



NATIONAL
ART EDUCATION
ASSOCIATION

News

A Publication of the National Art Education Association

Vol. 61, No. 3 | June/July 2019

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**“Embrace what you love,
and your students will
follow.”**

—Michelle Lemons,
Elementary Division

**“How do we, as art
educators, support and
privilege the voices of
people with disabilities
in the visual arts?”**

—Kelly Gross & Alice Wexler, Disability
Studies in Art Education Interest Group

**“I consider *NAEA News*
as an inspiring venue
for scholarship that is
‘off the course’...”**

—Juuso Tervo,
Caucus of Social Theory in Art Education

**“One of the best parts of
this trip has been the
sisterhood created by
eight incredible women
artists traveling
together...”**

—Nancy Brady,
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Immigration, by Dominick Cocozza

“I enjoy working in various media and finding a soft balance between realistic and stylized elements. This year, I created a painting, *Immigration*, for my Advanced Placement (AP) Studio Art class portfolio. Through my portfolio investigation, I focused on the underlying emotional aspects of a persistent human conflict.”

—Dominick Cocozza, Grade 11, Yorktown High School, Arlington, VA.
Art Educator: Nathan Drake

NAEA News

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

Annual membership dues in the Association: \$65 (Active and Associate); \$35 (Preservice); \$45 (Emeritus); \$55 (First Year Professional); and \$185 (Institutional). State Association dues vary by state. Visit www.arteducators.org/community/membership-details. Of these amounts, one-tenth is for a subscription to NAEA News. Periodicals postage paid at Alexandria, VA, and additional mailing offices. US Postmaster: Please send address changes to Taylor & Francis, c/o The Sheridan Press, PO Box 465, Hanover, PA 17331.

Production and Advertising Offices: Taylor & Francis Group, LLC, 530 Walnut Street, Suite 850, Philadelphia, PA 19106. Printed in the USA. See www.tandfonline.com/unan

COVER: High school art students from Virginia's Eighth Congressional District represented by Don Beyer submitted artwork for consideration in the Congressional Art Competition. These artworks were displayed in the NAEA Studio & Gallery in Alexandria, VA, and juried by a panel of NAEA members. The winning piece, *Immigration*, by Dominick Cocozza, will hang in the U.S. Capitol for one year. The nationwide competition features artwork from each congressional district, with more than 650,000 students participating since 1982. Dominick attends Yorktown High School in Arlington, VA. His art teacher, Nathan Drake, is an NAEA member.



Your next issue of NAEA News will publish by September.

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

the 2019 August/September issue, the space reservation deadline is July 1. For the 2019 October/November issue, the space reservation deadline is August 27.

NAEA members can access PAST ISSUES and the current digital edition of NAEA News by logging on to the NAEA website: www.arteducators.org



Nominations for NAEA Awards Due October 1, 2019



Recognize an outstanding art educator or arts supporter!

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

Program Objectives

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

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

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

Deadline: Award packets must be submitted online by October 1, unless otherwise stated.

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

All NAEA award nominations must be submitted online; details will be posted as available. Awards will be presented at the 2020 NAEA National Convention in Minneapolis and announced in NAEA News.

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



Beginning: *An act or circumstance of entering upon an action or state.* I always feel fortunate that life gives us plenty of new beginnings.

We have New Year's Day when many of us set resolutions. We have birthdays, which give us a chance to reflect upon the year past and our hopes for the next one. As educators, we are granted a new school year or semester. Museums have the opening/*beginning* of an exhibit. At NAEA, a portion of the Board is replenished each year—in odd years, new Division Directors and the President-Elect begin their service; in even years, new Regional Vice Presidents embark upon their service. Plato is quoted as saying, "The beginning is the most important part of the work." How we think about a beginning, I contend, is key to our success.

I write this column one week into my *beginning* year as President of NAEA. I hope I can honor the great work accomplished in the past and help facilitate the Association's subsequent work. I have had a wonderful example in leadership provided by Kim Huyler Defibaugh, who *begins* anew as NAEA Past President. I want to thank Kim for her sharing, knowledge, and commitment to NAEA and visual arts education. She is an inspiring model of what a leader in art education should embody. Thank you, Kim! In addition, I have had innumerable offers of assistance and support from members and past leaders. So, I embark on my new beginning feeling optimistic and secure with a solid foundation upon which to build over the next 2 years.

I would also like to welcome James Haywood Rolling, Jr. as the new President-Elect. James brings a wealth of experiences to this position, and I am very excited to work with him over the next several years. Also, seven individuals are beginning their journeys as NAEA Division Directors:

Michelle Lemons, Elementary; **Kathryn Rulien-Bareis**, Middle Level; **Kim Soule**, Secondary; **Amy Pfeiler-Wunder**, Higher Education; **Juline Chevalier**, Museum Education; **Tori Lynne Davis**, Preservice; **Lorinda Rice**, Supervision and Administration.

These individuals are following the terrific work of their predecessors. I wish them all great success! An immense thank you to Past Division Directors Jennifer Dahl, Josh Drews, Jeff Broome, Peter Curran, Jessica Burton Aulisio, Michelle Grohe, and Elizabeth Stuart Whitehead. You have all been inspirational in your willingness to undertake the work, your creativity, and your spirit. You moved NAEA forward! On behalf of all NAEA members, I wish you well as you *begin* new chapters.

Now, as the work of the Equity, Diversity, & Inclusion (ED&I) Task Force concludes, the work of the ED&I Board Subcommittee *begins*. In March, the Board took immediate action to establish an ED&I Subcommittee, with James serving as Chair. The Subcommittee, working in collaboration with the NAEA Board, will address the recommendations brought forth by the ED&I



Passing the gavel: President Thom Knab and Past President Kim Huyler Defibaugh. ©Seth Freeman Photography



Task Force. Gratitude is expressed to all who generously contributed their time and professional service to this all-important endeavor.

NAEA is also embarking upon the search for a new Executive Director. Deborah Reeve announced her retirement in January 2020. I looked up the word *stalwart* in the dictionary and there it was... Deborah's photo. She has been a stalwart for NAEA! I feel fortunate for the opportunity to work with her during her remaining time. Deborah has moved NAEA ahead by leaps and bounds and will be missed. With the search firm selected, the search committee established, and interviews soon commencing, a new era of executive directorship will soon *begin*, one bolstered and impacted by the amazing leadership of Deborah and the NAEA staff.

It is, to a small degree, ironic that you are reading this column around the time the school year is winding down or has just ended. Our summers are only *beginning*, yet I am sure many of you have already *begun* thinking about the next school year. Summer can be a time to rejuvenate. I use my summers to participate in professional development to improve my practice in the classroom, my work as an artist, and my actions as an art education leader. I hope you'll find and celebrate new beginnings for yourself.

Here's to our new *beginnings*!



Thomas Knab, NAEA President

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Email: tkvolley15@aol.com

SAVE THE DATE!



MINNEAPOLIS

March 26–28



REGISTRATION OPENS FALL 2019!



Cleansing the Palette

“At any time you can ask yourself: At which threshold am I now standing? At this time in my life, what am I leaving? Where am I about to enter?”

Summer is a time of rest and regeneration. It is also a great launching pad for continuing your journeys into untapped territories and unprecedented experiences. As such, the winds of change are here—all is moving along in preparation for NAEA executive leadership transition in January 2020, and the search committee is hard at work seeking my successor.

For almost 12 years, it has been my practice to use the summer NAEA News column to introduce a new theme for the upcoming school year. And yet, I realize I'll be passing the baton to my successor half way through that school year. I wonder, Do I have a right to put my mark on a year that the next Executive Director will finish? In a way, that's a rhetorical question. I am using the summer Palette as I usually do: to plant a perspective for you to consider and perhaps carry into your next school year.

The theme I will explore with you through January 2020 is *Continuing the Journey*. Here's a broad brushstroke of what I think it means for us, individually, and for the NAEA community, collectively:

- For you. Nothing about my 12 years as your Executive Director has inspired and fulfilled me more than time spent with you—learning about your challenges and your joys in teaching, listening as you tell me about NAEA experiences that have changed your lives and the ways you practice your profession. There is no undertaking more worthy than nurturing a young mind, helping learners see their world through new eyes, and, yes, developing human potential. Your ideas, research, and practice have all shaped the discipline and the field of visual arts education for some 72 years! As you continue your journey as an art educator, I hope you will find new means for continuing self-discovery and fresh approaches for realizing your dreams.
- For NAEA. There is an urgency with respect to fully establishing the Equity, Diversity, & Inclusion (ED&I) Commission to work with the Board of Directors in pursuing ED&I Task Force recommendations; addressing the remaining priorities under the 2015-2020 Strategic Vision and preparing for the next Strategic Vision planning cycle; and developing new initiatives and opportunities that ensure NAEA's continued growth. There is also work to be done in exploring diverse arenas for member involvement and benefit and seeking novel ways of engaging and actualizing a vibrant professional community open to all.
- For me. In my remaining time, I will continue with the same energy, commitment, and curiosity that has been a hallmark

of my leadership. After that, I will be turning attention to my personal life. Similar to when I began as NAEA Executive Director in 2007, I will be crossing a threshold into an entirely new and exciting period of my life—a new chapter with new experiences I will absorb and rejoice in. Serving as NAEA Executive Director has been an honor and a privilege. There is no work I have found more challenging nor more rewarding. Together, we can take great satisfaction in the numerous milestones we achieved. I will particularly cherish the remaining time, as all is being thoughtfully prepared for a smooth and successful transition to new leadership.

Whatever your journey(s), I encourage you to spend some time this summer thinking, or perhaps rethinking: What is needed to persist? What's holding me up? Where's the bottleneck? What can help me get beyond the threshold? And, what's the next step once I've crossed it?

For this year's theme, the focus is as much on *continuing* as it is on the *journey*. To continue is to maintain an uninterrupted extension in space, time, or sequence—in other words, to persist. We live in a time of what business leaders call “continuous disruption.” Disruption strikes many people as negative. For you and me, we live in the world of art, where disruption is key to unlocking opportunity and new ways of seeing. For us, disruption opens the door to continuous experience and discovery.

And that's really my challenge to you this summer: Rethink your own journey, or journeys. Some of you need little to remain on full throttle. Others, however, may be slow to progress, stalled by that graduate degree that always seems a few classes away, that small studio you've always wanted to open, or that larger art ed initiative you've been championing. Whatever your journey(s), I encourage you to spend some time this summer thinking, or perhaps rethinking: What is needed to persist? What's holding me up? Where's the bottleneck? What can help me get beyond the threshold? And, what's the next step once I've crossed it?

(continued on p. 7)



Deborah B. Reeve, EdD, Executive Director
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Email: dreeve@arteducators.org

NEXT STEPS TOWARD GREATER EQUITY, DIVERSITY, AND INCLUSION

NAEA TO ESTABLISH SPECIAL ED&I COMMISSION, ENSURING MOMENTUM

The NAEA Board of Directors acted swiftly during its March meeting in response to the recommendations presented by its National Task Force on Equity, Diversity, & Inclusion. President Thom Knab appointed a Board Subcommittee in preparation for establishing an NAEA Commission on Equity, Diversity, & Inclusion—one of 16 recommendations made by the Association’s historic National Task Force.

The newly appointed Subcommittee—chaired by NAEA President-Elect James Haywood Rolling, Jr.—will focus on ensuring that NAEA continues its strides toward an inclusive art education professional community open to all.

The new Equity, Diversity, & Inclusion (ED&I) Commissioners will work in concert with the NAEA Board of Directors, state association affiliates, and the membership to advance NAEA ED&I priorities and sustain the work already begun. Members who have the interest and meet the criteria will be invited to apply for leadership service on the Commission; its first annual planning meeting will be held at the NAEA Studio & Gallery in Alexandria, VA, in fall 2019.

“Essential to the success of NAEA’s ED&I initiative is that each art educator view the work as part of their responsibility,” Knight noted.

The Board’s action follows 14 months of intense, crucial work by the Task Force—composed of 18 select diversity leaders in the field and chaired by Wanda B. Knight, a recognized leader and scholar in art education whose work focuses on race, class, and gender and their implications for teaching and learning.

“The recommendations of the Task Force are intended to bring about a cultural shift within the Association that fundamentally increases the capacity of the NAEA membership to enact and foster change that ultimately leads to a more diverse and inclusive NAEA community,” said Knight.

“Even so, change is a process and such change does not occur overnight,” Knight continued. “Some of the Task Force recommendations are easily achievable; some, on the other hand, will be more challenging and require more time. However, if NAEA fully supports the recommendations, the Association will gain the much-needed traction to advance more significant and useful change within the NAEA community.”

“Essential to the success of NAEA’s ED&I initiative is that each art educator view the work as part of their responsibility,” she noted. “Therefore, all members are encouraged to get involved in this critical work.”



ED&I Task Force Chair Wanda B. Knight. ©Seth Freeman Photography

Over the coming months, NAEA is launching a “comprehensive plan to take action and address the many areas where each of us must stretch and grow,” said NAEA Executive Director Deborah B. Reeve. In addition to establishing the ED&I Commission, NAEA has already begun to address other recommendations; the National Endowment for the Arts recently awarded a grant to NAEA to explore diversity and inclusion within the profession and implications for culturally competent teaching and professional leadership in art education.

All 16 recommendations are available online, in addition to detailed rationales for each. (The link appears at the bottom of this article.)

Among the recommendations:

- Create a standing Equity, Diversity, and Inclusion Commission similar to the NAEA Research Commission to ensure the sustainability of the ED&I work already begun;
- Offer leadership development and mentoring opportunities that are specific to marginalized and underrepresented groups (e.g., workshops or targeted programming at the NAEA National Convention);
- Provide ongoing equity, diversity, and inclusion professional development for the NAEA Leadership, including state leaders and the NAEA Board of Directors; and
- Create a series of programs to recruit underrepresented art education professionals into the field of art education.

