makes her the ideal candidate for this award. Amy is a strong advocate for visitor-center interpretation, community engagement, and access for all audiences. She is innovative in her approach to museum education and consistently develops new methodologies and practices. Amy is also an incredible mentor for emerging professionals."

Pacific Region Museum Education Art Educator: Mike Murawski, Director of Education and Public Programs, Portland Art Museum

Emily Jennings applauded Mike's commitment to social justice within and through art museums, sharing that, "As the founder of (the website), Art Museum Teaching, Mike created an inclusive space where Museum educators from across the field can contribute to a vital dialogue about their own work, challenges facing the field, and calls to action. In creating a responsive real time space, where unconventional tone and experimentation are encouraged, Mike generated a platform that represents the evolution of art museum education."

Eastern Region Museum Education Art Educator: Gabrielle Wyrick, Associate Director of Education, Institute of Contemporary Art / Boston

Gab oversees the Institute of Contemporary Art, Boston's teen

programming. Beatrice Espanola, ICA Fast Forward Member (teen program) reflected, "As I work on my developing professionalism, I keep her warmth, precision, and integrity in mind. She radiates acceptance and is one of the main reasons the ICA's teen programs are a safe space for teens (like me) that are otherwise unheard and unfulfilled in other spaces of learning. I know that in years to come I will return to my home in the ICA and share my highs, lows, and dreams with Gab."

National Museum Education Art Educator: Emily Holtrop, Director of Learning and Interpretation, Cincinnati Art Museum

Nominator Emily Jennings reflected, "In my role as Pacific Region Director-Elect and one of the founding editors of (our division's online publication), *Viewfinder*, I was struck by Emily's brand of leadership. She carefully considered the needs of our membership base, sought to build intergenerational connections between emerging professionals and senior practitioners, and thoughtfully monitored the goals and impacts of the initiative. As with many new endeavors, this project required extra cultivation and time investment. Emily's focus on reflection and impact allowed our team to hone the initiative and consider how it might integrate with the multiple other channels supported by the NAEA Museum Education Division."

And I personally would like to share that Emily served not only as an incredible mentor to me as the previous Museum Education Division Director, she is an extraordinary example of art museum education leadership with an incredible sense of humor.

Congratulations again to our 2018 Regional and National awardees! ■



Michelle Grohe

Division Director. Interim Curator of Education, Isabella Stewart Gardner Museum, Boston, MA.

Tel: 617-278-5149. E-mail: mgrohe@isgm.org; Twitter: @michellegrohe

Elect: Juline Chevalier, Head of Interpretation and Participatory Experiences, Minneapolis Institute of Art, Minneapolis, MN.

Tel: 612-870-6317. E-mail: jchevalier@artsmia.org

Regional Directors: *Eastern:* currently vacant; *Southeastern:* Michelle Harrell, Michelle.Harrell@ncdcr.gov;

Western: Melissa Tanner, mtanner1@artc.edu; *Pacific:* Emily Jennings, ejennings@famsf.org

Supervision and Administration Division

Gmail:
NAEASupersA@gmail.com

Twitter:
<https://twitter.com/NAEASupers> or @NAEASupers

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!

Please join me in heartfelt congratulations to our colleagues who received a Regional or National Supervision Award!

The following NAEA Supervision and Administration Division members were honored during the awards ceremony at the 2018 NAEA National Convention in Seattle on March 22:

Joyce Huser—Western Region

Joyce Huser is the fine arts education consultant for the Kansas State Department of Education. From 2011-2014, she was a writer for the National Core Arts Standards and Model Cornerstone Assessments. Huser was also a contributing author for *Preparing Educators for Arts Integration: Placing Creativity at the Center of Learning*. Nominator Cheryl Maney says, “Joyce is dedicated to advancing art education through her work in the state department, her work with her state’s teachers, her work with other states educators, and with her work in NAEA.”

Mabel Morales—Southeastern Region

Mabel Morales is the district art supervisor for Miami-Dade Public Schools in Florida and an adjunct professor for Carlos Albizu and Barry Universities. She is also past president of the Florida Art Education Association, where she has held various FAEA roles, including chairing the awards and conference committees. “Mabel is a remarkably qualified candidate based on her passion, dedication to the field, and superb leadership as an art educator,” according to FAEA President Nicole Crane. “Her enthusiasm and commitment to arts education is contagious and inspirational.”

Cindy Parsons—Eastern Region

Cindy Parsons, director of Art K-12 for the Glastonbury Public Schools in Connecticut, is also the past-president for the Connecticut Art Education Association. A CAEA member since 1994, Parsons has served as CAEA newsletter editor, as a conference presenter, and in other roles. Recently, she was a member of the Connecticut State Department of Education standards review and adoption committee. “Cindy models the ultimate professional as an art educator, supervisor, and administrator,” says Jill Goldberg, retired fine arts coordinator for Vernon Public Schools.

Cheryl Maney—National

Cheryl Maney is the K-12 visual art and dance curriculum specialist for the Charlotte Mecklenburg Schools in North Carolina. One of her visual art teachers, Marjorie O’Shea, says, “Cheryl is exemplary in all leadership aspects of national and state activities. She has not only supported me in my growth as an art educator and artist, Cheryl has also done the same for each of those who work under her. She has provided her district with quality professional development and current curriculum education for 13 years. Her involvement in national, regional, and state art education

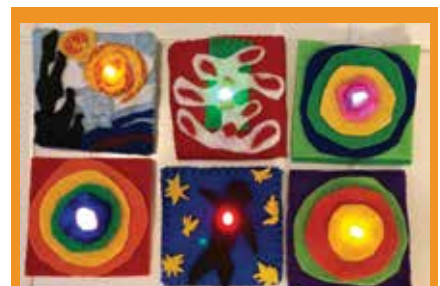
association leadership activities for the past 20+ years is a testimony to her commitment to our profession.”

On a personal note, Cheryl was my predecessor on this board and mentored me to take on this role as Division Director. I was fortunate to have her as a mentor, showing me the ropes and setting the bar high for all future NAEA Supervision and Administration board members. She is extremely deserving of this national honor.

I also want to take this opportunity to thank all the contributors to our amazing Supervisor Summit—Building STEAM: Advocacy Through Implementation at NAEA Seattle. Are you wearing your circuit pin? We had so much fun at the CoMotion Makerspace, and I want to give a specific thank you to Andrew Watson, Nettrice Gaskins, Mario Rossero, Courtney Bryant, Jeremy Holien, and Marilyn Stewart for their insightful presentations and panelist discussions. We hope that the focus on STEAM was helpful and that you share this information with your teachers and state leaders in the arts. Also, a huge thank you to Davis Publications for hosting us at CoMotion and for the delicious breakfast, lunch, and afternoon reception. Davis Publications has always been a supporter for our division and they value the work we do in our varied roles to advance art education in our schools. ■



Cheryl Maney, National Supervision and Administration Awardee



Examples of circuit pins.



Elizabeth Stuart Whitehead

Division Director: Instructional Supervisor, Visual Art, Prince George’s County Public Schools, Capitol Heights, MD. Tel: 301-333-0966. E-mail: elizabeth.stuart@pgcps.org

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

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

Interest Group Asian Art and Culture (AACIG)

Guest Columnists: Ryan Shin, Associate Professor, Chair, Division of Art and Visual Culture Education, University of Arizona; Maria Lim, (see below); Michelle S. Bae-Dimitriadis, Associate Professor of Art Education, Art and Design Department, State University of New York, Buffalo State; Oksun Lee, Assistant Professor & Program Coordinator of Art Education, Art Department, University of Central Oklahoma

At the NAEA Convention in San Diego in 2014, we editors discovered that many U.S. art teachers were interested in teaching the Korean art and popular culture that have become a part of students' everyday life experiences.

In fact, many art educators at the conference asked us, Korean-born art educators, about available art teaching resources on Korean art and visual culture. However, we realized that the lack of published resources in Western society resulted in limited art instruction about them, and that it is timely to provide in-depth resources of Korean art and visual culture by examining global issues through a critical lens of a particular regional culture engaging with artistic and pedagogical practices.

After the 2014 Convention, we collaboratively proposed this anthology to the International Society for Education Through Art (InSEA) E-book project and, after three years of collaboration, the anthology was published at the 35th World InSEA Congress in Daegu, Korea, on Aug 7, 2017, as the second e-book of InSEA at <http://insea.org/publications/insea-publications/978-989-20-5388-2>.

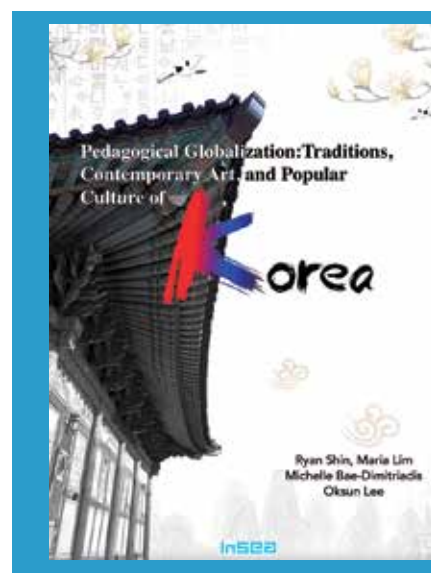
Pedagogical Globalization: Traditions, Contemporary Art, and Popular Culture of Korea offers philosophical, social, and cultural foundations and pedagogical practices of Korean traditional and contemporary art, popular culture, and cross-culture in a global context. We view Korean art and culture as evolving and mutual, and believe that this evolving and mutual nature of Korean visual culture is an essential consideration in developing art curriculum and pedagogy.

Contributing authors in this e-book have diverse cultural backgrounds, including both insiders' and outsiders' perspectives. We hope this e-book creates a space of pedagogical conversation between Korean and other cultures for art education scholars, art teachers, and students of all ages across national boundaries.