At the NAEA National Convention in Boston, some 40 sessions explored a wide array of topics related to equity, diversity, and inclusion. They included *Beyond Exoticism: How Immigrant Educators Can Impact Art Education’s Future*; *Art ED&I Demographics*; and *Low-Income, High Ability: Art and Design School Seeking Aspirations of Low-Income Teens*.

Also popular at the Convention was *Charting a Course: May the Task Force Be With You*, a Super Session where the recommendations of the Task Force were presented, as well as the Super Sessions *Curriculum With Criticality: Equity, Diversity, and Inclusion* and *Building Equitable Access to Quality Arts Education: How Collective Action Is Revitalizing Arts Education in Boston*.

In addition, the Convention Bookstore stocked a special section with copies of the Task Force’s eight recommended readings.



(Top left) ED&I Subcommittee Chair James Haywood Rolling, Jr. (Top center and top right, left to right) Art educator Melanie Blood, art coordinator Amanda Gil, and art educator Christopher Love, all of Massachusetts, at Super Session Curriculum With Criticality for Equity, Diversity, and Inclusion. (Bottom left) Patty Bode, Curriculum With Criticality's facilitator. (Bottom right) Boston Public Schools Executive Director for the Arts Myran Parker-Brass at Super Session Building Equitable Access to Quality Arts Education: How Collective Action Is Revitalizing Arts Education in Boston. All photos ©Seth Freeman Photography

MEMBERS OF THE NAEA EQUITY, DIVERSITY, & INCLUSION TASK FORCE

Wanda B. Knight, Chair (PA)
Joni Acuff (OH)
Kathy Danko-McGhee (OH)
Libya Doman (DC)
Priya Frank (WA)
Gia Greer (Montreal)
Dalila Huerta (IN)
Karen Keifer-Boyd (PA)
Vanessa López (MD)

Alisha Mernick (CA)
Kai Monet (CA)
Ketal Patel (OH)
Jen Rankey-Zona (NC)
James Haywood Rolling, Jr.
(NY)
Jim Sanders III (OH)
Lori Santos (KS)
Vanessa Smart (NC)
Gloria J. Wilson (AZ)
Ray Yang (WA)

FIND OUT MORE....

Read the full list of the ED&I Task Force's recommendations at www.arteducators.org/community/national-task-force-on-equity-diversity-inclusion.

Check out the Super Session, Charting a Course: May the Task Force Be With You, at virtual.arteducators.org on NAEA's website. The list of the Task Force's recommended readings is also in the ED&I section of the NAEA website.

Cleansing the Palette, From the Executive Director (continued from p. 5)

John O'Donohue is a poet I have followed for years. He wrote a piece on thresholds that I have found particularly inspiring throughout my own journey. He writes:

At any time you can ask yourself: At which threshold am I now standing? At this time in my life, what am I leaving? Where am I about to enter? What is preventing me from crossing my next threshold? A threshold is not a simple boundary; it is a frontier that divides two different territories, rhythms and atmospheres. Indeed, it is a lovely testimony to the fullness and integrity of an experience or a stage of life that it intensifies toward the end into a real frontier that cannot be crossed without the heart being passionately engaged and woken up... To acknowledge and cross a new threshold is always a challenge. It demands courage and also a sense of trust in whatever is emerging.¹

To me, the notion of a threshold embodies all our lives in a time of continual change, continual challenge, continual opportunity. In fact, summer itself holds all possibility and represents a threshold between a school year that is now history and the one to come. It is a threshold I hope you all cross with boundless enthusiasm.

Journeys are worthy undertakings, and thresholds take courage. Don't forsake experiences that may seem out of reach or harder to launch or beyond what you think you are able to handle. Take a deep breath; open your mind, heart, and spirit; and find all the joy awaiting you this summer! ■

¹ O'Donohue, J. (2008). *To Bless the Space Between Us*. New York, NY: Doubleday.



NATIONAL ART EDUCATION FOUNDATION
Investing in Leadership, Innovation & Learning

National Art Education Foundation Convenes for Various Events in Boston

BOARD MEETS AND APPROVES FUNDING

The National Art Education Foundation (NAEF) held its Annual Meeting of the Board of Trustees on March 13, 2019, in conjunction with the NAEA National Convention in Boston. The NAEF Annual Meeting provided an opportunity for the Trustees to take action on several important matters, including the 2019 grant review (see separate article for listing of proposals funded). NAEF also approved 2019-2020 funding for three NAEA initiatives: (1) NAEA School for Art Leaders, (2) 2020 Preconference on Research to be developed and implemented by the NAEA Research Commission, and (3) curriculum development for the NAEA pilot, Cultural Competency in Teaching Certificate Program, which will begin in 2019-2020.

Trustees in attendance at the Annual Meeting were Chair Doug Blandy, Vice Chair Diane Scully, Past Chair Larry S. Barnfield, Secretary/Treasurer Deborah B. Reeve, Karen Lee Carroll, Robert W. Curtis, Patricia B. Franklin, Cris Guenter, Kathryn O. Hillyer, Frank Juarez, Linda W. Kieling, Samantha Melvin, and F. Robert Sabol. Also in attendance was former Development Committee Chair Margaret Peeno, who continues to serve on the NAEF Development Committee. Outgoing Trustee Patricia Franklin was thanked and acknowledged for her years of service and contributions to NAEF. (A full list of Trustees is available on the website.)

THE PERFECT INTERSECTION: FUNDRAISING AND DAVID PYLE

On Saturday, March 14, NAEF held its 8th Annual NAEF Fundraising Benefit, a ticketed event open to all NAEA National Convention attendees. The event, *The Perfect Intersection: Art as a Pathway to Learn (and Do) Anything!*, featured a presentation by David Pyle, senior vice president of F+W Media, publisher of *Artists Magazine*, *American Artist*, *Watercolor Artist*, *Pastel Journal*, and *Jewelry Artist*. F+W Media entered into a partnership to provide funding for NAEF in 2018 from the sales of *Artists Magazine*. Pyle announced additional support through subscription sales planned for 2019 (read advertisement within *NAEA News* and on NAEF website). Guests were welcomed to the event by Doug Blandy and Patricia Franklin. Pyle's presentation is posted on the NAEF area of the NAEA website for a limited time. Thanks to all who attended this event to benefit NAEF.



(Front Row, L to R) Robert W. Curtis, Cris Guenter, Chair Doug Blandy, Program/Development Officer Kathi R. Levin. (Back Row, L to R) F. Robert Sabol, Linda W. Kieling, Vice Chair Diane Scully, Kathryn Hillyer, featured speaker David Pyle, Patricia B. Franklin, Samantha Melvin, and Past Chair Larry S. Barnfield. Photo: ©Seth Freeman Photography

IN OTHER CONVENTION NEWS

Several additional NAEF sessions took place in Boston. Diane Scully moderated a panel featuring the work of NAEF research grantee Karen Keifer-Boyd. Keifer-Boyd presented her research, *Fostering Upstanders to Injustice Through Art Encounters*, along with her collaborators.

Diane Scully, NAEF Grants Program Committee Chair, and Kathi R. Levin, NAEF Program/Development Officer, co-presented a session on the NAEF grants program. The deadline for the next review cycle is October 1, 2019 (postmarked), and updated guidelines will be posted on the website in mid-August. ■



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

NATIONAL ART EDUCATION FOUNDATION UNVEILS GRANT RECIPIENTS FOR 2019-2020

The Board of Trustees of the National Art Education Foundation (NAEF) has announced the recipients of the next cycle of grant awards. The 14 grants awarded reflect total funding of \$79,558, more than double the \$39,570 awarded for 10 grants last year. The NAEF grant program is highly competitive, with annual requests for funding totaling approximately \$200,000. The grant awards were voted on by the NAEF Board of Trustees at the NAEF Annual Meeting in Boston, convened during the NAEA National Convention.

The NAEF Board of Trustees and reviewers are impressed with the growth of the NAEF Grant Program. "The level of interest in our Grant Programs remains strong, and we continue to receive competitive proposals each year," reported Doug Blandy, Chair of the NAEF Board of Trustees. "The NAEF Board of Trustees increased the maximum amounts of funding in each grant category this year," added Diane Scully, Chair of the NAEF Grants Program Committee. In addition, the total number of grants selected for funding increased this year from 10 to 14. The Trustees made a conscious decision to increase the amount of funding to recognize the high quality of proposals submitted this year."

Kathi R. Levin, NAEF Program/Development Officer, noted that NAEF support doesn't end with the funding. "We look for-

The Trustees made a conscious decision to increase the amount of funding to recognize the high quality of proposals submitted this year.

ward to hearing about the impact and outcomes of the work funded through the NAEF Grant Program. We are pleased that so many recent grantees have been able to share their work at NAEA National Convention sessions." To support this effort, the grant recipient list on the NAEF portion of the NAEA website contains the project description submitted with each proposal. Profiles featuring the projects of select grantees are an ongoing feature of the NAEF website.

The postmarked deadline for applications for the next funding cycle, for projects beginning July 1, 2020, will be October 1, 2019. The NAEF Grant Program guidelines and application are currently being updated and will be available on the NAEF website in mid-August. A calendar for the NAEF Grant Program is available on the NAEF portion of the NAEA website. Questions may be directed to Kathi R. Levin, NAEF Program/Development Officer, at naef@arteducators.org.

2019 NAEF GRANT RECIPIENTS

PROJECT DATES: JULY 1, 2019 THROUGH JUNE 30, 2020

Ruth Halvorsen Professional Development Grants

Jennifer Bockerman, Nebraska, Professional Development Proposal for Art21 Educators Program, \$1,865

Jay Linsenbigler, Pennsylvania, Beyond the Postcard Shot: Teaching Students to Critically See Through Landscape Photography, \$2,500

Elizabeth Lasko Vaughn, Alabama, To Attend a 2-Week Long, Intensive Artmaking Course at the Accademia del Giglio in Florence, Italy, \$3,000

Mary McMullan Grants

Orlando Graves Bolanos, Texas, Placing Art at the Service and Intersection of a STEM-Focused Museum: Improving My Teaching Practice to Expand the Use of Visual Thinking Strategies for K-8 Educators, \$2,500

Toby Eugenio, Massachusetts, The Power of Art as a Way to See Myself, Connect With Others, and Celebrate Voice!, \$3,000

SHIP Grants

Eugene Neglia, New Jersey, A is for Art, \$948

Angela K. Winters, Virginia, Kinetic Visions: Storytelling through Stop-Motion Animation, \$955

Teacher Incentive Grants

Theres Cerceo, Maine, Mentoring Student-Driven Research in the Artistic Process, a Model for Gifted and Talented Visual Arts Programming, \$1,790

NAEA Research Grants

Flavia M.C. Bastos, Kentucky, and James Rees, Utah, Critical Digital Citizenship for High School Students: A Participatory Arts-Based Study, \$10,500

Kerry Freedman, Illinois, An Investigation of Student Learning Through the Creation of Sociopolitical Art, \$10,500

Christina Hanawalt, Georgia, and Brooke Hofsess, North Carolina, Exploring Reggio-Inspired Approaches to Mentoring New Art Teachers in an Era of Accountability, \$10,500

Lilly Lu, Nebraska, Teaching and Learning Art and Design in the Virtual Age: Affordances and Applications of Augmented and Virtual Realities for Art & Design Education, \$10,500

Amy Pfeiler-Wunder, Pennsylvania, and Shyla S. Rao, Maryland, Socially Engaged Pedagogy: The Impact of Teacher Identity on Views of the Learner and Curriculum Development, \$10,500

Justin P. Sutters, Virginia, How Is Art Education Looking? Visualizing the Field's Genealogy, Current Demography, and Future Trajectory, \$10,500



NAEA Research Commission

www.arteducators.org/research/commission

With close to 120 attendees and presenters, the 2019 NAEA Research Preconference was a day of lively and informative presentations and dialogue. The Research Commission would like to thank all those who participated in making this event a success. We would especially like to thank our invited participants on the two plenary panels. The first panel was EDI: Equity, Diversity, and Inclusivity and led by Corrie Burdick, Alfred University; Wanda B. Knight, Penn State University; Kai Monet, The Museum of Contemporary Art, Los Angeles; and Courtnie N. Wolfgang, Virginia Commonwealth University. The plenary provided a catalyst for critical discussion about the role of research in understanding the institutional and cultural limitations that impede and/or foster equity, diversity, and inclusion in art education. The second panel was Reimagining the NAEA Research Agenda and led by Dawn Benski, Boston Public Schools; Kerry Freedman, Northern Illinois University; Jeanne Hoel, The Museum of Contemporary Art, Los Angeles; Kathy Miraglia, University of Massachusetts Dartmouth. This plenary kicked off the Research Commission's work to reimagine, renew, and/or revise the NAEA Research Agenda. The discussion was insightful and provocative as it posed critical questions about the purpose, function, and design of what a research agenda should and could be for the Association.

We carried the discussion about the NAEA Research Agenda into the Research Commission Leadership Forum held 2 days later at the NAEA Convention. With the valuable feedback from these two events and other outreach initiatives, we will begin, at our annual retreat this summer, the project of reimagining the agenda. The NAEA Research Agenda is an essential guide for the field in articulating the lines of inquiry that are of utmost concern to the membership. We aim to design an agenda that will both capture current interests in art education and chart a direction for the future. When we reach out through various platforms such as surveys and forum discussions on our Research Conversations site on Collaborate, please take the time to share your thoughts with us. Thank you!

The NAEA Research Commission is composed of art educators who represent the Divisions of NAEA. Commissioners play an essential role in ensuring that their constituencies' research-related concerns are represented and cultivated. They also contribute their research expertise and countless hours to Commission's initiatives (e.g., webinars, the Preconference, research conversations on Collaborate). At the Convention, three of our Commissioners ended their terms. We would like to extend our sincere appreciation to Olga Hubbard, who served for the Museum Education Division; Kathy Miraglia, who served for the Preservice Division; and Raymond Veon, who served for the Supervision and Administration Division. Each of these individuals made invaluable contributions to the Research Commission early on. We would also like to recognize James Haywood Rolling, Jr. who is stepping down as Associate Chair of the Research Commission. James was an outstanding leader on the Commission, and he now takes his leadership expertise into



(Top) Research Commission Chair Juan Carlos Castro. (Bottom) Research Commissioner and Preconference Co-Chair Amy Pfeiler-Wunder. Photos: Amy Fink.

his new role as NAEA President-Elect. Thank you and congratulations, James!

With Commissioners stepping off the Research Commission, we have new individuals to welcome on board. It is with great pleasure that we welcome Mark Graham, Preservice Division; Dana Carlisle Kletchka, Museum Education Division; and Elizabeth Stuart Whitehead, Supervision and Administration Division. Mark brings a long-standing commitment and experience to preservice art teacher education; Dana brings her passion of researching inclusivity in museums and museums as sites for professional development; Elizabeth brings extensive leadership in using research to foster art education in a large public school system. Finally, we welcome our new Associate Chair of the Research Commission—Sara Wilson McKay. Sara is an accomplished researcher and former Director of the Higher Education Division. Her recent mixed methods research examining the connection between art and health care equips Sara to lead the Commission to address a growing need for quantitative research in the field. ■

Juan Carlos Castro

Research Commission Chair, Associate Professor of Art Education, Concordia University, Montreal. Email: castrjuancarlos@gmail.com



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collaborate.arteducators.org

Western Region

Summer provides many art educators the opportunity to reflect and rejuvenate before school's return in the fall. Our state organizations and leaders continue supporting art educators all summer long—no time off for state associations. Enjoy this news from the Western Region! Go WEST!!

ARKANSAS

Arkansas Department of Education (ADE) collaborated with Arkansas Educational Television Network (AETN) and Arkansas art educators to present Assignment to Assessment in the Art Room! Debi West of ADE provided a live workshop that was simulcast to the educational cooperatives in the state. Summer 2019 was also the starting point for fine arts standards revision for Arkansas. A team of art educators from around the state gathered in Little Rock to begin this very important task.

ILLINOIS

Spring was busy for Illinois! We hosted a well-attended conference in March to serve the needs of our rural educators. There were many activities throughout the state for Youth Art Month, including a live student art competition and an atelier series for educators at the American Academy of Art. Our Arts Indicator Work Group presented its ESSA Fine Arts Indicator measure recommendation to our State Board of Education, which would make the fine arts a weighted indicator of school quality for elementary and high schools. Illinois was also thrilled to receive the 2019 NAEA Presidential Citation Award in Boston at the National Convention.



IOWA

Iowa is looking forward to several events in the next few months. Emerging Excellence allows middle students to submit artwork, have one-on-one critiques with judges, and receive feedback on their work. All-State awards and a celebration took place in May. This is an opportunity to get feedback on portfolios and receive college scholarships. Iowa will host its first Fine Arts Summit June 20. The summit will focus on the new generation standards with keynote speaker Olivia Gude. Several of AEI's members were part of planning this event. We are excited to bring this event to Iowa!

OKLAHOMA

Oklahoma celebrated Youth Art Month (YAM) with some big, exciting additions to our

observance. We found a new, bigger venue for our statewide member show—Young People's Art Exhibit—recognizing YAM. The award ceremony, held at Oklahoma City Community College, was attended by more than 300 people. We were able to bring back a YAM observance ceremony at the Oklahoma state capitol, our first one in 3 years. Our members-only secondary art showcase, Young Talent in Oklahoma, is celebrating 59 years and hung at the Oklahoma Christian University Garvey Center Gallery. YAM is alive and well in Oklahoma!!

TEXAS

TAEA Visual Art Scholastic Event season began in February with 30 high school regional events across Texas. Some 34,521 pieces of art were juried statewide, with 2,372 pieces advancing to the state event in April. TAEA Big Art Day kicked off Youth Art Month March 7, with over 175 art happenings across Texas. YAM Capitol Student Exhibit featured 120 artworks selected from 250 entries. Student artists and flag design winners were recognized at an Awards Ceremony Reception in March. TAEA's Second Senior Symposium, for retired art educators, featured Texas art education outreach, opportunities to engage retired educators while mentoring new art teachers. Fall conference planning is underway for our 58th Annual TAEA Conference, Celebrating 100 Years of Art Education in Texas. Join us in Galveston at Moody Gardens November 14-16, 2019.

WISCONSIN

Wisconsin has wrapped up another successful Youth Art Month season! After holding six regional shows, all around the state, 500 works of art were selected and sent to Madison to be hung in the state capitol! Not only did young artists, family members, and art educators attend the celebration, but Governor Tony Evers and Assistant Superintendent of Schools Sheila Briggs did as well. Evers and Briggs both presented awards to award winners! We look forward to seeing our state YAM celebration continue to grow and grow! ■



An example of an atelier workshop held at the American Academy of Art during Youth Art Month in Illinois. Photo courtesy of Nick Hostert, IAEA President



Bob Reeker

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There are moments in our lives, there are moments in a day, when we seem to see beyond the usual—become clairvoyant. We reach then into reality. Such are the moments of our greatest happiness. Such are the moments of our greatest wisdom. It is the nature of all people to have these experiences; but in our time and under the conditions of our lives, it is only a rare few who are able to continue in the experience and find expression for it.

—Robert Henri, *The Art Spirit*

This really sums up the quality of experiences I seek during the summer in order to feel refreshed, rested, and filled with happiness. I think that we all need to invest in some “me time” to be able to return to our full measure of abilities as teacher when summer ends. Teaching can be emotionally, mentally, and physically draining.

A significant part of my summer is spent reading and exploring different ideas and perspectives about art, education, and creativity. As Patti Digh said, “The shortest distance between two people is a story.” I believe that’s true in that it helps build our understanding of each other and widens our perspectives.

I began this article with a quote from my hero, artist and art educator Robert Henri. His *The Art Spirit* is a collection of his words, teachings, and wisdom. His insights on being a teacher and an artist, as well as artmaking, are powerful.

As I began this column, I looked out and saw my spouse, Maribel, under our trees with book in hand. She was reading *Warriors Don’t Cry: A Searing Memoir of the Battle to Integrate Little Rock’s Central High* by Melba Pattillo Beals. Melba recounts her harrowing ordeal as one of the eight teenagers who integrated Little Rock’s Central High School in the wake of the landmark 1954 Supreme Court ruling *Brown v. Board of Education*. She and the other teens became iconic symbols for the civil rights movement and the disman-

ling of Jim Crow in the American South as they confronted constant threats and challenges with dignity and courage.

I decided to ask others what they are reading and share these titles with you. Michele Chmielewski suggests *The Creative Habit: Learn It and Use It for Life* by Twyla Tharp and *How to Think like Leonardo Da Vinci* by Michael Gelb.

Robyn Gillespie’s go-to book for inspiration is *Creative Quest* by Questlove. It’s full of unique inspirations, stories, and lessons on how to live your best creative life. A little background on Questlove: He’s a musician, bandleader, designer, producer, culinary entrepreneur, professor, and all-around cultural omnivore.

Walter Isaacson’s *Leonardo da Vinci* is what Katie Brickner recommends. The book, she says, is long but fascinating and inspiring, and it “definitely made me think about what I’ve (not) accomplished so far in life.”

If fiction is what you are after, Tara Welty suggests you pick up a copy of *The Goldfinch* by Donna Tart. This Pulitzer Prize winner is a great coming-of-age story. For the narrator, a piece of art becomes a singular source of hope and compels his descent into a world of crime.

An artist friend, Haily South, loves returning to several books to rekindle the creative fires: *The Artist’s Journey* by Steven Pressfield, *Creativity & The Campfire* by Marco Bucci, *The Art of Asking* by Amanda Palmer, *The Creative Fire* by Clarissa Pinkola Estes, and *Letters to a Young Poet* by Rainer Maria Rilke.

Tonya Powelson Vistaunet recommends *The War of Art* by Steven Pressfield and *Big Magic* by Elizabeth Gilbert.

Art & Fear: Observations on the Perils (and Rewards) of Artmaking by David Bayles and Ted Orland is artist Mary Brickey Cole’s suggestion and a classic that I share each year with my students.

If you are looking for a fun children’s novel series, Ronda Kardell Sternhagen recommends *Chasing Vermeer*, *The Wright Three*, *The Calder Game*, and *Pieces and Players* by Blue Balliett.

As you leave the classroom behind and find time to sit down and do some summer reading, I encourage you to respond to this column and share what you’re reading and why you recommend it on NAEA’s Collaborate. Good reading and happy summer! ■



James Rees

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CHOOSING YODA

Choice /CHOIs/
noun

1. an act of selecting or making a decision when faced with two or more possibilities.
the choice between good and evil

adjective

1. (especially of food) of very good quality.
he picked some choice early plums
2. (of words, phrases, or language) rude and abusive.
he had a few choice words at his command¹

What a word! Choice has been central to my life these past few months. My students closed the year independently creating visual messages that present a subject of their choice. After brainstorming issues of concern in their lives—a full wall of ideas—students made choices. Abortion, the phrase “Make America great AGAIN?,” the number of opioid deaths each week in America, the impact of plastic waste on marine life, and how media influences self-image were some of their topics. Tough topics. One student

waffled on deciding, finally opening the conversation with “I don’t want to insult you, but I have an idea...”

To quote Yoda, “Ready are you? What know you of ready?” That student and I had a long talk about voicing opinions and my role in the classroom as facilitator for growth and learning. No matter how open or objective I believe myself to be, if a student feels blocked by school culture and the need to “get the right answer,” find “adult approval,” or “get an A,” am I really providing an opportunity for open choice? This student got the go-ahead to proceed and created a powerful piece, but I am rethinking how I can better prepare students to make personal decisions and choose inspiring themes and subject matter for their work.

To allow our students to make choices, we have to provide safe spaces to wrestle with difficult discussions. The art studio is the perfect place to explore ways of discussing and visualizing important issues in our society, respectfully share opposing views, and continue to work together even after we agree to disagree on an issue, or two, or three in our broader lives.

Like you, I continue to make choices every day: How to revise and improve instructions, how to restructure spaces for improved learning, where to showcase the *choice* student creations, and how to reply to those with *choice* feedback for myself or my students’ work.

I recently shared a few new ideas I plan to explore this summer in preparation for the fall. My friend commented, “After 23 years, do you really need to?”

Yes, I do. With technological and cultural shifts, a tense political climate, and all the rest, I meet students each year with new concerns and unique perspectives. I have to continue to grow and prepare in order to be the best teacher I can be. It is a choice.

As Yoda says, “Difficult to see. Always in motion is the future.” To be ready, I choose to stay in motion too. Honestly, though, I will certainly include some restful time as well. May your choices during these summer months feed and grow you. ■

- 1 Retrieved from a definition search on Google.
- 2 All Yoda quotes retrieved from <http://www.yodaquotes.net/page/8/>



(Top) Eastern champions. (Below left) Eastern creating. (Below right) Eastern Region a-ha moment. All images are credited to the photographic expertise of Debi Rapson.



Diane Wilkin

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USING THE INFLUENTIAL FORCE OF NAEA'S VOICE

Given the current climate, our members and our advocates are actively demonstrating concerns and promoting issues that we believe are critical to education in general and art education in particular.

We have been present at state and national rallies as we work to influence legislators with regard to their decisions that impact our profession and the students who we teach. Rallies in which hundreds or even thousands of voices are heard can be an influential force and empower those being represented.

At the school district or building level, our focus becomes more direct as we advocate for quality, sequential art education by addressing issues around facilities, equipment, materials, and scheduling for our students. NAEA Position Statements can be the foundation upon which you build advocacy for your program and your classroom.

The NAEA Position Statements are the voice of the Association. Each statement addresses an issue or situation. Each one is the result of a thorough process: writing, editing, reflecting, and responding in composing the statement; vetting and reviewing by NAEA members; finalizing during the Delegates Assembly; and being presented to the NAEA Board for approval.

As a member of NAEA, you have the power of our NAEA voice when you include these statements in your advocacy efforts. Familiarize yourself with them. Specific concerns or challenges that you face in your school or district most likely are addressed by one or more statement. Use our common voice to advocate for your students and your program.

The NAEA Position Statements are fluid—they continually reflect changes in our profession. Given their fluid nature, these statements offer an opportunity for every member to contribute. You are encouraged to suggest a new position statement. You can also suggest changes

to any current statement. The process for the development, adoption, and review of position statements is available online at www.arteducators.org/about/platform-and-position-statements.

The work done during Delegates Assembly and our summer leadership conferences reflects the constant commitment of maintaining the relevancy of our Position Statements. The statements are a powerful collective voice. Use that voice. Add your voice to it through suggestions regarding current position statements. Contribute to the voice with proposals for new statements. NAEA Position Statements represent us; they empower us; they unite us. ■

NAEA's Position Statements can be the foundation upon which you build advocacy for your program and your classroom...

The statements are a powerful collective voice. Use that voice.

Contribute to the voice with proposals for new statements.



Southeastern Region Delegates voting.