The first of four sections, *Philosophical Foundations and Traditional Art Forms*, examines historical, philosophical, and social foundations of traditional Korean artistic practices. Authors discuss Korean traditional ceramics, the cultural metaphor of Bojagi, traditional architecture, and traditional landscape painting, as well as Korean traditional art education philosophy and the cultural heritage education in Korea.

The second section, *Contemporary Art and Educational Practices*, explores contemporary Korean art and artists within and beyond the geographical territory of Korea, examining social, cultural, political issues, and identities of contemporary Korean society in a global context. Authors introduced a border-crossing artist Atta Kim's visual exploration, a social activist artist Sung-Dam Hong's banner painting, Nam June Paik's video-performing art, social activist Minja Gu's issue-based art practice, and cultural identity of contemporary architecture and landmarks in Seoul.

The third section, *Popular Culture, Korean Wave (Hallyu), and Globalization*, highlights critical pedagogy of Korean popular culture within visual culture education, and its global impacts. Authors discuss Kim Ki-Duk's films as a sign of Korean culture and national identity, Korean global literacy and creativity in an online virtual world of Second Life (SL), and global youth's participatory fan culture through K-pop music videos.



The fourth section, *Intercultural and Cross-Cultural Explorations and Practices*, documents the dialogue and journey of cross-cultural and intercultural research and pedagogical practices addressing cultural hybridity, border-crossing, diaspora, material culture, power, and struggle. Authors explored border-crossing hybrid identity by analyzing border-crossing artist Teresa Hak Kyung Cha's arts and college students' transnational experiences. In addition, other authors shared instructional strategies of teaching Korean arts and culture to students who have a diverse cultural background, including North Korean Defectors (NKDs), in a cross-cultural context.

We hope this new, free e-book is a rich resource for art education scholars and art teachers in their research and pedagogical practices. Download it at www.insea.org/publications/Pedagogical_Globalization.pdf ■

Maria Lim

AAC Chair, Associate Professor & Program Coordinator of Art Education, School of Art, College of Visual and Performing Arts, The University of North Carolina Greensboro. E-mail: e_lim@uncg.edu

Kevin Hsieh

Columnist, Association Professor of Art Education, The Ernest G. Welch School of Art & Design, Georgia State University. E-mail: khsieh@gsu.edu



www.artedtech.org

Twitter: @aetnaea

Facebook: www.facebook.com/groups/1662701913963649

REFLECTING ON AET: POTENTIAL FUTURES

I hope you have been able to be involved in AET as it continues to grow and be of service to the art education community as a hub for connecting on issues of making, teaching, and research with technology in art education. During my tenure as AET chair these last two years, I have noticed significant activities within the NAEA community that show potential future(s) for our field. Below are three key areas where I think art educators should consider moving forward:

1) Personal learning networks. I have created many social media accounts over the years—including Facebook, LinkedIn, Twitter, Instagram, Pinterest. And during my tenure as AET chair, I have become acutely aware of how art educators are using social media to empower themselves to learn, share, and be active in their communities.

Art educators are using their digital networks for finding financial support for their classrooms with websites like donorschoose.org and classwish.org; sharing lesson plans and student work on teacherspayteachers.com, dication.com, artsonia.com, along with school and personal websites; and creating professional development opportunities through social media like Twitter, YouTube, and Facebook.

These efforts by art educators are found outside the traditional systems of arts funding, school district curricula, and higher education. This speaks to the ways art teachers are finding answers and supporting themselves, but also raises questions to the value of the systems existing before the digital age and the unintended consequences of disrupting these art and education institutions.

2) Media Arts. As more art teachers use digital tools in student art projects and their teaching, how has the field of art education embraced media arts like

video production, web design, animation, interactive media, and more? National media arts standards were made public in 2014, but few states have created their own media arts standards, and paths for art teachers to obtain media arts certification are inconsistent at best.

If art educators think about the tools and materials of contemporary artists, we cannot ignore the relevance of media arts making has to visual art education. Only using their smartphones, young artists have the ability to create drawings, photographs, movies, animation, audio, computer code, and interactive objects. Students are able to share their digital works (and non-digital creations) with the rest of the world with a swipe of a finger.

I welcome art educators to join me in advocating NAEA, policy makers, and other education and arts organizations, to support media arts as being part of a visual arts education curriculum. If art educators do not recognize, engage, and critique digital technologies as part of their art curriculum, we are doing a disservice to our students and the field of art education as digital media production and consumption continues expanding in our daily lives.

3) Engaging in contemporary culture. Because many students are online several hours a day, art educators should understand ways students create, share, and respond to the digital media platforms they participate in. This doesn't mean only understanding and discussing the many different ways digital media is made, modified, shared, or uploaded. It also means that art educators should engage students to think about the biases, politics, structures of power, and forms of oppression being amplified as digital media when billions of people are also connected to those digital networks.

For students participating in digital communities, the possibility of experiencing online harassment, activism, fame, infamy, finding personal connections, and moments of revelation can have profound effects on the personal lives of students. Our ability as art educators to help students navigate digital media and be critically aware of its development and use reinforces the value of art education in leading school and community discussions about the creation of culture.

Art educators should engage students to think about the biases, politics, structures of power, and forms of oppression being amplified as digital media when billions of people are also connected to those digital networks.

I am excited for the future of art education. I think we are positioned to be leaders in our schools, nonprofit organizations, and communities. Growing support for STEAM education and the widespread use of digital media tools by youth provide windows of opportunity for art educators to show the importance of the arts in society.

Now, our call to action must include being at the forefront of educating society about contemporary means of production, exhibition, and critique. Will you join me in those efforts? ■

Ryan Patton

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

Christine Liao

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

We hope that everyone had an invigorating convention.

We are confident that you did, because the NAEA national convention represents some of the best professional development out there! The offerings are always so varied that it is easy to find just the right sessions for your own growth.

In addition to wonderfully informative workshops and sessions, each of the special interest groups always get together to swear in new officers. As the Choice-Art Educators entered our second year as a special interest group, we swore in our first co-president-elect!

I hope that our special interest group can work together to bring a better understanding of what Choice-based art is, and is not, to the world of arts education.



Congratulations to Cynthia Gaub, the new co-president-elect for the Choice-Art Educators! She officially took office

during the business meeting of the Choice-Art Educators at the March 2018 NAEA Convention in Seattle. She will serve as co-president-elect for a year and become co-president at the 2019 NAEA convention, serving in that capacity until 2021.

A middle school art teacher, Cynthia has been co-president of the Washington Art Education Association since 2016, and her term will end this year—allowing her to more fully focus on her new role.

Cynthia is famous among Teaching for Artistic Behavior and Choice teachers for her “Around the Room” introductions to the different media. In fact, her “Around the Room” concept will be mentioned in new editions of a few Choice-related books coming out this summer and, excitingly, she is working on a book of her own.

Cynthia presented “Artistic Habits Around the Room” to a packed room at the 2017 NAEA convention in New York. Additionally, she has done many other Choice sessions at state and national conventions over the years. In an effort to bring “Around the Room” and more choice options to new audiences, she plans to attend and present at various state conferences during her term as Co-President. She is also excited to attend the TAB institute this summer.

Cynthia has been a member of the TAB yahoo group since 2004, (before Facebook!) and is very active on social media, frequently sharing tales of her own adventures as a Choice educator. She is very generous in offering advice to others. You can read her blog here: www.artecthivity.com. Additionally, look for her posts and comments in some of the Facebook groups. She is a member of many groups, including TAB Art Educators, Middle School TAB, TAB for Urban and Low Income Schools, High School TAB, NAEA Choice-Art Educators, NAEA Middle Level.

When Cynthia ran for office of co-president-elect, she said, “I am so excited that Choice-based art is finally a special interest group. I have been learning, teaching and writing about Teaching for Artistic Behavior and Choice-based art for over 10 years. I absolutely love this community of teachers who are passionate about teaching students to do their own thinking and be working

artists. I hope that our special interest group can work together to bring a better understanding of what Choice-based art is, and is not, to the world of arts education. I have enjoyed sharing my experiences with many of the online choice groups and look forward to leading a group of like-minded educators at the national level.

“I found and started my journey to TAB in 2004. I think my opening paragraph, recently published in *Arts & Activities*, describes my journey best: “I can’t believe it has been over ten years since I began my Teaching for Artistic Behavior Choice-based art journey.

When I started teaching art at my low-income, high immigrant, urban population school in 2004, I was presented with classes that were filled with a mixture of 6th-, 7th-, and 8th-grade students. In addition to the diverse emotional and physical age differences typical of this age range, there was also learning diversity ranging from gifted to high learning needs, behavior-issue kids and the severely physically challenged.

On top of that, there are no elementary art specialists in our district, so very few students come to me with developed art skills. Fortunately, I quickly found the TAB groups online and began my version of a modified-choice classroom. Working with themes and skill building units, my students can work at their own level and create work that has a high level of interest and engagement for them.”

Cynthia brings much to our group and we are fortunate to have her join our leadership team. Please join us in welcoming and congratulating Cynthia on being elected! ■

Warmly,
Anne Bedrick, Co-President until 2019
Joy Schultz, Co-President until 2020

Anne Bedrick

Co-President. K-4 Choice-Art Educator, Larchmont, NY. E-mail: annebedrick@yahoo.com

Joy Schultz

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

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

www.csae-naea.org



NAEA website (information page about CSAE): <https://www.arteducators.org/community/articles/62-caucus-on-the-spiritual-in-art-education-csae>

CSAE webpage (Information about the group and a list of officers and board members): <http://csaenaea.wixsite.com/csae>
This will be updated soon.

CSAE Facebook page (A great place to get to know what is happening with the group and interact with the community.)
<https://www.facebook.com/CaucusfortheSpiritualinArtEducation/>

As I write my first article as chair of the Caucus on the Spiritual in Art Education and reflect on my vision for the next two years, my thoughts

are infused with the writing of Past Chairs **Peter London, Susan Nakao, John Derby, and Patricia Rain**. Each has a different style of writing that has been inspirational in my teaching practice, personal artmaking, and reasons for staying a member of CSAE since its beginning. The styles and themes vary from academic research, reflections on contemporary art, from personal experience that relates to spiritual meanings in art, from spirituality in art history, writing from the heart—and they all pose many questions for us to ponder. I want to thank all past chairs for their contributions to CSAE that have inspired art educators to include spirituality in their practice.

I would like to encourage members to go to the CSAE website (see address below), click on resources and read the 23 articles written from 2008 to 2013. If you save your NAEA News, re-read the articles written after 2013. You will be reminded of the many questions that past CSAE chairs have asked you to reflect on. There is also a wealth of online articles and print resources to explore.

I want to take this time to thank **Jodi Patterson for her work in creating this web site and Patti Chambers for compiling the many resources within**. This was a tremendous amount of work and I hope you all will make use of it and submit your own writing and artwork to help inspire others.

I am inviting members to co-write future articles for NAEA News. I feel it is important for CSAE to showcase research, art, and art educational practices, beyond presentations at the NAEA conferences. Please contact me if interested.

Exciting news reminder! Join members at the first CSAE annual retreat in New Mexico during the last week in June 2018. Visit Acoma Sky City Pueblo, enjoy “Art is the Muse” hands-on experience with Betsie Miller-Kutz in beautiful Jemez, stay at the Bohdi Manda Zen Center, soak in healing natural mineral water springs, walk among ancient Anasazi ruins at Bandelier Monument, explore the art scene in Santa Fe and visit Meow Wolf, stay at Ghost Ranch and hike trails among the beautiful red rock mesas where Georgia O’Keeffe lived and painted, visit Stardreaming’s Temple of the Cosmos, write, journal, create art, relax, and be inspired by the magic of New Mexico and each other. Please email me for information, if you did not receive the e-mail to members from Patricia Rain.

Keep on the lookout for an upcoming retreat in Italy for 2019, or 2020. This will be hosted by Past Chairs Patricia Rain, Gianneschi and Peter London.

I am inviting you to write to me with some reflections on these questions. How do you define, and practice, spirituality in your own art making? In your practice as an art educator? How does, and can, this theme fit into art education classes, K-12 and university? How can it be included in standards and benchmarks?

The University of New Mexico’s art education program has a graduate course, “The History and Philosophy of

How do you define, and practice, spirituality in your own art making? In your practice as an art educator? How does, and can, this theme fit into art education classes, K-12 and university? How can it be included in standards and benchmarks?

Art Education.” One class is devoted to Spirituality in Art Education—students research the topic, write an essay, and participate in class discussion on the theme. A hands-on art experience also allows students to explore spirituality in art in a visual way. What does your school or university do to teach this subject?

If you are interested in exploring these questions please join CSAE, or renew your membership if you let it expire. CSAE is only as strong as its members, and we look forward to learning more about YOU. ■

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

Nancy Brady

CSAE Chair. Retired Lecturer II, University of New Mexico, CFA, Art Education Program. E-mail: nbrady@unm.edu

Patricia Rain Gianneschi

CSAE Chair. School of the Art Institute of Chicago. E-mail: pgiann1@saic.edu, rainrio@aol.com

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

Website: www.cstae.org

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

JSTAE: www.jstae.org

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

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

Art has always been a mechanism for human beings to play with what is possible.

Dissanayake (2017) proposes that the arts exist across and throughout human evolution due to their ability to organize people. She says the arts and ritual, which she defines as a “collection of the arts,” release prosocial neurohormones that enable people to trust one another, to feel less anxious, and be more receptive to new knowledge. The arts enable secure attachment to our communities in much the same way an infant develops attachment with their caregiver.

I am committing to finding the ways our art education practices can help visualize paths to power, to show up more.

Dissanayake (2015) says “animal and human play is often based in recognizing and creating an as-if or other world—what has been called a metareality—different from or beyond everyday reality” (p. 154). She situates art as a kind of behavior, or “ratification,” by which we make things special, and extraordinary. Community organizing could also be understood as sets of rituals making change biologically, psychically, and relationally relevant for people.

I think of this reflecting on the swell of people participating—many for the first time—in socio-civic activism post our 2016 elections, myself included.

Previously, I expressed my longstanding commitment to social justice through curriculum, and my work in youth violence prevention. Now, I am more consistently engaging with local organizations, events, demonstrations, and meetings. As an arts educator, I believe in the emancipatory power of the arts to move and bring people together.

Thomas (2015), referring to Martin Luther King Jr. and Octavia Butler, states, “the activist and the artist seem at first to have been engaged in markedly different lifework, yet they embraced a shared dream for the future” (p. 1).

How do we teachers, as artists and activists, envision and move our country toward futures in which we thrive not for profit, but for connection, for freedom, for living in right relationship with our planet, and for healing the deep wounds of what hooks (1984) calls “imperialist, white-supremacist, capitalist patriarchy” in our psyches, communities, and lands?

In a resolution looking forward into this year, #blacklivesmatter co-founder Alicia Garza (2017) wrote:

We have a resistance movement but it is very divided, and lacks a path to power. And then I sit with the shame of that. I live in a country that does terrible things around the world. And those of us who know that lack a path to power. So in 2018, my simple resolution is this: to work to contribute to building a movement that takes its work seriously and is clear about what the work is and what it is not. The work isn't to like each other and be besties. The work is to do something... that requires building a movement in the millions with people who may or may not have your same approach or even the same political line but certainly share the same interests. (Para. 3)

As an arts educator, I believe in the emancipatory power of the arts to move and bring people together.

I want to work with you, with other art educators to infuse these paths to power with the kind of arts that compels people to participate. I am resolving to push myself to collaborate more, learn more from my community, fail more, and love more. I am committing to finding the ways our art education practices can help visualize paths to power, to show up more.

You read this column as we return with renewed intentions and ideas from Seattle. I invite you to contribute with curriculum—as plans or even sketches of ideas on how you engage and participate in this current moment.

Find out more at CSTAE's Online Curriculum Portfolio <https://naea.digication.com/cstae>. Join our conversations on social theory and art education on <https://www.facebook.com/groups/CSTAE/> and find out more about who we are and the opportunities we offer on www.cstae.org. Please share your thoughts with us and be in touch. ■

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Manisha Sharma

CSTAE Coordinator. Assistant Professor, Art & Art History, Visual Culture Education, School of Art, University of Arizona, Tucson.

E-mail: msharma1@email.arizona.edu

Rebecka Black

CSTAE Columnist. PhD Candidate, Art & Visual Culture Education, School of Art, University of Arizona, Tucson, AZ. E-mail: blackr@email.arizona.edu

NAEA 2018 CONFERENCE HIGHLIGHTS

- Design Interest Group & NAEA Design Thinking Summer Studio Institute Keynote Presenter André Thomas, Triseum CEO, presented a **Super Session** and a pre-conference presentation on **Games for Learning: A Model for Engagement and Creative Thinking**.
- DIG facilitated roundtable discussions with leaders in the field of Design Thinking Education on **Transformative Practices of Design Thinking, STEAM, and Visionary Leadership and Advancement in Design Thinking Through Innovative Statewide Professional Development**.
- **Fifteen workshops** were presented on design thinking + artmaking, mega murals and building connections, fashion wearables, interactive media curriculums, university design courses, FX Art + Design curriculum, designing a high-school survival kit, blueprints for creativity, re-conceptualizing the design process, teaching empathy, crafting design challenges and meaningful assessment, and solving community challenges through the lens of design.
- DIG held its annual business meeting and awards ceremony honoring **Deborah Moore**, the 2018 Outstanding Design Educator.



Moore has been associated with the O'Donnell Foundation (ODF) and AP Strategies™ since 1997 and became APS Fine Arts Director in 2006, overseeing the ODF grant that supports 10 Dallas-area high schools of excellence in AP Fine Arts: Art History, Music Theory, and Studio Art. She has 21 years of teaching experience in grades K-12, including teaching College Board AP Drawing, 2-D Design, and Art History, and nine years as an AP Studio Art exam

reader. Moore holds a masters in educational leadership from Southern Methodist University and has served in various roles of leadership in Texas public education. As an active member of Texas Art Education Association and NAEA, Deborah has presented at both state and national levels. She participated in the NAEA Summer Studio Design Thinking for Educators in 2015 and 2016, co-organized the event in Dallas last year and will present in Laguna Beach this year.

"The Summer Studio experience was transformative," said Moore. "The innovative NAEA professional development training equipped me with a deeper understanding and working knowledge of the design thinking process and resources to share with my Dallas-area community. I hope each NAEA Summer Studio participant leaves inspired to serve as a learner and leader in the design thinking process and returns to their community better equipped to solve tomorrow's challenges."

PLANNING

Design Education Planning Meetings were held in February 2018 at the University of the Arts and sponsored by the Art + Design Education Department hosted by Rande Blank, Chair-DIG Design Interest Group.

An impressive group of national leaders in the Design Education movement gathered at University of the Arts in Philadelphia to discuss the future of Design Education, exchange ideas and plan for the future. The group included accomplished designers, teachers, university professors, business professionals, and school leaders. Planning included preparation for the Design Thinking Summer Studio in Laguna Beach, CA in July 2018. Participants came from Chicago, Dallas, Ohio, Maryland, Delaware, New Jersey,



UofArts Group: (L-R) Andrew Bencsko, Gareth Heidt, Joe Schwartz, Andrew Phillips, Jesse Dortzbach, Martin Rayala, Rande Blank, Diane Richards, Stephanie Silverman, Josh Gates, Jan Norman, Kristen Walter, Deborah Moore, Neil Kleinman, and Robin Vande Zande.