Meg Skow

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THE ART TEACHER CARES

Teaching secondary art students is wonderfully rewarding and also challenging. Finding those lessons that allow students to show their voice through original artwork can be fulfilling and enlightening! For a lesson called “The Journey,” students work in their sketchbooks or art journals to create artwork that shows a journey they have taken or one they are on. The work must symbolically represent the journey, using, for example, a river, wall, or road. Students should always have a written piece that accompanies their artwork so that they can fully understand the work. In her artist statement about her self-portrait, Ku, a student from Burma, wrote, “When I was 4 years old my mom passed away.... My dad got new wife after that we live together... my father become sick and sick and he passed away to and then wife is go live with her family. She don’t even take care us. Me and my sister go live with my aunt family until 2014 and we came to USA....” Since Ku is an English learner, we had spoken very little and never about personal matters. This writing revealed her struggles and reminded me that I don’t always know about the burdens my students carry. Ku

was proud of this piece. We removed it from her sketchbook and entered it in the Scholastic Art and Writing competition. She was accepted as a part of the show! When we allow our students to have voice, they, in turn, discover that we care.

NOTICE THE STRUGGLE

Another way of caring is noticing your students’ struggles. Tee, a student who identified as transgender, had transferred from another school and frequently missed school. One day in class after being absent for several days, Tee rested his head on the table while everyone else was working. I asked Tee to conference with me in a private area. When asked what was going on, Tee simply shrugged his shoulders. After asking more questions, I learned that Tee had a baby at home and did not sleep the night before. I said, “Oh, you’re a parent... now I understand.” This was not giving Tee a pass in my class, but it established an understanding of circumstances because I care. After this, Tee finished projects!

DISPLAY MORE ART!

Displaying our students’ work is an important part of valuing their work

and showing that you care. All students should have their work displayed so that they feel valued when their work is in a hallway or gallery space for others to appreciate. You will feel gratified when you see your students showing and discussing their work with friends. The art exhibitions I see secondary teachers work so hard to put together are wonderfully professional. We are making a difference because we care!

A LIST OF WAYS TO SHOW YOU CARE

Showing you care can happen in different ways: Make the art room a place of safety for sharing feelings and thoughts. Create a display of artwork that is inclusive of everyone. Encourage your students to write about their artwork. Speak to students privately when there is a problem—this allows them to speak freely without classmates judging them. Greet your students as they enter the room. When students are absent, ask them about it. Let students know that you value them and their presence in your class.

Have a most wonderful summer vacation of rest and reflection. ■



(Left) *Never Forget* by Ku Mo, 9th grade, Greenwood High School, Bowling Green, KY. Art teacher: Kim Soule. (Center) *Self-Portrait* by Tammy Lin Pickerington, AP student, High School Central, Pickerington, OH. Statement: “Animals and humans need to live in harmony because we are destroying their environment. This self-portrait shows me trying to rebuild that habitat.” Art teacher: Matt Young. (Right) *What Do You See When You Look at Me?* by Jordan, 9th grade, Greenwood High School, Bowling Green, KY. Crayon melting painting depicting a story about artist’s abusive, addicted mom and her adoptive mom. Art teacher: Kim Soule.



Kim Soule

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Did you know a recent study indicated that an art degree is as intense as a law degree?

Yup. Have you considered that the two most difficult jobs in the world are neurosurgery and teaching? I'm not sure that one is an actual study result, but it should be! Now is the time to restore and refresh, relax and reconnect. Here are some ideas in case you are overwhelmed with the idea of self-care.

PURGE!

One of the beautiful things about being an itinerant (traveling) art teacher is the requirement of purging with each move. It keeps those odd bits and pieces of things that you swore you'd use for an exciting art project from piling up when you ultimately ran out of time. There are popular shows about purging right now that might inspire you, but you can also find motivation in other ways.

I recently purchased a home and had the rather rude reminder that I should have purged more than I did. For the items you just can't release, I encourage a let-go intervention. If "trash" is a dirty word, think about how you are keeping an item from fulfilling its purpose of being used by tucking it away somewhere. So be gone crayon and oil pastel bits! To the workroom you go, paper scraps, for reuse! Repurpose to PTA! Regift to interns, home-schoolers, and after-school programs! If second and third thoughts plague you, reach out to a veteran art teacher before you make the final cut—many "archaic" items are actually gems. Purge with wild abandon, and you'll feel light and free and ready for summer.

TRAVEL!

One of the best ways to purge is to travel. Not only does travel fulfill, it refocuses your actual needs. You only pack what you absolutely need. Everything else is fluff. Keeping luxury items is OK, but pairing down, even temporarily, helps you focus on the new, the now, the truly needed. When you return home, you are

less likely to find yourself attached to the things you really don't use.

Aside from its purging benefit, travelling is something I love to do. I meet the most interesting people, from near and far. Sometimes when I am far away, I meet someone from home I never would have met had I stayed there. I often share something in common with the people I meet, even the ones I think I can't possibly have anything in common with. Travel sharpens your awareness, relights your senses, and rejuvenates your mind. You might even rediscover yourself. "Oh there you are! I've missed you!"

EMBRACE!

Leonardo da Vinci believed in the power of perspective, and travel is a great way to gain some. When I travel, I head for water. I love oceans. Not swimming in them, mind you, far too expansive and scary. I walk the beach, scavenge seashells, whale watch, talk to locals, hike coastlines, take pictures, etc. After several years of only vacationing, I thought, "Why not make this part of my art room?" So I did.

Don't get me wrong, lesson plans are not written during summer; they are off limits. I do that during school—when I'm paid to do so—developing PowerPoints with photos and videos, displaying my collectables, and teaming with other teachers. My students applied studies of ecozones to underwater landscapes, learned parts of a fish for clay sculptures, and used animal sketches for printmaking and scratchboards. Grocery bags became canvases and a point of advocacy for plastic bag bans. Embrace what you love, and your students will follow. It will motivate you during those difficult school months. I've had the most intellectually stimulating conversations with my 3rd graders about the necessary qualities of mermaids. I encourage you to do the same.

BREATHE!

Roll your shoulders back. Stretch. Take a minute, or more, to breathe it in—ocean air, mountain air, meditative air, doesn't matter. The point is, your curriculum can wait. As an asthmatic, taking a moment to

breathe is not a cliché, it is essential to my quality of life. Heal your mind and your body. Get a massage. Journal. Camp. Collapse on the forest floor and watch bugs. I know at times I need breathe it in, and I'm betting you do too.

Did you know that three deep breaths help alleviate stress during anxiety-ridden moments? In addition, I find that all the answers come to me when I concentrate on my stillness and my breath. Channeling the universe through art also has this effect. It brings peace and a calming strength.

You might tackle that new project, artwork, to-do list. Or, you could sit and do nothing. And I mean nothing but breathing. Quiet. Soft. Deep. Stillness. Yes, do that. ■



Bringing ocean travel destinations to classroom lesson plans.

Michelle Lemons

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Welcome to our new leadership of the Middle Level Division. Their stories, shared here, will introduce you to these art educators who are leading from the middle.

MIDDLE LEVEL DIRECTOR-ELECT **AIMEE BURGAMY**

Aimee is at Hull Middle School in Duluth, Georgia. With her dual interests in cultural understanding and environmental education, she makes connections with her students by teaching art through the lens of “a sense of place.” Many of her students are first generation Americans, who, like most middle school students, are struggling to find who they are and how they fit in. Aimee connects her students’ work to their local environment. When drawing, she uses indigenous subjects and materials. Her students make paint from scratch using native plants. Inevitably, this practice lends itself to students sharing commonalities and differences between their past and present while cultivating a sense of belonging in this new place they share.

EASTERN REGIONAL DIVISION **DIRECTOR BARRY MORANG**

Barry is at Segue Institute for Learning in Central Falls, Rhode Island. Segue’s mission is to foster a community where students take pride and responsibility in their education. All students participate in MAGn’T content classes—music, art, physical education and health, and theater—allowing them the opportunity

to explore topics that pertain to their interests.

Community is a core component that all students take pride in and strive to support and nurture daily. Artistic opportunities within Segue offer students experiences with real-world relevance—social issues, healthy relationships, diversity.

Barry’s favorite artistic media is photography in its many forms. Capturing once-in-a-lifetime moments or creating the entire scene from scratch, photography for Barry provides the basis for a time capsule that forever preserves our creativity, diversity as artists, and the path we have traveled.

PACIFIC REGIONAL DIVISION **DIRECTOR AMY OLLERTON**

Amy is at Mapleton Junior High School in North Mapleton, Utah. She describes her school as having creative ideas and bright students. She is quick to invite you to her classroom to see a fossil or have a cup of tea.

She connects her students to community by inviting local National Park rangers to facilitate walking field trips and by taking students to see important artwork, such as Robert Smithson’s Spiral Jetty. Amy received a grant from the Smithsonian to do a community-based project. She’ll be working with paleontologists from the Bureau of Land Management so that students can see locally accessible petroglyphs.

Amy loves video and film: Polaroid, 35mm, twin-lens reflex, Super 8, Quaker Oats pinhole, Volga, DSLR, camcorder.

SOUTHEASTERN REGIONAL DIVISION **DIRECTOR JANIS STIVERS NUNNALLY**

Janis is at Upperman Middle School in Baxter, Tennessee. Upperman Middle is a 5-8 grade school in a rural part of Janis’s district in Putnam County. She teaches visual arts to 200 students in seven classes per semester. Each year she coordinates her district’s art exhibition at a local performing arts center, CPAC, in Cookeville. The student art is displayed for a month during dance recitals, allowing many to view it.

Janis is the past president for TAEA and a 2018 School for Art Leaders graduate. She considers herself a 2D artist in drawing and painting but recently has been working on 3D pieces.

WESTERN REGIONAL DIVISION **DIRECTOR JESSICA JONES**

Jessica teaches at Oltman Middle School in Cottage Grove, Minnesota. She is one of two art educators at the reestablished school, which in 2018 marked a new beginning. Oltman became a contemporary facility designed for quality middle school collaborative programming. Jessica supports students to be critical thinkers and develops culturally supportive and relevant programming for her 6th-8th graders. She strives to foster collaborative and community-driven projects promoting social-emotional learning through the arts.

Being creative inside and outside the classroom is Jessica’s enjoyment. As a practicing artist, she spends time painting and sculpting to explore self-care through artistic expression.



Middle Level Division leadership (from L to R): Aimee Burgamy, Barry Morang, Amy Ollerton, Janis Stivers Nunnally, and Jessica Jones.

Stories connect, inspire, and help us understand each other. Our leadership team is excited to build a strong relationship with all of you on the topic of Middle Matters. Reach out and share your story. ■



Kathryn Rulien-Bareis

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PRESSING FORWARD: HIGHER EDUCATION IN TRANSITION

For my first NAEA News column, I reflect on two aspects of higher education as the academic year draws to an end and I find initiating the summer's long to-do list put on hold during the year-end sprint. These aspects are (1) the necessity of collaboration and (2) the constant state of tension and possibility as we engage in continued discourse on a range of topics facing the field.

NECESSITY OF COLLABORATION

I want to thank **Jeff Broome** for his leadership and service during his time as Division Director. Jeff brought a great spirit of collaboration to our work as a higher education team. Thank you, as well, to the Regional Directors who served: **Joni Acuff**, Western Region; **Adriane Pereira**, Eastern Region; **Justin Sutters**, Southeastern Region; and **Amber Ward**, Pacific Region.

Each Regional Director brought a commitment to engaged discourse on topics pertinent to the field. The new team of Regional Directors, along with myself and the Director-Elect, look forward to continuing dialogue on issues relevant to higher education.

Our New Higher Education Team

With the spirit of collaboration in mind, I am honored to introduce and work with our new Division leadership:

Director-Elect **Christina Hanawalt** is an assistant professor of art education at the University of Georgia. Her research explores practices of art education within the complex relations of public schools, with particular interest in the pervasive accountability culture in K-12 education and its effects relevant to art teachers. Christina pursues this research through relational, arts-based theories.

Southeastern Region Director **Karin Tollefson-Hall** is associate professor of art education at James Madison University. Karin's teaching and research focus on contemplative practice, scholarship of teaching and learning, diverse pedag-

gies, and teaching practice in alternative settings. Other areas of specialization include qualitative research methods and book arts.

Pacific Region Director **Daniel Barney** is associate professor of art education at Brigham Young University. Dan investigates what artistic methodologies might do to/for/with/through institutions and other learning spaces. His areas of scholarship focus on arts-based educational research, curriculum studies, and art education, with an emphasis on contemporary theory and practice.

Western Region Director **Jorge Lucero** is associate professor of art education at University of Illinois. Jorge is an artist who tests the pliability of the institution as material. For this work—which he sometimes labels “teacher as conceptual artist”—Jorge makes everything from teaching and publications to installations and events.

Eastern Region Director **Asavari Thatte** is an independent scholar who is interested in researching the relationship between design in/and curriculum by studying various pedagogical contexts. She is currently working with transnational autoethnography as a methodology to address transnational experiences of scholars in academia.

I look forward to our work over the coming 2 years and collaborating with the Higher Education Division membership.

TENSION AND POSSIBILITY FACING THE FIELD OF HIGHER EDUCATION

As we navigate the tensions and possibilities on critical topics facing the field, I believe our creative dispositions and the spirit of human potential, as described by Graeme Sullivan (2014), “take flight best when part of an open source of collective effort” (p. 336).

As to playing with infinite possibilities, Hicks (2004) draws from Ackerman's (1999) notion of deep play, where one

occupies a “willingness to risk, to live in an aroused state of uncertainty...” (Ackerman, 1999, p. 288). Given a blank canvas, what needs of the Division would you paint, draw, collage, and/or capture?