Pennsylvania, New York, and South Carolina. Others participated by video connection, according to **former DIG Chair Martin Royal**.

RESOURCES

- <https://virtual.arteducators.org/monthly-webinar-archives>
- The NAEA Design Education Webinar **Visible Learning: Design Thinking Methodologies for K-16 Educators** was presented by DIG on January 24, 2018. Art + Design educators Rande Blank (DIG Chair, UArts Assistant Professor), Stephanie Silverman (NBCT, Tatnall School, Wilmington, DE), and Diane Richards (The Hill School, Pottstown, PA) presented on what design thinking looks like in the art + design classroom/studios, including resources to start embracing the Design Thinking Process into your curriculum. The webinar is archived.
- DIG has a free Collaborate space for those who are interested in sharing their questions, thoughts, announcements, etc. <http://collaborate.arteducators.org/home>

LOOKING FORWARD

July 16-20, 2018. Design Thinking Summer Studio **Building a Community of Learners and Leaders in Design Thinking** at Laguna College of Art and Design, an NAEA-sponsored conference for members. Contact Jan Norman at jannorman728@gmail.com or go to www.arteducators.org/events. ■

Rande Blank

DIG Chair. Cell: 215-530-8085. E-mail: randeblank@comcast.net or rblank@uarts.edu

Doris Wells-Papanek

DIG Chair-Elect and Webmaster. Office: 847-615-9957. Cell: 847-772-9959. E-mail: doris@designlearning.us

Jan Norman

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

DISABILITY SIMULATION VS. LIFE EXPERIENCE IN ARTMAKING

"I die a little inside every time I hear the words 'simulation exercises' and 'disability' (or a specific impairment) in the same sentence. For me, simulation activities have the potential to reaffirm the very beliefs that things like disability equality training are trying to challenge"

—(Todd, n.d., para. 1).

Many art educators, including myself, use creative methods to "simulate" or "approximate" how an Other might live in a specific disability. Like all well-intentioned strategies and lessons, they require careful investigation into their potential adverse effects or outcomes. Even Zara Todd (n.d.), chair of Inclusion London, a disability equality campaigner, and the author of "9 Problems and Pitfalls of Disability Simulation Exercises and 3 Alternatives," admits that she is also one of the many educators who have used these exercises. It is for that reason that she has "seen their flaws first hand" (para. 4). In this column, I will briefly summarize a few of Todd's nine points and potential alternatives.

David Connor (2013) suggests that while the social model was effective in the beginning of the disability justice movement, there is a lot to be said for not having any model at all. However, the "primary location of disability within social contexts rather than individuals" still has agency (p. 117).

Second, from the lived point of view, a wheel chair for an abled person might seem to limit life, but for the wheelchair user, it means freedom to live. "My chair enables me to live life, to travel, to work, and to socialize. Without it, I would be stuck in bed" (Todd, n.d., para. 9).

Can simulation ever approximate the experience of freedom in a wheelchair? I think it will drive home the muscular strain, the inconvenience of finding ramps in alternative routes that take much more time than walking, but I don't think it would drive home its conveniences. One of my most memorable classes was building a cardboard ramp on a main concourse on campus, while one student who borrowed a wheelchair from the health center video taped her experience. It was a revelation about environmental barriers, but it did not achieve the subtle (to us) point that Todd makes.

Third, "What about impairments that can't be explored by shoving goggles on or donning a wheelchair?" Many researchers tell us that people with a so-called hidden or invisible disability are often the most discriminated. "Simulation exercises reinforce the hierarchy of impairment" (para. 14). Todd has both dyslexia and a mobility impairment, but both affect her equally in different ways.

Todd's three alternatives are helpful, especially the alternative to shadow a blind person rather than blindfolding students. However, in a recent article, "The Flesh of the World: An Empirical Turn Toward Complex Embodiment," Amanda Cachia (2017) proposes complex embodiment as reinforcing the notion

of disability as *nuanced* and *contingent*. *The Flesh of the World* was a traveling art exhibition that Cachia curated, in which many of the artworks required visitor participation and, thus, where complex embodiment was performed.

In art history and popular culture, da Vinci's *Vitruvian Man* has been the index of the bodily ideal as perfectly proportioned and mobile. To counter this imprint, and "given that the world was not built for complex embodiment," Cachia found artists who break down the "perfect concentric circles of the *Vitruvian Man*" (p. 70).

Artist Mowry Baden's installation consists of a green seatbelt that wraps around the visitor's waist as she walks around a pole on the gallery floor set in the middle of the room. The concentric circle of the visitor is broken by concrete blocks and other obstructions. "The concrete block caused my hip to rise up uncomfortably, and in the process, it served to remind me of the curvature of my spine due to scoliosis" (p. 74). Recognizing and understanding able-bodied privilege is subtle and requires the nuance of new ways of performing embodiment. ■

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Disability is a complex subject that has been simplified as a deficit to be cured.

First, disability is a complex subject that has been simplified as a deficit to be cured. For example, Shakespeare and Watson (2002) talk about disability this way:

For us, disability is the quintessential post-modern concept, because it is so complex, so variable, so contingent, so situated. It sits at the intersection of biology and society and of agency and structure. Disability cannot be reduced to a singular identity: it is a multiplicity, a plurality. (p. 18)

Alice Wexler

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

John Derby

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



I begin writing this, my last newsletter column as president of the Early Childhood Art Education interest group, with thoughts of our Seattle Convention close to my mind.

The national Convention is a whirlwind of activity. Not only does the Convention provide time and space to affirm our commitments to our mission statement but it also allows us to connect with colleagues who share our interests and values, to explore new ways of thinking, and to consider new ideas, projects, and learning to include in our classrooms and our research.

This year, ECAE members had the opportunity to attend the Hundred Languages of Children exhibition, hosted by the North American Reggio Alliance (NAREA):

"The travelling exhibition, 'The Wonder of Learning,' recounts experience from infant-toddler centres, preschools and primary schools in the city of Reggio Emilia. This exhibition is offered as a democratic piazza calling international attention to the importance of education and schools as places for discussion and mutual exchange." (Retrieved from http://www.thewonderoflearning.com/?lang=en_GB)

First established in 1963, through the collaborative efforts of Loris Malaguzzi and local administration, the publically funded municipal preschools of Reggio Emilia, Italy, are an inspiration to many early childhood educators.

For our ECAEA members, the important role that the arts play, in those preschools, makes it an especially provocative approach for thinking about our own research and practice. In keeping with our mission statement, for example, The Hundred Languages of Children exhibit made visible:

- (1) the rich potential of early childhood education experiences that focus on children's innate curiosity and desire to construct personal knowledge and understanding of the world in all of its complexity;
- (2) how children constructed knowledge in meaningful social contexts with peers and adults;
- (3) how the arts supported multiple ways of knowing and learning that are inherent in the unique nature of each child;
- (4) many ways that the arts empowered children to communicate, represent, and express their thoughts, feelings, and perceptions; and
- (5) opportunities that developed creativity, imagination, and flexible thinking, with/through the arts.

To be sure, the municipal preschools of Reggio Emilia are not "art schools" but rather an approach to early childhood education that, among other important principles and values, place an image of the rich child at the heart of its practice.

This image of the child is key to the ways that teachers plan, interpret, and theorize their research and teaching practice. As Malaguzzi noted,

"There are hundreds of different images of the child. Each one of you has inside yourself an image of the child that directs you as you begin to relate to the child. This theory within you pushes you to behave in certain ways; it orients you as you talk to the child, listen to the child, observe the child. It is very difficult for you to act contrary to this internal image." (Malaguzzi, 1994, p. X)

Here in Hampton Roads, where I work as an assistant professor, I make weekly visits to work with the teachers and administration, in a neighborhood preschool that is working to understand (and work in) the same philosophies, theories, and values that guide the practices of the municipal preschools of Reggio Emilia. Unlike what we imagine from the beautifully curated learning

at the exhibit, our experience has been quite messy. We have, at times, struggled through big concepts found in theory. For example, we worked together to traverse through the many ways a teacher imagines the rich child: as real, corporeal person, and how our classroom materials invite and sustain this image into the curriculum. And we thought about what it means to invite those same rich children to make art, as a part of that experience.



Drawing is a huge part of the preschool curriculum. This seemingly simple tool provides young children with an opportunity to explore and represent the material world with sophistication and ease. Simple, in the sense that some markers and sketchbooks may be all you need to transform a preschool classroom into a space of inquiry, but certainly complex in how and why it does so. Drawing has been a way to introduce early childhood art education to a group of teachers with little formal training in art and a way to make the image of the rich child visible for further contemplation and discussion.

When I think back to the amazing experiences I enjoyed at the 2018 NAEA Convention, I will fondly remember visiting the Hundred Languages of Children exhibit with friends and colleagues. It will dwell in my thoughts and questions, and it will inevitably contribute to my own sense of what it means to imagine the rich child in early childhood art education. Thanks to all for a great Convention! ■

Kristine Sunday

ECAE President. Assistant Professor of Teaching and Learning, Old Dominion University, Norfolk, VA. E-mail: ksunday@odu.edu

Alison Coombs

ECAE Past President. Master's Student in Art Education, The Pennsylvania State University. E-mail: axc1046@psu.edu

Guest Columnist: Barry Morang, educator at Middle School in Central Falls, RI (the first middle school gay-straight alliance in the state).

Art can take on many forms and be influenced in many ways. How have LGBTQ artists contributed to art as an individual group and cooperatively?

Students of varying ages, especially in grade school, are searching for identity, and may be seeking acceptance. Personal identities are molded, altered, changed, and grounded during these important years of self-discovery. Artmaking can be a valuable tool in the development and exploration of identities for grade school students and even beyond.

For students to find relatable context within the art content being presented, information regarding the gender, identity, and sexuality of the artist and their work should be presented, if readily available.

Within art classes, students should be asked and encouraged to explore different avenues of themselves and the individuals around them. Learning varying artistic, cultural, and social concepts could help students create a foundation and an understanding of themselves and the world in which they exist.

When discussing art that embodies LGBTQ culture, aspects of identity such as gender, sex, stereotypes, and sexual orientation should be examined. These focus points can be a jumping-off point for exploration, which may in turn uncover a student's specific needs and wants for additional information.

For our students and ourselves as educators to understand how art can help to shape identity, we must first

comprehend and find a relation to the history and the drive behind why LGBTQ art is created.

Creating lesson plans that surround identity require research and exploration into the history that exists—only then can a lesson be successfully created and implemented.

The history of art is not complex, but it is however an evolving door, allowing any individual to enter. The constantly changing practice of artmaking is influenced by culture, experience, personal expression, methods, and, of course, the media chosen to create the work. Many cultures throughout history left their significant mark on artmaking, creating genres of art that did not exist before their time. Depicting homosexuality in art is one genre that has lived within the art world for centuries.

It is important to keep in mind that in ancient times, art depicted events that occurred or were occurring—many of which were known of by the public at large. Artists in ancient Greece depicted men and boys engaged in intimate interactions with each other on many of the fine art pieces that were created. It was customary at the time for boys to have their first sexual and emotion interaction with older men just prior to entering puberty. This was a tradition that was completely normal and not frowned upon in any way within the existing society.

This history is important in understanding how social views of homosexuality have changed as centuries have passed. Member of the LGBTQ community use art as a tool for individual processing and for understanding when contemplating their experiences, fears, opinions and existence.

Society and the media have become open-minded to this form of expression, as they often do when something is resistant to the views of the everyday person. This interest in what is different has helped

As teachers, we must make a deliberate effort to provide students with pertinent information about artwork and artists that will provide context in relation to their lives and experiences.

to catapult LGBTQ art, fine and low, to a new level of existence. Throughout the past three decades, LGBTQ artists have made significant contributions to art and to the visibility of homosexual culture. Highlighting world events like the HIV/AIDS epidemic, and assisting in gaining equal rights for females, art has been used in this culture to raise awareness and to promote self-identification and expression.

For students to find relatable context within the art content being presented, information regarding the gender, identity, and sexuality of the artist and their work should be presented, if readily available. The reasoning and meaning behind the creation of artwork in these genres will be easily comprehended and relatable when background information is provided, and students understand that personal and societal experiences of artists fueled the creation of their artwork, similar to how personal experiences and society have fueled the artwork of our students.

In order to understand and create from our inner selves, we must understand the struggle and meaning behind the art and be able to answer the “why” questions—applicable to every portion of art creation.

Art education must be all-inclusive in terms of gender, identity, and sexuality. As teachers, we must make a deliberate effort to provide students with pertinent information about artwork and artists that will provide context in relation to their lives and experiences. ■

Courtne N. Wolfgang

President. E-mail: cnwolgang@vcu.edu

Sunny Spillane

Outgoing President. E-mail: srspilla@uncg.edu

Carlos Cruz and Tara Rousseau

Newsletter Liaisons.



Interest Group Lifelong Learning (LLL)



Guest Columnists: Pamela Lawton, Virginia Commonwealth University, Richmond, VA. Email: phlawton@vcu.edu, and Jenny Urbanek (LLL Chair), Downtown Montessori Academy, Milwaukee, WI. Email: jenny.urbanek@gmail.com

The Committee on Lifelong Learning expands what is traditionally thought of as K-12 art education, and extends the value of a visual arts education across the lifespan.

We are interested in creativity throughout the life process, collaboration, connecting generations together, and broadly thinking about education as both a formal and informal process. In this column, we are excited to announce the start of a new journal dedicated to sharing and extending research and understandings of lifelong goals for art education.

THE INTERNATIONAL JOURNAL OF LIFELONG LEARNING IN ART EDUCATION

In 2009, when I was LLL chair, we discussed creating a scholarly journal for those conducting research in intergenerational, lifelong learning through art. LLL was very small at the time, but scholarship in creative aging was growing and few, if any, journals focus on art education research for aging and/or intergenerational populations.

The advent of digital, open source journals made it feasible for us to create one of our own—the *International Journal of Lifelong Learning in Art Education* (IJLLAE). It has taken a while, but the inaugural issue of this annual, peer-reviewed journal is due **November 2018**. We are planning a robust inaugural issue and are soliciting articles, visual essays,

and book/media reviews. The deadline for submissions is March 30, 2018.

Additionally, we are seeking reviewers to add to our roster to ensure a double-blind, peer-review process. If you are interested in joining our group, submitting an article for IJLLAE, or reviewing articles, please email me at IJLLAE.editor@gmail.com. The journal website provides detailed information on the aims and scope of the journal, and instructions for authors and reviewers. Please visit the website, <https://scholarscompass.vcu.edu/ijllae/>

In addition to publishing a scholarly journal, the Committee examined other areas we need to develop to grow our membership. Over the course of 2017, we underwent a 're-branding' that resulted in a logo for our group. We hope that our new journal and re-branding campaign will draw new members to LLL. ■



The International Journal of Lifelong Learning in Art Education

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

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

Submission Guidelines

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

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

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

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

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

For more information contact: Senior Editor: Pamela Harris Lawton or Editorial Assistants, Jennifer Schero and Hannah Sions (IJLLAE.Editor@gmail.com)

Jenny Urbanek

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

Liz Rex

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

POST-NAEA CONVENTION 2018: DID YOU?

Seattle 2018—Veni, vidi, vici! I came, I saw, I conquered! (Or, at least, I hope I did, since this column was written *before* the Convention, I was using my *imagination*.)

One city, three days, 1000+ sessions, 4,100 art educators (as of press time). NAEA certainly has a great handle on conference planning and implementation.

I was as excited to see colleagues from across the country and across the world as I was to be informed and engaged

Every session, every workshop, every keynote address, every colleague interaction was fertile ground for new and exciting information and possibilities.

and inspired to create and present. Like always, I was sure I would be able to fit 10 hours of sessions into every day. Ahhh, the eternal optimist in me. Unlike always, I was sure that I would be more realistic about allowing adequate time for responding and connecting.

Educators understand the necessity for students to have time to process new information. As teacher/learners, adults need processing time! Every session, every workshop, every keynote address, every colleague interaction was fertile ground for new and exciting information and possibilities. Were we kind to ourselves in allowing time for processing?

Personal differences in processing speed, in decision making; differences in ability to monitor our internal clocks and our ability to estimate time; our differences in getting ideas from our brains to the

art process to the art product; and our differences in putting everything together and in context—all those differences make for some serious needs of precious seconds and minutes. Did we grant ourselves permission to see the forest, not just create the trees?

It is tough to do—I will be honest! I tried my usual method of typing e-notes into my phone (to my office email) as a way of capturing the best of each session. That meant that I missed the facial expressions of presenters. I missed the experience of actually holding the pencil and writing my notes (my truly favorite method).

I forced myself out of my comfort zone and explored some new areas. I expected myself to do the same thing I expect of students every day—learn to do something they cannot yet do.

Now, I need to take some of the new ideas (how to choose, how to choose?) and meet students and educators where they are, and where they can be.

I need to give them time to process the process, process the product, process the individual effort, process the challenges and successes of collaborative experiences. Time to process the good, the bad, and the ugly.

I need to keep the best, tweak the weak, and temporarily bench the ideas that don't translate the best for my use. Maybe I will revisit them—then again, maybe not! Too little time...

NASDAE pals, the folks that have my same position as state directors of art education, meet annually at the NAEA convention to review the good, the bad,

Now, I need to take some of the new ideas (how to choose, how to choose?) and meet students and educators where they are, and where they can be.

I need to give them time to process the process, process the product, process the individual effort, process the challenges and successes of collaborative experiences. Time to process the good, the bad, and the ugly.

and the ugly of policy and the promise of possibility. This opportunity is a valuable time to learn, to share, and then to process. Note to self: Must remember more time to process in everything I do.

Heartfelt thanks to the convention committees for all that was done to provide an amazing array of artistic possibilities. Please thank your regional NAEA representative. Provide appropriate feedback. Allow yourself time to process.

The importance of strengthening art education as a crucial component to a well-rounded education just keeps hammering deeper into my soul. I sincerely hope I use what was gifted to me in Seattle and keep on keeping on for our learners. Thank you for keeping on.

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

Debra Wehrmann DeFrain

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

Limeul Eubanks

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

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

Vicki Breen

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



GERAGOGY AND THE ARTROOM

Americans live longer and healthier lives than ever before. There are growing numbers of vital, active men and women who wish to challenge their minds and develop their potential through education. What role can art education play in the lives of this rapidly expanding portion of our population?

Life-long learning has been a goal of education for quite some time, however preservice art teacher education programs have focused mostly on K-12 students. The growing group of older adults is now being seen as having its own educational needs, perhaps not enough to warrant separate methods of instruction, but with specific concerns and issues.

The word “older” itself is defined fluidly—sometimes as young as 50-years-of-age-and-older, sometimes as 70-plus-years, sometimes as retired, post-work/post-family, or “the third age.”

The terms eldergogy, geragogy, and andragogy seem to be used interchangeably for this still-emerging discipline, although eldergogy is used least often and is perhaps falling out of favor. “Essentially, andragogy adapts teaching to the considerations that adults are more goal-oriented, more self-directed, more heterogeneous in their learning aims, and more intrinsically motivated than children” (Gordon, 2017). The fear of being ageist may be a factor in the reticence for creating hard and fast definitions and labels.