From brief moments with colleagues to larger discussions at the Research Commission Preconference and the NAEA Convention, a partial list of Division topics and needs emerged:

- Contemplating the role of research within our institutions and how research advocates for the field
- Sustaining and developing new programs in higher education settings
- Fueling opportunities for cross-collaboration between universities and other educational settings
- Adapting to change in higher education between market-driven goals and transformational aspirations
- Engaging in critical social justice and anti-oppressive transformation through equity, diversity, and inclusivity
- Examining the role of quantitative data in research agendas and preparing future higher education teachers and leaders
- Securing funding for research studies that promotes arts advocacy

To share emerging ideas, concerns, and discussions, feel free to contact me at wunder@kutztown.edu ■

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Amy Pfeiler-Wunder

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STAY CONNECTED

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Google+: NAEA Museum Education Division

Twitter: @NAEAMusEd

YouTube: NAEA Museum Education Division

Viewfinder: Reflecting on Museum Education: <https://medium.com/viewfinder-reflecting-on-museum-education>

SUMMER SLOWDOWN?

In the summer, I often think things will “slow down” at work. I relish the long days, warm weather, and eating juicy plums. These things connect with my memories of childhood summers away from school and likely prompt this expectation (hope?) that summer offers reprieve from a hectic work schedule. Sadly, the summer doesn’t always provide more time for reading, reflection, enjoying down time, trying new hobbies, and the like. But, I encourage you to make time for what recharges you, if you can.

For the 300+ folks who joined us in Boston for the Museum Education Preconference at the NAEA Convention in March, I encourage you to take time to look back on notes from those days and maybe send an email to someone you exchanged contact information with. I so value the connections that we make at these events, but I also know that it is not easy to attend them. Time and money prevent many from participating, and this is something that we heard clearly at our Conversation with Colleagues session at the Convention. With that in mind, the Regional Directors have committed to offering more opportunities to connect virtually and on a regional level.

Now I’d like to help you get to know those Regional Directors who will be leading these efforts.

Kylee Crook, Southeastern Region Director, has performed various roles in the education department at The Bass Museum of Art in Miami Beach, FL, for the past 8 years. In her current role as the Lindemann Family Director of Education, she has established, managed, and expanded the museum’s educational programming and administered several major grants, including the 3-year Knight Arts Challenge that allowed for the creation of IDEA@thebass and the 3-year

Kellogg Foundation Grant that expanded the museum’s education outreach programming by 178%.

Hajnal Eppley, Western Region Director, works as department director of Gallery Teaching & Teen Programs at the Cleveland Museum of Art in Ohio. Her favorite things about her work are playing, experimenting, and creating responses in gallery spaces. Prior to working in museums, Hajnal taught elementary and middle school art in Atlanta and Cleveland and maintains her teaching licensure in Ohio. Through NAEA, she also served on a social media team and planning committees for preconferences. Hajnal loves a good GIF.

Mieke Fay, Eastern Region Director, has worked at the Corning Museum of Glass since 2011, where she develops content and runs programs for children, teens, and families. She previously managed youth programs and school partnerships at the National Museum of Women in the Arts and was a supervisor of the Readers Are Leaders program at Everybody Wins! DC. In addition to her NAEA work, she sits on the advisory board of the Expanded Learning Network of the Southern Tier. Her hobbies include photography, pop culture, and making jewelry and stained glass. Mieke also loves anything related to cats.

Kabir Singh, Pacific Region Director, is an educator and writer based in Los Angeles. He has been teaching in art museums since 2008 and is dedicated to working toward greater equity in education and the arts. Kabir is a trainer for the organization Visual Thinking Strategies, where he leads professional development for educators nationwide in a constructivist pedagogy that teaches thinking through conversations about the visual arts. He also regularly teaches in the galleries of

Sadly, the summer doesn’t always provide more time for reading, reflection, enjoying down time, trying new hobbies, and the like. But, I encourage you to make time for what recharges you, if you can.

the Norton Simon Museum in Pasadena, CA. Beginning September 2019, he will be the editor in chief of *Viewfinder*—the Division’s online publication that examines the intersection of museum education and social justice—after serving on its editorial board for 2 years.

I’m also pleased to introduce **Jaime Thompson** as the Museum Division Director-Elect. Jaime will take the lead on planning the Museum Preconferences for 2020 in Minneapolis, MN, and 2021 in Chicago, IL. Since 2008 she has been at Contemporary Arts Center in Cincinnati, OH, where she is currently director of Learning & Programs. She previously worked as an adjunct professor of design and art history and as a member of an independent curation and exhibition design company. She is vice chair for Wave Pool: A Contemporary Art Fulfillment Center. Jaime is an artist, activist, and educator who is dedicated to serving her community (and her two cats and two dogs).

Contact information for Division Directors, Jaime, and me is at the bottom of this page. Please reach out and let us know how we can best meet your needs as members. I hope you have a great summer that involves relaxation and recharging. ■

Juline Chevalier

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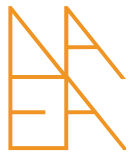
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Instagram:
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CHECKLIST AND TIPS FOR ENTERING INTO YOUR SUMMER VACATION

As a student, you are used to regularly scheduled summer breaks. You probably spend this time vacationing with family, soaking up some extra sun, working new internships or summer jobs, and finding ways to recuperate after stressful or exhausting school years. When you become a teacher, you get to keep this summer break structure and will probably use the time in much the same way you do now. We have put together a sort of checklist with tips on how to maximize your summer break as a preservice or first-year teacher.

UPDATE VIRTUAL FOLDER

Make sure all education projects, papers, lesson plans, student work documentation, etc., are saved on your computer. This can be hard to keep up with during the school year when you are either struggling to meet all your deadlines or burning through all sorts of lesson plans. Updating your computer folder at the beginning of summer is a great way to stay organized and have quick access to all your important materials at the start of the new school year.

SUMMER TEACHING OR INTERNSHIPS

Many of us know the struggle of needing to work over the summer to stay in decent financial shape. Here are some options that can help you practice your teaching skills, expose you to new experiences, or just let you have more fun than your typical summer employment! If you aren't in need of income, these options are also fantastic resume builders!

- Work at a local museum. Or maybe even explore something nonlocal! Many museums have paid positions for their art education programs!
- Teach summer school. If you are currently employed at a school, you have probably already been recruited. If you are still a student, reach out to the schools in your area. If you plan to

apply for a job at one of these schools, teaching summer school helps you get a foot in the door! Some schools only require an associate's degree, and most would let you help out, unpaid, for experience.

- Get involved with local art camps. Universities, community colleges and centers, and art material stores are some of the places that host art camps for kids over the summer. You can do a quick online search to find a camp in your area. You'll need to apply to teach well before summer begins, but this is a great chance to get experience with smaller class sizes.

EXPLORE LESSON IDEAS

Although writing lessons over the summer is an extraordinary goal, let's be realistic. We need rest. However, a simple way to give yourself rest and a slight head start preparing for the new school year is to create lists or idea boards for lesson themes and examples.

Without the time commitment and stress of writing out a full lesson, you can simply compile a bunch of awesome ideas and then use that list to pull from when you actually sit down during the school year to plan. Plenty of social media apps are great tools for finding lesson examples you might want to adapt or try out. You can also revisit your NAEA Convention notes from the incredible sessions you attended!

Send us pictures of what you are doing to stay art-active this summer! You may even get featured on our blog!

MEET YOUR NEW PRESERVICE DIVISION DIRECTOR-ELECT!

My name is Lynn Loubert, and I'm currently studying art education at Kendall College of Art and Design of Ferris State University. I have an immense love for drawing portraiture and an all-encompassing passion for art in every form.

A simple way to give yourself rest and a slight head start preparing for the new school year is to create lists or idea boards for lesson themes and examples.

From seeing theatre, to hearing musical performances, to engaging in shielded metal arc welding (SMAW), I always knew my life would ultimately lead me to the arts. I also love to travel. Wanderlust consumes me, and I am constantly scouting out my next vacation. France is my next stop! NAEA has helped fuel my love for travel with the National Convention—my favorite part of the year—held in different cities. I am thrilled to be part of such an expansive team of leaders who have an immeasurable passion for the work they do.

Congrats to Lynn, who will become the Division Director in 2021. Feel free to reach out to her at loubertl@ferris.edu! ■

Are you doing something awesome as a Preservice member that aligns with our strategic vision? We want to feature you on social media and in our newsletter! Please send your successes to Division Director Tori Lynne Davis at torilynne.naea@gmail.com.



Tori Lynne Davis

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Connect with S&A Members on NAEA Collaborate!

Join a conversation or start your own! Access NAEA Collaborate using your NAEA login information, and join our community page exclusively for S&A members!

THE ADVENTURE BEGINS: NEW HORIZONS

At the 2019 Convention in Boston, the Supervision and Administration (S&A) team met to get to know each other. After a short time being with these dynamic leaders, this quote from Lindsay Kolsh, of the nonprofit To Write Love on Her Arms, came to mind: "We try to come alongside people and interact with our supporters so that they know that we see them, we're with them, and we're in this together." We *are* in this together. Keep reading below to get a glimpse of these wonderful art leaders and new Regional Directors, in their own words.

JANICE BETTIGA, PACIFIC REGION

Hello from California! Our state motto is "Eureka," a Greek word meaning "I have found it." This is the feeling of community that I have when I attend NAEA and CAEA events and meet fellow members. I am the art and STEAM director at School of the Madeleine, a private school in Berkeley. I am focusing on developing creativity and student choice in our art program. Our STEAM program focuses on K-8 students learning to communicate, collaborate, think critically, and be creative and empathetic in their ideas and choices. Both programs also focus on social justice. I am responsible for professional development for art and STEAM at our school and elsewhere. I am the Northern Region president for CAEA and work to build community in our diverse region.

MICHELLE RIDLEN, WESTERN REGION

Hello! I am the K-12 fine arts content leader for the Francis Howell School District, a suburban school district outside of St. Louis, Missouri. Over the past 10 years, I have worked with district teachers to

revise our curriculum to include authentic learning experiences that challenge critical thinking skills and creative problem solving. We are committed to inspiring students to discover their expressive voices and innovative identities as they engage with learning. In addition to working with teachers, I have been working with regional fine arts educators building networks between K-12 schools, higher education, and arts organizations to strengthen art opportunities and experiences. As a member of the Missouri Fine Arts Workgroup to revise fine arts grade-level standards, I look forward to seeing the impact the revised standards will have on the way we approach teaching art.

JULIA LANG-SHAPIRO, EASTERN REGION

Greetings from the city by the sea! I am the director for media, visual, and performing arts for Long Beach City Schools in New York. I have been an active presenter at the NAEA Conventions for the past decade and look forward to presenting more workshops in the future. One of the main areas I have been focusing on within my district, and regionally, is to provide meaningful professional development opportunities in the visual arts. I am also one of the chairs for Youth Art Month in my state, as advocacy is important to me. I'm so excited to be working with the S&A team and the art education community at large.

ANDREW WATSON, SOUTHEASTERN REGION

Hello, I am the fine arts instructional specialist for the Alexandria City Public Schools in Virginia. I live outside Wash-

ington, DC. You may know me from my work with STEAM or as the 2018 NAEA Convention Coordinator in Seattle. In my district, we are striving to be leaders in nurturing higher order thinking and giving students a place to impact their community. We are finishing up a complete curriculum rewrite that focuses on big ideas and are starting a public art campaign in which students will participate in site-based social justice work confronting historical and institutional injustices in our city.

JEREMY HOLIEN, S&A DIRECTOR-ELECT

Greetings from Minnesota, also known as the Land of 10,000 Lakes! Actually, there are almost 12,000 lakes here and over 90,000 miles of shoreline. Our state name is derived from the Dakota word *Mnisota*, which means "sky-tinted water." I serve as the state's visual and media arts education specialist and work at the Perpich Center for Arts Education, the state agency charged with leading and fostering arts education initiatives. Our campus is home to the Department of Professional Development and Resources, alongside a statewide lending library for teacher resources and a residential arts high school that serves arts students from across the state. Soon many of you will have the opportunity to engage in the results of some of my work as the 2020 NAEA National Convention Coordinator when the Convention comes to Minneapolis next year!

Our feet are hitting the ground running, and we are excited to support you. Stay tuned for more. ■



Lorinda Rice

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Interest Group Art Education Technology (AET)



www.artedtech.org

Twitter: @aetnaea

Facebook: www.facebook.com/groups/1662701913963649

Art Education Technology (AET) had a strong presence at the 2019 NAEA Convention in Boston. We began the event with a fabulous preconference presented in conjunction with the Design Interest Group (DIG).

The sold-out event called Weaving Design and Computational Thinking Together to Build Future-Ready Art Students began at the makerspaces at the Massachusetts Institute of Technology in Cambridge. Preconference participants received \$50 STEAM kits in addition to the day's learning and practicing. Hands-on demos were provided by Fablevision, Eduporium, the Mobile Makerspace, and local STEAM educators.

AET members were active leaders at the Convention with 33 AET-related presentations given throughout the 3 days. Additionally, a business meeting and an awards reception were held. This year's 2019 AET Outstanding Research Award winner was Joanna Black. A professor of art education in the Faculty of Education at the University of Manitoba in Winnipeg, Canada, Black has been undertaking research in digital technologies and visual arts education since 1992. Her research interests include new media art education, digital arts pedagogy, contemporary art education, and human rights education in connection with art education.

For over 30 years, Black has worked as an art educator, art director, museum educator, curator, art consultant, and a K-12 teacher in formal and informal settings in Canada and the United States. She has received awards from the Centre for Human Rights Research at the University of

Manitoba and the Provincial Affiliate Art Educator Award from the Canadian Society for Education through Art. Along with Juan Carlos Castro and Ching-Chiu Lin, Black co-wrote the book *Youth Practices in Digital Arts and New Media: Learning in Formal and Informal Settings*.