One role that art education has played for the elderly is as art therapy for nursing home patients. Patients use art as a means to remember their own lives, to cope with depression related to illness, and to use aesthetic experiences to enhance their lives. Geragogy in this setting must be adapted to the physical limitations of the elderly, such as failing eyesight, arthritic hands, or even diminished mental capacity.

More recently, art education for the elderly has been viewed as a means to reflect on and interpret one’s life in ways that can expand the artist’s worldview. This experience can be referred to as transformative education. “Through critical reflection, an individual revises old or develops new assumptions, beliefs, or ways of seeing the world” (Lawton, et al., 2017).

This area of art education is aimed at elderly people with few or no physical limitations, and is sometimes conducted in a collaborative setting with younger learners. “Transformative experiences can occur for adults across cultures and generations through activities such as storytelling, social interactions, and collaborative art making” (Lawton et al, 2013).

Critical geragogy is another area of transformative geragogy aimed at encouraging adult learners to consider social justice as it applies to their age group. It includes “a concern for transforming the conditions that promote the disempowerment of older people, and for unsettling learners’ assumptions that they cannot effect social change” (Formosa, 2012).

Some older learners may feel uncomfortable with the widespread use of technology in education. Those learners may be coaxed into appreciating the usefulness of computer technology through modules that chunk their learning into smaller bites, opportunities to pursue their own interests, and opportunities to build on their lifetimes of experiences.

“Case studies, reflective activities, group projects that call upon the expertise of group members, and lab experiments are examples of the type of learning activities which will facilitate the use of learners already acquired expertise.” (Fidishun, 2017)

While many universities offer programs aimed at older learners, research suggests that these may not be sufficient for America’s new generation of dynamic elders. “More instrumental, intergenerational, practical, and academically challenging programs are required to satisfy the training needs of generative older people.” (Villar, 2012) Another concern is offering geragogy to all segments of the population, not just America’s middle- and upper-class.

More recently, art education for the elderly has been viewed as a means to reflect on and interpret one’s life in ways that can expand the artist’s worldview.

Geragogy is a still emerging field, with unique concerns and issues. Continued study seems warranted for this growth area of art education as we challenge minds and develop the potential of all Americans in the 21st century. ■

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Lynn Thomas

PPAA President. Art Teacher, Eastern Technical High School, Essex, MD. E-mail: lthomas9@bcps.org

Erin M. Price

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

Interest Group Retired Art Educators Affiliate (RAEA)

Do you want to know more about RAEA?

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

STILL ACTIVE—SHARING KNOWLEDGE AND RAISING FUNDS

2018 RAEA SILENT AUCTION

The Retired Art Educators Affiliate wants to thank everyone who contributed to the RAEA Silent Auction in Seattle. The annual event, RAEA's only source of revenue, is held at each NAEA National Convention.

The auction proceeds go to RAEA's funding of awards for the Outstanding NAEA Student Chapter and the National Emeritus Art Educator, and for an annual contribution to the National Art Education Foundation. Any NAEA member may donate items for the auction.

Please consider donating an item of original art for the next auction in Boston at the next NAEA National Convention in March 2019. We accept donations of your original art even if you do not attend the convention.

RAEA IN SEATTLE

Retired Art Educators are an important part of NAEA and many retired art educators, remain active in their states and communities, and many continue to attend NAEA Conventions. Future NAEA Conventions are: Boston, 2019; Minneapolis, 2020; Chicago, 2021; and New York City, 2022.

RAEA RECOGNIZES EXCELLENCE!

RAEA recognized the 2018 National Emeritus Art Educator of the Year and the 2018 Outstanding Student Chapter at the NAEA Convention in Seattle:

2018 OUTSTANDING STUDENT NAEA CHAPTER OF THE YEAR:

Kutztown University Student Chapter, Kutztown, PA

The chapter "takes pride in being an association of preservice art educators whose mission is to advocate for the arts through community outreach both on and off our campus," says Chapter President Kristen Fessler.

Chapter representatives gave presentations at the Blending Our Voices Session and the RAEA Awards Ceremony at the 2018 NAEA Convention in Seattle. "These dedicated art teacher candidates are committed, professional, enthusiastic, leaders in the field," said Nicole Romanski, chapter advisor. "This group of preservice art teachers has provided tremendous contributions to Kutztown University, our surrounding community, and the field of art education at both the national and state level."

2018 NATIONAL EMERITUS ART EDUCATOR

Flowerree Galetovic McDonough, Hixon, TN

Flowerree Galetovic McDonough was recognized by RAEA as the 2018 National Emeritus Art Educator of the Year! Flowerree, who retired in May 2013, has continued to be involved in art education in her state.

McDonough served as a board member of the Tennessee Arts Academy/Arts Academy America, as well as fundraising chair and an active member of the Tennessee Performance Assessments (TPA) National Benchmarking Committee. She has also been instrumental in ArtsEd Tennessee, a state arts coalition which seeks to advocate for all of the arts in K-12 schools statewide.

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 longstanding; and
- To encourage and support, as well as provide mentorship for, student members of NAEA. ■



Flowerree Galetovic McDonough,
2018 National Emeritus Art Educator of
the Year.

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Woody Duncan

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

Linda Willis Fisher

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



Congratulations to Karen Kiefer-Boyd, the 2018 winner of the Beverly Levett Gerber Special Needs Lifetime Achievement Award.

Her award is given for her continuous and significant achievements that have impacted the teaching of students with disabilities or other circumstances that affect their ability to learn or process information. We thank her for her teaching, leadership, community service, research, and writing over many years.

SNAE sponsors two awards for SNAE and NAEA members, the Beverly Levett Gerber Special Needs Lifetime Achievement Award and the Peter J. Geisser Special Needs Art Educator of the Year Award. It is time to consider again, who, in your experience, brings distinction to the field of art education for students with disabilities and other learning differences? The nominees for these awards are judged on their record of significant achievement in teaching, professional leadership, community service, scholarly writing, and research.

Although a candidate may not have a record of achievement in all of the judged areas, they will be scored as “exceptional,” “outstanding,” “very good,” “limited,” or “no evidence” in each of these areas of achievement based upon the materials submitted.

The NAEA website, under “Awards,” provides information and forms for your nominations. It takes time to gather information and references, so begin early and gather information that supports your candidate in the areas of our rubric.

In addition to these awards, which have been given for a number of years, in Seattle we will have considered the awarding of two grants for SNAE and NAEA teachers in good standing. Look on the website and read this column for

further information. You may be able to apply for a \$500 grant to further your work or to do a special project.

On another note:

How do you connect the dots between the students’ lived experiences and art in the classroom?

How do you nurture students to work together and value each other for their abilities?

How do you broaden students’ perspectives about their immediate and distant world?

I ask these questions for your consideration because of several recent experiences where I questioned the validity of lessons that engaged students with more severe disabilities in busy work that to me is questionable as art education. The projects may have been fun. They did use art media. They may have developed eye-hand coordination, but what was the art about? No connections were made.

Art is about ideas communicated by artists and designers and ideas communicated by our students through their studio work. If we limit a student’s engagement in creating a meaningful work of art, we limit their ability to learn and grow.

At the risk of being redundant from my last column, I will again share some of my experiences with preservice students at Kent State University. Taught by my students and the students they taught in the public schools, I learned that, even with profound learning differences, all have ideas to express and share and creative teachers can find the means to help them express these. Planning for art engaged preservice teachers in finding the intersection between lesson ideas, artist-created examples illustrating lesson ideas, and ways for individual students to make choices and engage with the ideas, connecting the dots.

Planning for art meant challenging imagination, gathering appropriate

Art is about ideas communicated by artists and designers and ideas communicated by our students through their studio work. If we limit a student’s engagement in creating a meaningful work of art, we limit their ability to learn and grow.

materials, media, tools, and adaptations of these for student abilities. It meant providing for and guiding assistance only as needed.

With creative planning, all students can meaningfully communicate, share stories, or create designs that have purpose. Students who have disabilities or who are experiencing learning differences because of environment or experiences are able to create meaning and reflect who they are in their art. This can be done. Let’s all connect the dots. Summer is a great time to think through art units and plan for substantive ideas and achievement for all students. It is us, the art teachers, who have the special needs.

As I have emphasized in this column, our students all have the same basic needs—including imagining, exploring, and creating. As teachers, we have many special needs. We need time, adaptive equipment, trained assistance, and special creative ideas that engage our students of all abilities in expressing their uniqueness and in understanding art in their world.

I emphasize again: It is us, the teachers, who have Special Needs in our art education classes—not our students who all have the very same need to learn, engage, create, imagine, experience joy, and be challenged to move beyond limitations put on them by others.

Your feedback and comments are welcome (dguay@kent.edu). ■

Doris Guay

SNAE President. E-mail: dguay@kent.edu

Lauren Stichter

SNAE President-Elect. E-mail: lstichter@gmail.com

Julian Dorff

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



As an educator of preservice teachers in a graduate program, I feel a dual responsibility to prepare preservice teachers for the practicalities of pedagogy, curriculum, and assessment;

and also to equip them with the theoretical and research skills to detect, understand, and problem solve in, the complex cultural environments for which they are bound.

Amanda, an alumni of my program, and I reflect (below) upon what research offers the beginning art teacher. Amanda, a full-time middle and high school art teacher in Poland Central School District, Poland, NY, responds to my text with her own in italics.

Research can be empowering to teachers, in a time when policy, high-stakes testing and the privatization and corporatization of teaching often disempowers and de-professionalizes teachers.

Samantha: As a teacher-researcher in higher education, I believe that research methodologies have the potential to reinforce the critical, creative, and reflective thinking required of teaching. Yet many practicing teachers feel like education happens “here” and research happens “over there”... somewhere.