The 2019 AET Outstanding Teaching Award winner was Christopher Sweeney, an art and design educator at Charter High School for Architecture and Design and at the University of the Art's Professional Institute for Educators, both located in Philadelphia. As well as being a highly sought-after speaker, Sweeney also runs workshops on 3D printing and emerging media locally, regionally, and nationally. He has presented at PAEA, NAEA, and ISTE, as well as at Construct 3D, a 3D-printing conference hosted by Duke University and Georgia Tech, respectively, the past 2 years. PAEA awarded Sweeney the Outstanding Secondary Art Educator Award for 2016.

Sweeney is also an ambassador for MakeyMakey, Chibitronics, and Morphi and a fellow with Ultimaker 3D Printer's Pioneer Education program. He has been featured in and written for publications such as *Make: Magazine*, *School Arts*, and *EducationCloset*. He is an avid artist and designer whose interactive biodesign work with mycelium and LED lights DesignPhiladelphia recently highlighted in its Best in Show exhibition.

A special thank you goes to Lilly Lu for her work in making the awards session a success. If you know a worthy art education technology professional, please nominate them by email at AETAWARDS@gmail.com. The Convention closed out with AET's inclusion in the multi-caucus social held at MakeShift Boston.

Thank you also to Krisha Moeller for organizing our new social media communication plan. Our committee is looking for techy art educators to contribute open questions or requests for resources to our community of other techy art teachers!

One open question/request for resources will be automatically tweeted out from the official AET Twitter account (<https://twitter.com/aetnaea>) every Tuesday as part of an event we call #ArtEdTechTues.* We will be curating responses to our tweets—as well as all the supplied resources—and will add them to the official AET website (artedtech.org), Facebook Group, and Twitter!

We are looking for techy art educators to contribute open questions or requests for resources to our community of other techy art teachers!

*Note: All submitted tweets currently are scheduled to post each Tuesday automatically and one at a time *in the order they were submitted*, so we cannot guarantee on which Tuesday your tweet will appear. (It could take a few weeks to a few months to post.) We greatly appreciate your patience. If the demand for this program becomes great enough, we will likely start posting more than one open question every Tuesday. If you would like an estimate of when your tweet will post or if you have any other questions about this form, email Krisha Moeller at kmoeller@innovationhigh.org. ■

Debra S. Pylypiw

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Christine Liao

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Interest Group Asian Art and Culture (AACIG)

AACIG promotes the teaching and research of Asian art, philosophy, and visual culture. We invite all educators to engage with us.

<https://sites.google.com/view/aacig/home>

Facebook: <https://www.facebook.com/groups/AACIG/>

Annual Membership: \$10; Lifetime Membership \$100; Student and Retired Members: Free

Asian Art and Culture (AACIG) has some exciting items to share with all NAEA members.

First, AACIG is pleased to announce an InSEA book titled *Teaching Chinese Arts and Culture: Context, Content, and Pedagogy*, to be edited by three AACIG members: Kevin Hsieh, Lilly Lu, and Yichien Cooper. A call for abstracts is out, with a due date of August 1, 2019. AACIG welcomes all interested authors to submit manuscript abstracts. Interested individuals should follow these instructions:

- Submit an abstract of no more than 500 words
- Send abstracts to the main editor, Kevin Hsieh, at khsieh@gsu.edu
- Write in the subject line "InSEA Chinese Arts and Culture Book Abstract/ Synopsis"

Authors can expect a response regarding accepted abstracts by September 1, 2019. If an abstract is accepted, the final manuscript will be due January 15, 2020.

The book focuses on the context, content, and pedagogy needed to teach Chinese arts and culture in Asian countries and around the world. The content of the chapters will include brief historical information, discussions about the arts/culture within the context, an introduction to a particular art style, and pedagogies for readers to adopt. The book will cover types and forms of art—traditional, folk, indigenous, contemporary, performance, etc.—of different groups or regions greatly connected to or influenced by Chinese culture, including, but not limited to, China, Hong Kong, Macau, and Taiwan.

The editors strongly encourage material covering pedagogies for teaching non-Western visual arts and culture that

can be easily adopted and implemented by K-16 art educators. All chapters will address context, content, and pedagogy for teaching Chinese arts and culture. Please feel free to contact Dr. Hsieh with questions regarding abstract submissions.

Second, AACIG will announce the winner of the AACIG logo design contest later this summer. AACIG members will be able to cast their votes through an online voting invitation.

Third, the submission deadline for the AACIG's online and peer-reviewed journal *Instructional Resource (IR)* for teaching Asian art is September 1, 2019. Please visit <https://sites.google.com/view/aacig/ir> for more information.

Last, AACIG would like to share some images of the wonderful experiences at the 2019 NAEA National Convention in Boston. ■

The AACIG Board meets in Boston.



AACIG members from Taiwan hold a dinner while at the Convention.



Attendees enjoy a Chinese landscape painting collage workshop during the 2019 NAEA National Convention.



Maria Lim

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Kevin Hsieh

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

CRAFTING SCHOLARSHIP

The short text, below, was originally presented at the NAEA National Convention in Boston as part of the panel Changing Courses: How Can Programs Get Their Bearings Through the Art Education (Scholar)ship? that was organized by the Higher Education Division. A central aim of the panel was to discuss the possible uses and future(s) of art education scholarship. Tyson E. Lewis, Kevin Tavin, and I organized a joint presentation—Shipwrecked on an Open Sea: Scholarship Off the Course—to discuss theory's usability itself, focusing particularly on what kind of educational thinking and practice it could entail and what it would mean to approach scholarship without a direct applicability mandate. Starting with a shared declaration that theory should be freed from utility, we three read short theses that, in different ways, tackled this task. My thesis is presented below.

My reason for sharing this text here is that, in addition to keeping the members of NAEA updated on what is taking place in their organization, I consider *NAEA News* as an inspiring venue for scholarship that is “off the course,” that is, writing not bound by ends pursued by academic journals. The text utilizes terminology that offers a place for crafting or—for a CSTAE columnist like myself—a possibility for crafting art education scholarship with social theory without any particular use in mind. Floating freely, such scholarship does not necessarily know what it is doing, but through this non-knowing, it invites the reader to attend to the questions posed.

We know that ships— scholarship included—have played an integral role in the histories of commerce and conquest.

Venturing into far-off lands to search for resources (whether living or nonliving), ships have made it possible to tie disparate, remote locations into an economy of circulation managed by those who sail them. As instruments of distribution and management, ships have had the amazing capability to turn great distances into great profits by taking the risk of journeying for those who may stay safely at home.

When discussing the future directions of art education scholarship, I believe it's worth paying attention to the role of distribution and management in these discussions. After all, to see scholarship as a vessel of information resonates with the logic of commerce and conquest described above. As a practice of effective mediation, scholarship manages goods extracted from the terrains of scholarly knowledge and delivered to those who consume them. Like with any business,

the movement of such scholar-vessels is fueled by the logic of supply and demand: If the field of art education needs something, then scholars have to respond to it.

Taking into consideration the constant need to provide such responses in the publish-or-perish academia of today, it is no wonder to find the for-profit publishing giant Taylor & Francis currently managing NAEA's two academic journals, *Art Education* and *Studies in Art Education*. Sailing under the flag of Taylor & Francis, NAEA's scholarship is now more efficient, traceable, and, most importantly, marketable to the consumers of our goods than ever before.

However, the history of ships—again, scholarship included—is not one: It has always involved people, beings, things, and thoughts never fully controlled by the power moving them. Being sensitive to these uncontrolled parts of scholarship may help us, I claim, to counter the logic of management and distribution—not necessarily by seizing the means of production, but rather approaching the *production* of scholarly work itself *otherwise*.

This is why I'm proposing a different metaphor of art education scholarship, that of a *craft*, which, in addition to keeping up with naval language, also introduces both *skilled work* and *trickery* into this scheme. As such, the craft of scholarship may also risk its mediating function, not in the name of profits, but as an acknowledgment that besides management and distribution, there is always work to be done. This is a work of studying without any clear aim in mind, a kind of trickery (or *witchcraft*) of arriving somewhere else than what was originally planned. Instead of dividing the tasks between producers and consumers, this craft is shared by writers and readers alike: It moves us all to an open sea, into a horizon never attained. ■

I thank Justin P. Sutters, Amber Ward, and Jeff Broome for organizing such a wonderful and much-needed panel in Boston, as well as the other panelists who shared their work. I thank, also, Tyson and Kevin for being co-pirates in this scholarship.

Cala Coats

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Juuso Tervo

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

www.csaenaea.org

NAEA (information page about CSAE): www.arteducators.org/community

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

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

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

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

I am writing this while in Morocco with a group of artists and NAEA art educators.

I am with fellow Caucus on the Spiritual in Art Education (CSAE) members Lydia Dambekalns and Sherry Hope, and together we are sharing those moments of feeling the “spiritual impulse” while observing art, walking the ancient medinas, and reflecting on the mix of ancient traditions and contemporary art themes.

Morocco is a country that respects craft traditions yet gives space for the change and growth of artists as individuals. In Rabat, we wandered through the Hassan VI Contemporary Art Museum. Experiences there ranged from figurative to literal to abstract expression of soul.



(Top) Left to right: Nancy Brady, Sherry Rauch Hope, and Lydia Dambekalns at the Hassan VI Museum of Contemporary Art in Rabat, Morocco. Credit: Addi Ouadderrou, our tour guide. (Bottom) CSAE Un-Business Meeting at the NAEA Convention.

One of the best parts of this trip has been the sisterhood created by eight incredible women artists traveling together—we have been able to bring our varied media backgrounds and unique perspectives to what we see every day. We will collaborate when we are in the desert and share with CSAE members our reflections about the spiritual journey we are all on.

Reflecting on the NAEA Convention, I was able to attend all CSAE presentations and workshops except for one because of a time conflict. Every presentation was relevant to the mission statement, and many were so full that people were standing in back and sitting on the floor. CSAE continues to be a vibrant and important group within NAEA.

At the beginning of the popular CSAE Un-Business Meeting, Rain, past CSAE Chair, asked, “*The spiritual in art education...what does it mean to you?*”

Some participants offered these responses:

- What is beyond our understanding. Stepping outside our usual social world—perhaps to listen to an inner voice or to listen to and consider echoes from the past.
- To me, it means to be awake, to be aware of, and to celebrate the moments that make us human. The whole concept of creating imagery is a certain kind of magic—a person (human) pulling visions from the ether into form, into reality. To teach art is to hold space for this magic. To be in tune with the

source of creativity and imagination. A way to connect to the higher self... becoming more centered and grounded... In the classroom, spiritual art engages students’ personal meaning. Finding ways to link into another soul and inspire art to come out from within.

- Tapping into the soul/internal forces within a person, connecting to the universe; being present to the immediate moment; being aware of our breath-body-soul-heart. Finding your inspiration.
- The spirit at its core reflects the emotional component in art. “Technical” art learning has importance, yet without embracing what emotion drives oneself to make art, it is banal. Art allows students to find one thing they do not know they are searching for.
- Connecting with art and art students in the spirit of wonder, deep personal growth, and loving collaboration with art materials and each other. Art and education as a transformational, compassionate process of growth. Learning to see and feel the transcendental with awe and caring and self-value.

I want to take this time to thank Jodi Peterson who has been our webmaster for many years. Jodi is going on sabbatical and is passing the torch to Justin Makemson, associate professor of art education at the University of New Mexico. Justin will be on board as publication coordinator. Jane Dalton is the newly elected higher education representative on the CSAE Board.

CSAE will be inviting members to share their work on our new website that is in the works. As Chair, I want to network and learn about what members are teaching, creating, and writing beyond the NAEA conferences. We will continue the dialogue on the question, What is the spiritual in art education? ■

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Columnist: Cynthia Gaub, Choice-Art Educators Co-President

As an educator, continually reflecting on your practice to ensure you are doing what best serves your students is important. I have been teaching choice and TAB (teaching for artistic behavior) style for 15 years now.

Reflection is a critical part of my practice. Over the years, my willingness to let go more has increased and my techniques for encouraging exploration while still teaching skills have been refined. And over these years, my student population has changed dramatically. I therefore continue to look for ways to improve how I guide the art experience for my students.

There are a number of conferences and gatherings geared toward the choice instructor. One of the most comprehensive is the TAB Summer Institute. Lead by Kathy Douglas and Diane Jaquith and held at the Massachusetts College of Art & Design (MassArt), this weeklong course is divided into grade-level cohorts.

Last summer, I finally found the time and money to attend. All spring, when classes full of tweens with spring fever got really stressful, I had this summer training to look forward to. The course offers graduate credit, so I started in on the long and rich list of reading and online discussions with my soon-to-be classmates. This experience alone was rejuvenating and allowed for deep reflection of my practice. After all, I signed up for the course because I felt unsatisfied with the direction my program was taking.

One week before the institute, I was asked to be the facilitator for the middle school group. While I'm no newbie, being thrust into the role of expert and facilitator was daunting. However, after some quick soul searching, I accepted and started preparing on a new level.

The TAB Summer Institute was a week of intense dialogue with peers. Working with teachers who were new to choice allowed me to hone in on what worked in my studio. Talking with the more experienced teachers was reaffirming. Listening to the guest speakers, artists of color who shared from their lives and art experiences, was eye opening and heart wrenching. Throughout the week, each cohort met to talk about the nuts and bolts of practice while also considering the overarching pedagogy of TAB: "What do artists do? The child is the artist. The classroom is the child's studio."

In addition to all these amazing opportunities, friends were made, and after institute hours we went out to experience all that Boston has to offer. Seafood, pastries, museums, beer, music, and dancing were followed by late nights in the art studio. Our days and evenings were overflowing. The dorm experience brought back memories, but somehow I don't remember dorm beds being so uncomfortable.

Studio practice and the creative process were such an important focus of the week that we began with a gallery showing of student work and ended with one of our own. Prior to the institute, each participant sent in some artwork and artist statements. These were printed and put on display for our opening night. Being able to witness the power of choice through the wide variety of student work was an exceptional way to begin our work.

An important part of the experience was the opportunity to become an artist every evening. The more experienced attendees brought to share the materials, signage, and ideas that work in their studios. Finishing each evening by working in a fully stocked studio space was relaxing and invigorating. For me, this part was most interesting as I learned more about the student experience and the act of collaboration while using the studio as the "second teacher" in the room. On

Finishing each evening by working in a fully stocked studio space was relaxing and invigorating. For me, this part was most interesting as I learned more about the student experience and the act of collaboration...

the last day, after a seminar on how to hang a gallery show, the work we created during the week was displayed in the same gallery. Having shows book end the week emphasized the importance of the "presenting" standard.

Attending the institute was just what I needed at a time when I was feeling insecure in my practice. Being the middle school group facilitator was a special gift. There are many training opportunities out there, and quite a few focus on choice-style teaching, but the TAB Summer Institute is by far the most intensive, productive, and invigorating of the options. ■

¹ Teaching for Artistic Behavior (TAB) Art Educators, <https://teachingforartisticbehavior.org/index.html> and <https://www.facebook.com/groups/178282718971259/>

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Columnist: Zerric Clinton

A LIVING ARCHIVE: PORTRAITS OF EVERYDAY HEROES

The 2019 NAEA Convention in Boston was great for the Committee on Multiethnic Concerns (COMC). There were many different presentations that participants could select from. These presenters brought forth possibilities to deal with many of the unique challenges that people of diverse backgrounds encounter.

One such example came from Bernard Young and Mary Erickson as they shared a study regarding how art students responded to being asked to use works of art made by ethnically diverse artists as a means to consider empathy and social justice. Several other NAEA members delivered timely presentations, including:

- The Impact of Social Justice Art Education Curricula Encounters
- Continuing Racial Literacy in Art Education
- Trends and Challenges in Research, Teaching, and Learning Within a Culturally Based Contemporary Art Education Practice
- Toward Affective Solidarity in Art Education: Bridging the Gaps Between Self/Other Through Social Consciousness
- Someone Who Looks Like Me
- Negotiating Cultures Through Social Encounters: The Making of an Alfombra

As you can tell from their titles, these presentations generated interesting discussions and propelled those in attendance to go forth and incorporate what they learned into their teaching practices. At the round space session Trends and Challenges in Research, Teaching, and Learning Within a Culturally Based Contemporary Art Education Practice, it was great to have COMC pioneers Sandra Epps and Adrienne Hoard in attendance, as well as Vesta Daniels, the session summarist who

challenged us all with closing remarks on how COMC must move forward to meet the challenges of the 21st century.

Congratulations to Sheng Kuan Chung, program lead professor of art education at the University of Houston. With over 45 publications about art education, Chung's body of work and presentations span a range of contemporary issues such as ways to engage young people in considering the impact of violence in society, the influence of mass media, and the practices of art museums in shaping understandings about diverse cultures and their art.

In each case, Chung offers innovative and informed curricular practices that he developed to engage students in meaningful contemporary artmaking and discussion. As editor of the NAEA-published book *Teaching Asian Art*, he broadens his range and exemplifies his depth and breadth of understanding globalization through art and education. This remarkable book brings together scholars from all over the world in an examination of Asian aesthetics, both traditional and emerging; worldwide Asian diaspora; and Asian hybridized cultural identities and practices.

COMC was honored to have Michelle Bae-Dimitriadis as the speaker for the Grace Hampton Lecture series. Bae-Dimitriadis's scholarship upholds culturally responsive pedagogy, critical multiculturalism, and race theory as vital components of art education. Her recent book, *Girls, Cultural Productions, and Resistance*, inspires everyone, including students, to be conscious of how social systems might offer equitable and diverse educational experiences.

Congratulations were also extended to NAEA President-Elect James Haywood Rolling, Jr. who, following MacArthur Goodwin, will become the second person of color to serve as NAEA President. We were excited to have Rolling greet us at our annual board meeting, and we know that he will steer NAEA to new heights.

Rolling definitely possesses the skills to lead this organization to new levels. A dual professor of art education and teaching and leadership, he serves as coordinator of Syracuse University's art education programs, which are based in the College of Visual and Performing Arts (VPA) and School of Education, and VPA's inaugural director of diversity, equity, and inclusion.

We look forward to the COMC 50th anniversary in 2021. Preparations are being made now to make this a grand celebration of the global accomplishments of COMC membership.

Vesta Daniels... challenged us all with closing remarks on how COMC must move forward to meet the challenges of the 21st century.

Please stay tuned to COMC's website (comc2020.org) for information about the upcoming Convention in Minneapolis. We look forward to connecting with you and local community art programs throughout the year and enrolling new members. Our membership promotes, strengthens, and encourages the role of visual arts education while fostering respect for and a greater understanding of cultural and ethnic diversity within our society. ■



Columnist: Dianne Sánchez Shumway, CAC Past President

The Community Arts Caucus (CAC) had an exciting town hall meeting at the NAEA Convention in Boston this past spring, with new members joining in the dialogue.

We also had an inspiring tour of URBANO, a nonprofit community art organization whose mission focuses on engaging youth in participatory art for social change. Moreover, we had an edifying CAC-sponsored forum featuring Flavia Bastos, Kate Collins, and Ross Schlemmer. With their various experiences in socially engaged art and education, these individuals delved into important issues, including why school-based art education and community-based art education are often practiced as separate and disparate disciplines, the curricular and pedagogical choices that have helped in practicing both disciplines, and how the practice of artmaking can influence one's interactions within a community.

We are delighted to introduce ourselves now as the officers of CAC. We are honored to share our enthusiasm for this field and hope to serve NAEA members effectively as we collaborate for the 2020 Convention in Minneapolis. Additionally, we would like to extend our gratitude to outgoing Past President Kate Collins, who has contributed a wealth of knowledge.

New communications liaison **Paulina Camacho** found a home in the South Side of Chicago at the age of five after her family emigrated from central Mexico. Growing up on the South Side afforded Paulina a wide range of diverse cultural experiences that provided a strong foundation for her current art education and social activism practice. She worked with

Enlace Chicago at Little Village Lawndale High School Campus as a resource coordinator for community school programs from 2008 to 2010. After receiving her Master of Arts in Teaching from the School of the Art Institute of Chicago in 2012, Paulina joined the visual arts staff at Benito Juarez Community Academy where she served as the chair of the visual and performing arts department for 6 years. Paulina is currently pursuing a PhD in art education at the University of Illinois at Urbana-Champaign.

Our new Vice President is **Ayelet Danielle Aldouby**, a social practice curator working at the intersection of art and social movements. Ayelet cultivates artists to be creative agents of change in underserved communities, while serving as a curatorial consultant at Residency Unlimited in Brooklyn. Her selected curated projects include Re:Construction, a post-9/11 public art initiative for the Alliance of Downtown NY; Hero+Shero Journeys Project, environmental justice residencies in Louisville, KY; The Selfie Project, educational workshops combining art, nature, and data, NYC; Button Soap & Equity Platform, a social equity art collaboration with the Coalition of 100 Black Women in Natchez, MS; Smoketown Life|Line, a collaborative sculpture project to visualize collective trauma; *The Interactive Median Revenue Dress*, a performative wearable to highlight gentrification; and *Divine-In-Tent* and *Poles Apart-Poles Together*, public art installations at the 51st and 52nd Venice Biennale, respectively. Ayelet is pursuing her EdD in art education at Teachers College, Columbia University.

Our new CAC President is **Eunji Lee**, an artist-educator and curator who explores the intersection of public engagement, artistic and curatorial practices, and participants' experiences. Prior to coming to the US from Korea, she worked as program

manager at the Academy for Culture & Arts Education and as a public art curator for the Seoul City Gallery Project, Seoul Design Foundation. She has worked with artists, architects, and designers to activate public spaces through aesthetic programming and civic participation. As chief curator for the annual School Gallery Project in conjunction with the Education Department of Seoul, Lee curated artist-led interventions in public schools in underserved communities. She is an instructor and doctoral candidate in the Art and Art Education program at Teachers College, Columbia University. She teaches elementary students at New York City public libraries, incarcerated young-adult females at Rikers Island, and preservice teachers at the graduate level.

As for myself, **Dianne Sánchez Shumway**, I am CAC Past President. For over a decade, I have been dedicated to teaching and studying community arts education. While studying at the University of Utah, I worked as a researcher for community arts programs, collaborated on mural projects, and received grants to develop photography programs teaching refugee youths in South Salt Lake, Utah. At the Harvard Graduate School of Education, I earned a master's in arts in education, focusing on immigration, leadership in social change organizations, and education-sector nonprofits. Currently I teach art education at the University of Utah's Department of Art and Art History, mother a toddler, and work on my dissertation at Teachers College, Columbia University in the Art and Art Education program. My research focuses on how artists and arts organizations collaborate with and socially engage youths throughout a participatory art project that is directed toward issues of social justice.

We look forward to working with the CAC and greater NAEA communities. ■

Eunji Lee

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Interest Group

Design Interest Group (DIG)

Become a DIG Member Now! Join on NAEA's website

www.arteducators.org/promo/renew

Student Membership FREE. Annual Membership: \$10; Lifetime Membership: \$125



DIG Website: www.naea-dig.org

DIG'S ANNUAL GATHERING WITH SAM AQUILLANO!

Early Friday morning at the 2019 Convention in Boston, we welcomed keynote speaker Sam Aquillano, founder and executive director of the Design Museum Foundation. Sam shared the story of his foundation and then unpacked what our art and design students must know and be able to do to become successful designers in the 21st century. He quickly captured and retained the attention of all who were there. And despite the distraction of a fire alarm, Sam earned 5-star ratings—his delivery and content were spot-on. Simply put, Sam's talk has been all the buzz ever since.

DIG ANNOUNCES 2019-2020 DR. MARTIN RAYALA RECOGNITION GRANT AWARDS

This grant initiative was created in honor of the outstanding work of Martin Rayala, the co-founder of our Interest Group. Two dedicated art and design educators are now ready to develop, implement, and document their projects!

- **Sue Cowles-Dumitru** is an art and design teacher at Westlake Middle School in Westchester County, NY. Sue's middle school students will work in small teams to research how to design temporary housing for those in need after a natural disaster.
- **Andrew Bencsko** is an art and design educator at the High School of Art and Design, a CTE commercial arts school in NYC. Andrew's high school students will develop a brand that celebrates cultural diversity through online food subscriptions.

DIG MENTORSHIP INITIATIVE PLANS

As the DIG Recognition Grant Award Initiative evolves, we plan to expand the program to support preservice students, our future art and design educators. Given the substantial number of DIG preservice members, our goal is to understand their learning needs and the ways in which we can assist them as they prepare to become outstanding art and design educators.

RANDE BLANK HONORED

We are very pleased to announce **Rande Blank** as DIG's 2019 Outstanding Design Educator! Rande serves as associate pro-

fessor and director of the MAT in Visual Arts Education program at the University of the Arts in Philadelphia, PA. Over the past 20 years, she has provided professional development for preK-16 teachers, taught preservice students about design thinking in the art classroom, and offered insights into strategies and accommodations for students with special needs and in curriculum writing.

A WARM WELCOME TO CHAIR-ELECT DEBORAH MOORE

As a member of DIG, **Deborah Moore** gained educational experiences in learning and leading while participating in the NAEA Summer Studio Design Thinking Institutes. In 2018, she was honored as DIG's Outstanding Design Educator. In Deborah's 13th year as director of the O'Donnell Foundation's AP Fine Arts incentive program, she applies design thinking to integration planning. She has over 20 years of art education experience in a multitude of roles, including AP instructor and exam reader, department chair, team leader, and mentor facilitator.



(Top left) DIG keynote speaker Sam Aquillano at the 2019 Convention. (Top center) DIG leadership with Sam at the Convention. (Top right) Rande Blank, left, DIG 2019 Outstanding Design Educator.



(Bottom left) Sue Cowles-Dumitru, 2019-2020 DIG Recognition Grantee. (Bottom right) Andrew Bencsko, 2019-2020 DIG Recognition Grantee.

DIG'S COMMUNITY CONTINUES TO GROW, WITH NEARLY 500 MEMBERS—75% OF WHICH ARE ART AND DESIGN STUDENTS!

DIG invites all NAEA members to visit our website! Learn more about DIG topics and beyond: www.naea-dig.org Join us on Collaborate! This is the place for posting design thinking and learning strategy questions, thoughts, and announcements: <https://collaborate.arteducators.org/home> ■

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Guest Columnists: Kelly Gross and Alice Wexler

In this column, we revisit the meaning and purpose of disability studies in art education (DSAE) because of the lingering confusion surrounding the difference between DSAE, special education, and art therapy. We begin with the history of disability studies in education (DSE), which preceded DSAE.

DSE, a field that emerged over the past 30 years, is based on four tenants:

- Contextualizing disability within political and social spheres
- Privileging the interests, agendas, and voices of people labeled with disabilities/disabled people¹
- Promoting social justice, equitable and inclusive educational opportunities, and full and meaningful access to all aspects of society for people labeled with disability/disabled people
- Assuming competence and rejecting deficit models of disability²

(Conner, Gabel, Gallagher, & Morton, 2008, p. 448).

When applying a DSE framework to arts education, there is one aspect of significance to consider: How do we, as art educators, support and privilege the voices of people with disabilities in the visual arts? Approximately 13% of K-12 students in the United States have an identified disability that requires accommodations through an Individualized Education Program (IEP).