Amanda: *I actually didn't know that research occurred in the classroom or education field. I had a preconceived idea that it was strictly a science-based method of study. From my knowledge of research done in science classes, I knew that you needed things like a hypothesis, evidence, theory, and interpretation of data.*

Samantha: Misconceptions about research and its role in pedagogy abound (Buffington & McKay 2013), with one being that all research is experimental or quasi-experimental. Understanding that research can be done about a range of topics and not just what might be tested, proved what is “right” or “wrong.” I often find beginning researchers surprised that their interests can translate into research.

Amanda: *I was most worried about deciding on a research topic. I didn't know at the time what was considered research “worthy” or what could be researched in the classroom/education setting.*

Samantha: But research can be empowering to teachers, in a time when policy, high-stakes testing and the privatization and corporatization of teaching often disempowers and de-professionalizes teachers (Buffington & McKay, 2013). Research practices can easily be incorporated into everyday routines and allow teachers to understand their practices, their students’ learning, and cultural lives.

Amanda: *I know now that research can be done on just about any topic and data can be collected in a variety of ways. Research takes time to complete and can easily be brought into the classroom.*

My research project addressed the issue of first-year teacher stress levels with special attention to relief of stress through the use of day planners. Specifically, I looked at organization and layout, in order to show how each teacher customizes his or her own planner to meet their planning needs. I argued that the use of a day planner allowed first-year teachers to see a visual and qualitative representation of their daily plans, which as a result decreased their stress levels.

Samantha: Research is a reflective practice, an act of thinking (Buffington & Wilson McKay, 2013). Like the studio practices and Habits of Mind (Hetland, Winner, Veneema, & Sheridan, 2007) that we cultivate in our lives as practicing artists, similarly research we can help teachers cultivate research practices as a habit rather than a burden or additional task. We can understand that many things we already do in teaching are research.

Amanda: *Research training has affected my pedagogy because I now look at parts of my teaching practice as form of research. I understand that when I use bell ringers and ticket-out-the door activities to see what information my students are remembering and learning in class, I am researching. Research practices used in my classroom allow me to reflect on my teaching practices and adapt my teaching to better help my students.* ■

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NAEA Advisory Spring 2018

Approaches to Teaching Critical Visual Literacy

Teaching Art Within Funding Limitations

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<https://www.arteducators.org/research/naea-advisory>

Samantha T. Nolte-Yupari

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

Christopher M. Schulte

SRAE Past Chair. The Pennsylvania State University, University Park, PA. E-mail: lmwfis@ilstu.edu

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



www.USSEA.net

The USSEA/InSEA Regional Conference is slated for July 27-29, 2018, at Wichita State University, KS.

At the conference, "Building a Civil Society Through Art," we will offer training and networking opportunities to professionals in the field and plan to draw a large gathering of arts and community leaders at every level to explore critical issues in and through the arts.

In "uncertain times," contemporary art practices are transformed to meet, address, and possibly solve urgent problems and challenge social and political conventions.

We're also looking for partnerships or collaborations to enhance our annual conference and draw more attendees. We thrive to provide online training resources for our members, especially the new teachers. Focusing on research-based understanding of how the arts are being used to address social, educational, and economic issues in communities across the country has been our primary goal.

Because we believe that every child enjoys the lifelong benefits of an education rich in the arts, we should lead the coalition to keep the arts as a core subject in the schools. We also should work with community leaders and elected officials to show how the arts can be social, cultural and economic engines and can cause positive changes in our society.

We recognize contributions of professionals through USSEA awards, as we did this year during the 2018 National NAEA Convention in Seattle. Our interest group also held its annual meeting for current and prospective members to discuss interests, initiatives, and future opportunities, including the "Child Art Exchange," diversity resources,

scholarship mentors, and a contemporary issues newsletter. I would like to thank Alice Wexler and Lori Santos for their hard work in organizing this conference.

CONFERENCE: BUILDING A CIVIL SOCIETY THROUGH ART

In "uncertain times," contemporary art practices are transformed to meet, address, and possibly solve urgent problems and challenge social and political conventions. Collaborative, dialogic, social, cooperative, participatory, and process-based art is on the radar in a way that has not been seen since the 1980s culture wars (Kester, 2011).

Curator Okwui Enwezor argued that social and political crisis forces a reappraisal "of conditions of production, reevaluation of the nature of artistic work, and a reconfiguration of the position of the artist in relation to economic, social and political institutions" (as cited in Kester, 2011, pp. 4-5).

A sense of lingering threat not only affects our democratic and social public life, but most importantly to educators, our classrooms, teachers, and institutions for teacher education. The destabilization of democracy in favor of corporate privatization—ultimately the privatization of meaning—has animated contemporary art into new forms of collective action and civic engagement (Kester, 2011) in which activism and art have become inseparable.

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

new experiences in which the activation of social discourse is the artwork. Thompson (2015) argues that educators have a responsibility as part of a primary site in the circulation of meaning he calls an "infrastructure of resonance," which gives us the possibility of making change by infiltrating the infrastructure with new languages of art practice. For example, art forms of protest based on social aesthetics (dialogic art) and tactical media (interventionist art) are reaching expanded audiences. How can art teachers safely open new physical spaces where new ideas can happen? ■

CALL FOR PROPOSALS

USSEA/InSEA Regional Conference

Wichita State University, KS
July 27- July 29, 2018

Relevant topics for submission under the theme, "Building a Civil Society Through Art," might include, but are not limited to:

- What is the personal, social, and political responsibility of art educators to build a civil society within the art classroom?
- What might the future of art education hold if it embraced political action for social justice?
- What concepts/ideas in contemporary art are most effective in establishing social justice?
- What presumptions need to be challenged in order to create social justice in art education?
- What has been successful in establishing social justice in art education so far, where do we need to go?

Please complete and send the submission form to Lori Santos, lorisantosarted@gmail.com.

Fatih Benzer

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

Alice Wexler

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



Interest Group Women's Caucus (WC)

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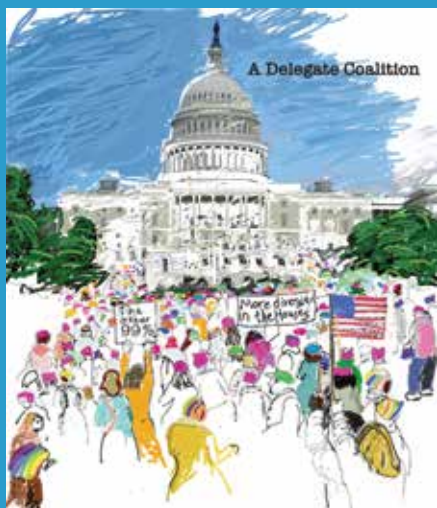
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We want to thank Linda Hoeptner Poling for her inspiring leadership of the Women's Caucus.

She was ever on task helping her various troupes with reminders and advice.

Cynthia Bickley-Green shares her mission: I was unhappy that I could not attend the Women's March on Washington, DC, on January 21, 2017. I was thrilled with the number of attendees. "In total, the Women's March involved between 3,267,134 and 5,246,670 people in the United States (our best guess is 4,157,894). That translates into 1 percent to 1.6 percent of the U.S. population of 318,900,000 people (our best guess is 1.3 percent)," according to Erica Chenoweth and Jeremy Pressman (2017).¹ I was also grateful that the 2018 Women's Marches were held worldwide.



Cynthia made this delightful, awesome-inspiring cartoon, "Pussies are House Cats."

At the time of this writing, the total number of participants has not been calculated. "One of the goals of any type of march or any type of visible sign of solidarity is to get inspired, to inspire people to do more," said Marcia Chatelain (2016).

"And the question is, at the march, what kind of organizational structures or movements will also be present to help people know how to channel their energy for the next day and for the long haul?"²

Mary Stokrocki adds: "A neighbor brought me a Pink Pussy Hat from the Washington March. I wore it at the Women's Caucus Lobby Session at the NAEA last year as a sign of support." She also wore it at home in spite of her philosophy professor husband's teasing since they have two real pussies in the house.

Cynthia continues: During the past year, I have floundered as I watched all of the beliefs that I value challenged. I did not know how to channel my energy. I did not know which way to turn or where to go for guidance in a hostile, divided society that is being disrupted at every level.

The first guide that gave me some peace was Timothy Snyder's (2017) book, *On Tyranny: Twenty Lessons from the Twentieth Century*, wherein Snyder identifies resistance tactics against authoritarianism. Some of these reminders include: Do not obey in advance; contribute to good causes; listen for dangerous words; investigate; take responsibility for the face of the world; believe in truth; learn from peers in other countries; remember professional ethics; and defend our institutions. I have started naming my paintings with these brief lesson topics.

As we reviewed the current events of the past year, including the Michigan State University sex abuse scandal, we realized that as educators, we must be more involved in developing curricula that teaches our learners and colleagues to be ethical, critical, articulate persons who are cognizant of their abilities to recognize injustice, abusive, and social impediments to themselves, their classmates, their environment, and the broader curricula world around them.

That curriculum should provide learners with the skills and knowledge to confront the challenges to self and social orders with self-assurance and steadfastness.

In our classes, we have asked students to write and teach lessons that will address this plethora of issues that have been raised in 2018.³ We encourage all our students to be leaders in their respective communities. We have initiated Standard Operating Procedures to ensure the safety of all learners in our art programs and campuses. Our university students are trained in these procedures. ■

- ¹ "This is what we learned by counting the women's marches," February 7, 2017, *Washington Post*. Retrieved from www.washingtonpost.com/news/monkey-cage/wp/2017/02/07/this-is-what-we-learned-by-counting-the-womens-marches/?utm_term=.50fb9730876d
- ² In an NPR interview conducted by Alejandra Maria Salazar, Dec. 21, 2016, "Organizers hope women's march on Washington inspires, evolves." Retrieved from www.npr.org/2016/12/21/506299560/womens-march-on-washington-aims-to-be-more-than-protest-but-will-it
- ³ Students at Eastern Carolina University set up "Peace Poles in Public Places" to celebrate International Day of Peace. Retrieved from www.theeastcarolinian.com/news/article_02c15bc4-9e6c-11e7-a3f6-abafaabdo316.html

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Cynthia Bickley-Green

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

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

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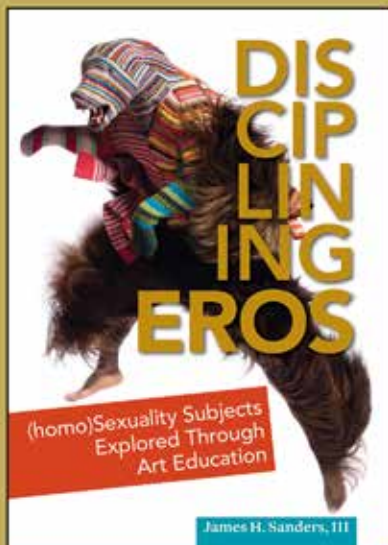
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Not Awarded

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Not Awarded

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Lora Marie Durr
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Eastern Region Secondary Art Educator

Not Awarded

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Laura Chapman
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Elliot Eisner Doctoral Research Award in Art Education

Marianna Pegno
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Elliot Eisner Doctoral Research Award in Art Education Runner-Up

Asavri Thatte
State College, PA

Elliot Eisner Doctoral Research Award in Art Education Runner-Up

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Amherst, MA

Michigan Art Educator

Tricia Erickson
Grand Rapids, MI

Minnesota Art Educator

Nichole Hahn
Rogers, MN

Mississippi Art Educator

Renna Moore
Jackson, MS

Missouri Art Educator

Not Awarded

Montana Art Educator

Cortni Harant
Great Falls, MT

NAEA, The Council for Exceptional Children (CEC), VSA Beverly Levett Gerber Special Needs Lifetime Achievement

Karen Keifer-Boyd
State College, PA

NAEA, The Council for Exceptional Children (CEC), VSA Peter J. Geisser Special Needs Art Educator

Not Awarded

National Art Educator

F. Robert Sabol
Crawfordsville, IN

National Elementary Art Educator

Thomas Knab
Buffalo, NY

National Emeritus Art Educator

Flowerree McDonough
Hixson, TN

National Higher Education Art Educator

Robin Vande Zande
Hudson, OH

National Middle Level Art Educator

Marisa Pappas
Warrenton, VA

National Museum Education Art Educator

Emily Holtrop
Cincinnati, OH

National Preservice Art Educator

Grace Springsteen
Grand Rapids, MI

National Secondary Art Educator

Nicole Brisco
Texarkana, TX

National Supervision/ Administration Art Educator

Cheryl Maney
Concord, NC

Nebraska Art Educator

Jennifer Bockerman
Lincoln, NE

Nevada Art Educator

Malaynia Wick
Carson City, NV

New Hampshire Art Educator

Michael Ariel
Manchester, NH

New Jersey Art Educator

Helene Boedart
Point Pleasant, NJ

New Mexico Art Educator

Cinamon Gentry
Albuquerque, NM

New Professional Art Educator

Jayme Rodriguez
Lutherville-Timonium, MD

New York Art Educator
Robert Wood
Rhineback, NY

**Newsletter Award
Category I**
Idaho Art Education
Association

**Newsletter Award
Category I
Honorable Mention**
Not Awarded

**Newsletter Award
Category II**
Nebraska Art Teachers
Association

**Newsletter Award
Category II
Honorable Mention**
Washington Art
Education Association

**Newsletter Award
Category III**
Florida Art Education
Association

**Newsletter Award
Category III
Honorable Mention**
New York State Art
Teachers Association

**North Carolina
Art Educator**
Wendy Bryant-Motley
Sanford, NC

**North Dakota
Art Educator**
Not Awarded

Ohio Art Educator
Randall Robart
Marshallville, OH

Oklahoma Art Educator
Ranell Zurmehly
Edmond, OK

Oregon Art Educator
Michael Dodson
Lake Oswego, OR

**Outstanding National
Art Honor Society
Sponsor**
Not Awarded

**Outstanding National
Junior Art Honor Society
Sponsor**
So Choi
Overland Park, KS

**Outstanding Student
Chapter**
Kutztown University of
Pennsylvania

Overseas Art Educator
Not Awarded

**Pacific Region
Art Educator**
Not Awarded

**Pacific Region
Elementary Art Educator**
Don Masse
La Mesa, CA

**Pacific Region Higher
Education Art Educator**
Donal O. O'Donoghue
Vancouver, BC, Canada

**Pacific Region Middle
Level Art Educator**
Not Awarded

**Pacific Region Museum
Education Art Educator**
Mike Murawski
Portland, OR

**Pacific Region
Preservice Art Educator**
Not Awarded

**Pacific Region
Secondary Art Educator**
Christopher
Shotola-Hardt
Wilsonville, OR

**Pacific Region
Supervision/
Administration
Art Educator**
Not Awarded

**Pennsylvania
Art Educator**
Leslie Gates
Lancaster, PA

**Preservice Chapter
Sponsor Award of
Excellence**
Brooke Hofsess
Boone, NC

Presidential Citation
Not Awarded

**Rhode Island
Art Educator**
Susanne Suprock
West Kingston, CT

**Rising Stars Secondary
Recognition Program**
Abigail Sanderson
Texarkana, TX

**Rising Stars Secondary
Recognition Program**
Kathryn Mae Pfeifer
Mentor, OH

**South Carolina
Art Educator**
Joshua Powell
Anderson, SC

**South Dakota
Art Educator**
John LeBoeuf
White River, SD

**Southeastern Region
Art Educator**
Vicky Miley
Terry, MS

**Southeastern Region
Elementary Art Educator**
Rachel Burgett
North Chesterfield, VA

**Southeastern Region
Higher Education Art
Educator**
Susannah Brown
Lake Worth, FL

**Southeastern Region
Middle Level Art
Educator**
Kirstie Hein Sadler
Richmond, VA

**Southeastern Region
Museum Education Art
Educator**
Not Awarded

**Southeastern Region
Preservice Art Educator**
Not Awarded

**Southeastern Region
Secondary Art Educator**
Shelly Breaux
Lafayette, LA

**Southeastern
Region Supervision/
Administration Art
Educator**
Mabel Morales
Miami, FL

Tennessee Art Educator
Tina Atkinson
Nashville, TN

Texas Art Educator
Tim Lowke
Leander, TX

Utah Art Educator
Randal Marsh
Pleasant Grove, UT

Vermont Art Educator
Jonathan Silverman
Colchester, VT

Virginia Art Educator
Sarah Matthews
Midlothian, VA

**Washington
Art Educator**
Jessica Holloway
Bellevue, WA

Website Award
Florida Art Education
Association

**Website Award
Honorable Mention**
Virginia Art Education
Association

**West Virginia
Art Educator**
Sandra Cress
Fairmont, WV

**Western Region
Art Educator**
Connie Shoemaker
Vichy, MO

**Western Region
Elementary Art Educator**
Donna Emerson
Kalamazoo, MI

**Western Region Higher
Education Art Educator**
Robin Vande Zande
Hudson, OH

**Western Region Middle
Level Art Educator**
Tamara Draper
Grand Rapids, MI

**Western Region Museum
Education Art Educator**
Amy Kirschke
Milwaukee, WI

**Western Region
Preservice Art Educator**
Not Awarded

**Western Region
Secondary Art Educator**
Connie Shoemaker
Vichy, MO

**Western Region
Supervision/
Administration
Art Educator**
Joyce Huser
Berryton, KS

Wisconsin Art Educator
Jodi Brzezinski
Milwaukee, WI

Wyoming Art Educator
Shari Kumer
Rock Springs, WY



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UARTS' ANNUAL ARTSWEEK FOR K-12 ART EDUCATORS

Wayne Art Center in Wayne, PA	June 25 - 29, 2018
Goggleworks in Reading, PA	July 16 - 20, 2018
UArts in Philadelphia, PA	July 23 - 27, 2018

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

Visit cs.uarts.edu/artswEEK for details.

Contact Us: pie@uarts.edu or 215.717.6092



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ART EDUCATION
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collaborate.arteducators.org

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a click away!



PARTNERS

membership growth **rewards** program

The results are in! NAEA's fifth annual pARTners Membership Growth Rewards Program was highly successful, thanks to the 52 participating states/provinces and 508 member recruiters. The program year ran from April 1, 2017, to January 31, 2018, and brought in 605 new members!

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

Category I (1-100 Members): Idaho Art Education Association (11 members recruited)

Category II (101-499 Members): Washington Art Education Association (26 members recruited)

Category III (500+ Members): California Art Education Association (51 members recruited)

Regional Winners participating in NAEA's State Association Partners Program who earned the Highest Percentage of Membership Growth during the Program Year:

Eastern: Art Education DC (1% growth)

Pacific: Washington Art Education Association (7% growth)

Southeastern: Tennessee Art Education Association (8% growth)

Western: Michigan Art Education Association (5% growth)

These winners were recognized at the 2018 NAEA National Convention in Seattle, WA, during the Delegates Assembly meeting.

For each new member recruited, the recruiter's name was entered into a drawing to win a \$500 Blick Art Materials gift card and/or a complimentary Convention registration. We were delighted to recognize Jodi Patterson (WA) as the winner of the Blick gift card and Andrew Joseph McCormick (IA) as the winner of a complimentary Convention registration.

Plans are under way for the launch of the sixth annual pARTners Membership Growth Rewards Program. Stay tuned for details!

Questions? Contact NAEA Member Services at members@arteducators.org or by calling 800-299-8321 (M-F, 8:15am–4:30pm ET).