Historically, disability has been invisible—out of sight and off-site. Persons with disabilities were institutionalized or hidden in separate schools. Disabil-

ities that were so-called invisible often fell within the bounds of “normalcy.” Although, historically, some artists exceeded such categorization, this blurring has nevertheless led to an uneasy but somewhat socially acceptable relationship between genius and madness (e.g., Van Gogh), as depicted by Ellen Forney (2012) in *Marbles: Mania, Michelangelo, Depression, and Me*. This stereotypical and equally problematic understanding of disability perpetuates stereotypes of disability rather than promoting the diversity of human experience.

DSAE is a practice of social justice, as it is for every discipline in which “diversity is viewed as a rich resource for everyone, rather than a problem to overcome” (Valle & Connor, 2019, p. 84). What can all students learn from viewing and analyzing work by and about disability? Making space for disability in our classrooms and communities starts with choices that identify and value the breadth of physical, cognitive, and mental experiences; individual realities; and visual interpretations. DSE challenges our notions of capability and normalcy.

As the DSAE Interest Group enters its second year, our membership and presence continue to grow. This past March in Boston, the DSAE business meeting included a diverse group of attendees, including teachers, researchers, and artists. One topic discussed was the need to network with other NAEA Interest Groups that share the same goals of social justice and diversity. We identified in particular the Preservice Division. Reaching Preservice members at this stage is critical. This is the time when teachers establish ways of working with students with disabilities.

We also discussed the language of disability and the importance of deferring to the

How do we, as art educators, support and privilege the voices of people with disabilities in the visual arts?

disabled population. While there is no consensus about what is desirable, educators need to pay attention to language that is either pejorative and patronizing or sanitized and evasive. We encourage students and teachers with disabilities at all levels of education to join us in these discussions. The voices and positions of disabled artists/educators/students are vital to our understanding of the lived experience of disability. ■

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- 1 Connor et al. use person first language and disability first language (disabled people or people with disabilities). The disability and nondisability communities use both, depending on whether or not a person prefers to be identified primarily as disabled.
- 2 The notion of assuming (or presuming) competence is usually credited to Douglas Biklen who worked with nonspeaking autistics. He noted that without communication, we can only presume. In the face of insubstantial evidence, Biklen urges us to presume competence, which he says is a precondition for working with individuals who lack speech or have disordered speech.

Join us! Moore College of Art and Design will host the 2nd International Conference on Disability Studies, Arts & Education in Philadelphia, Pennsylvania, October 3-5, 2019. This conference will bring together artists, educators, researchers, students, and members of the disability community who share an interest in, or whose work addresses, the intersections of and interplay between critical disability studies, arts, and education. We hope that you will be able to attend! Please register at the conference website: www.dsae2019.com.

Mira Kallio-Tavin

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Guest Columnist: Gai Lindsay, University of Wollongong, Australia. Website: https://scholars.uow.edu.au/display/gai_lindsay.
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ART AS DIALOGUE: THOUGHTS FROM THE EIGHTH INTERNATIONAL ART IN EARLY CHILDHOOD CONFERENCE, WELLINGTON, NEW ZEALAND

As an experienced early childhood teacher and now academic, I always attend one conference without fail. The biannual International Art in Early Childhood Conference focuses on research and practice related to visual arts in early childhood settings. Every 2 years, a group of academics, early childhood teachers, artists, and museum and gallery educators come together to share and celebrate the work we do and to learn from each other's stories, research, and early childhood visual arts practice.

The International Association of Art in Early Childhood (IAAEC) connects those around the world who have an interest in the visual arts for young children. IAAEC goals include:

- providing a forum for an exchange of ideas about young children and the visual arts,
- encouraging and supporting the visual arts in early childhood,
- connecting researchers in the field, and
- supporting a biennial international conference of art in early childhood.

London was host to the first Art in Early Childhood Conference in 2005. From the overwhelming interest shown in the field of early childhood art research, it became clear that this professional cluster needed its own professional organization and journal. IAAEC was established in 2007, and the *International Art in Early Childhood Research Journal* began in 2009. Journal articles are peer reviewed and open-access on the IAAEC website.

In January 2019, delegates from all around the world converged at Victoria University in the spectacular city of Wellington in New Zealand. The conference was extremely well organized by Lisa Terreni, who led a steering committee with members from Victoria University of Wellington and Otago University and volunteers from the early childhood sector in New Zealand.

The conference started with a warm Māori welcoming ceremony called a Pōhiri. The Pōhiri took place at a *marae* (a traditional Māori community building) and was conducted in te reo Māori, the Māori language. To participate in this important cultural ceremony, we learned about the protocols of the ceremony and were taught a traditional Māori song (*waiata*). Each day began with everyone singing together in beautiful Māori harmonies—this was a unifying and moving experience that would stay with us throughout the day's events.

The conference was unique, with many opportunities for dialogue, hands-on artmaking workshops, and conversations. Without any keynote speakers—which allowed for a very affordable and democratic conference—each day commenced with a gathering of all conference attendees at a session called Brilliant Bursts. The Brilliant Burst sessions invited up to three speakers, largely preselected from among the conference presenters, to talk about subjects related to research and practice. Delegates were then able to share and discuss ideas that emerged from the information and research presented, before moving on to hear a selection of outstanding papers and engage in arts workshops.

Another highlight was the conference dinner, which included the now-established conference tradition of singing, as well as performances of cultural songs, and the sharing of items representative of conference attendees' multicultural origins. Many participants shared what they considered to be conference highlights:

- “The wide range of interesting presentations, a chance for creative play, reconnecting with others and making new connections, and social dinner and dance. Such a well-organized conference!”

—Attendee from New Zealand

Each day began with everyone singing together in beautiful Māori harmonies—this was a unifying and moving experience that would stay with us throughout the day's events.

- “Reconnecting with friends, the diversity of perspectives, and the rich dialogue—loved it all!”

—Attendee from the US

- “Loved everything! Length of sessions and relaxed transitions meant the days were not too heavy or rushed. This allowed time for dialogue and relationships.”

—Australian delegate

- “Really enjoyed it but also got lots out of it, things that will change my professional practice and learning outcomes for the children in my center.”

—Attendee from New Zealand

For many participants, this conference was a reunion of minds, cultures, and spirits. For others, it was an opportunity to affirm and be challenged in their research and visual arts pedagogy with young children and early childhood educators. Strong friendships, collaborations, and research partnerships were forged and extended at this fabulous gathering.

Hopefully you will consider joining us as presenters and delegates at the 2021 conference. Stay in touch and start planning by looking at the International Association of Art in Early Childhood website (<http://artinearlychildhood.org/>) and following the International Association of Art in Early Childhood Facebook group. ■

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Columnist: Rebecca Stone-Danahy, ISAE Past Chair

Greetings from the Independent School Art Education Interest Group (ISAE)! Thank you to those who attended the annual ISAE Business Meeting and the Conversations with Colleagues session.

Many good suggestions and comments were made during the two events. ISAE continues to move forward with new ideas and accomplishments, and we hope you will join in and keep the momentum going! The following information is an overview of news to keep you informed.

Accomplishments:

- We began collecting \$10.00 dues from all current members. If you have not joined the ISAE this year, please visit the NAEA website, login, and then select Join NAEA Interest Group/s cell. You can also find out whether you are already an active member.
- We hosted a party for ISAE members at the Make Shift event space in Boston, MA, during the 2019 NAEA Convention.
- We created a postcard advertising ISAE and distributed it to all state presidents and leaders at the annual Delegate's Assembly. Our goal is to hear about what is happening at independent schools in each state across the nation.
- Rebecca A. Stone-Danahy represented the Independent School Interest Group at the 2019 Delegate's Assembly.
- New leadership has emerged within the ISAE! There is a new executive council leading the organization. Please welcome the following individuals.
 - Billy Claire, The Fay School, Southborough, MA
 - Cole Godvin, Huntington-Surrey School, Austin, TX
 - Cynthia Hersch, Westmark School, Encino, CA

- Rebecca A. Stone-Danahy, West Ashley High School, Charleston, SC
- Evan Thomas, Blair Academy, Blairstown, NJ

- The ISAE representative to Delegate's Assembly during the 2020 NAEA Convention in Minneapolis will be Evan Thomas.

The ISAE executive council meets quarterly via Zoom online conference meetings. We are busy planning for ISAE member awards to be given at the 2020 NAEA Convention (details to be released soon!) and a digital showcase of student artwork for ISAE. We also hope to host an ISAE preconference before the 2020 NAEA Convention in Minneapolis on March 25, 2020.

We would like to hear from you and highly encourage your involvement! Please join our ISAE Facebook group by searching for Independent School Art Education Interest Group.

You can also check us out by going to the NAEA website, selecting the Communities, and then selecting Interest Groups. Scroll down until you find Independent School Art Education. Enter our home page to read more about our group and find a link to our Facebook group.

We also hope you will join the NAEA Collaborate page for the ISAE! ■

We created a postcard advertising ISAE and distributed it to all state presidents and leaders at the annual Delegate's Assembly. Our goal is to hear about what is happening at independent schools in each state across the country.

WE WANT TO HEAR FROM YOU!

Please take this 15-minute ISAE survey about your role as an art educator in an independent school!



Evan Thomas

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Rebecca Stone-Danahy

ISAE Past Chair. Email: stone.danahy@gmail.com

Guest Columnist: Abby Neale, Artist and Educator. Email: madebyabbyneale@gmail.com.

SPLIT IDENTITY: QUEER TEACHER EXPERIENCE

Reconciling my identity as a queer person and as a teacher has been an ongoing challenge in my career.

To process my feelings, I create and distribute a zine to share my perspective and connect with others who share my intersectional identities. I hope this article will help LGBTQIA+-identified teachers feel part of a community and be a resource for nonqueer educators to learn about a perspective they might not otherwise experience. My knowledge is limited to my own experience as a cis White woman, and the intersections of transness and race complicate teaching further.

Working in Massachusetts, where I also live, I am protected from workplace discrimination based on my queer identity. Working in education, I often feel isolated. Since my first job as a summer camp counselor, I have always felt I have had to leave part of myself outside my place of employment. My internalized homophobia has led me to split and compartmentalize myself, segregating my queerness from my educator identity. This becomes apparent when students and colleagues ask me about my personal life, with questions such as, “Ms. Neale, do you have a valentine?” and “Why do you have such short hair?”

I stay in stealth mode at work, keeping my personality bland and withholding stories of Janelle Monae concerts and Trans Day of Remembrance vigils. The daily stress of minimizing my identity contributes to a sense of imposter syndrome. I often question if my queerness has a place in a school.

During my first year of teaching at a religious school, I felt the isolation deep in my bones. In a former convent turned

Catholic school, reminders of my unwelcomeness surrounded me. I devoted so much energy to this internal concealment that I started to experience major burn-out: Every simple task felt exhausting, and I dreaded teaching because of my discomfort walking into school every day.

I then started bringing queerness to my daily work routines and my curriculum. Something as subtle as playing a Queen song for a kindergarten group’s cleanup dance party lifted my spirits. My classroom became full of rainbows, Frida Kahlo, and Keith Haring. I enjoyed moments of queerness such as listening to queer music and podcasts while prepping supplies and sweeping my floor. I even remember telling students that women can be kings and boys can be queens. Acting more authentically at school enabled me to feel at home in my classroom and less like an alien in human skin.

To process these feelings of isolation, I created a zine about my experiences. Prior to the internet, queer people created zines to share their stories free of censorship and the hegemony of mainstream publishing. I stepped into this tradition to share my story with a zine called *Rainbow Crayons*. I included stories of students passively-aggressively misgendering me, advice from Audre Lorde on handling the “heterocetera” of teacher life, and small actions to queer a curriculum. I included legal advice, funny stories, music recommendations, and drawings. I included serious information alongside humor; I wanted to create a zine that felt conversational and friendly to a reader. This zine felt like the conversations I wanted to have with other teachers in a LGBTQIA+ teacher’s lounge.

When I started distro’ing (distributing) this zine at art markets and counterculture events, many LGBTQIA+ individ-

Acting more authentically at school enabled me to feel at home in my classroom and less like an alien in human skin.

uals, ranging from college professors to nannies, connected with me. Often these events have a strong queer and trans presence, full of punks, pink hair, non-conformists, and witchy women—I knew this audience would connect with the project. Sandwiched between a tarot card reader and an artist who creates comics about trans people throughout history, I vended my first edition of *Rainbow Crayons* alongside my other zines and prints. Some people gave a shy smile as they read my open letter to the lesbian nun who haunted my old classroom, and others had hour-long conversations with me about the similarities between preschool dress-up and drag.

My storytelling can help isolated people who spend much of their time hiding feel seen and celebrated. The LGBTQIA+ movement lacks a single story and instead follows an emergent path without a single narrative, much like a zine festival has many storytellers. As I further develop this project, I hope to incorporate more voices and perspectives reflecting the diversity of LGBTQIA+ teachers. While the first edition of *Rainbow Crayons* featured my story, I want to empower other educators to connect and feel empowered. ■

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LGBTQ+ Past President. Email: bwmorang@gmail.com

Columnist: Andrea Elliott, LLL Chair

CULTURAL TRANSFERENCE AND LIFELONG LEARNING: BRIDGING THE PAST WITH THE PRESENT THROUGH STORYTELLING

I am often asked about the Lifelong Learning Interest Group—what it is and what we do. Lifelong learning is defined as “the provision or use of both formal and informal learning opportunities throughout people’s lives in order to foster the continuous development and improvement of the knowledge and skills needed for employment and personal fulfilment” (dictionary.com, n.d.).

This definition lends itself to a vast array of learning experiences: a mentorship between a seasoned art teacher and student teacher, beginner instrument or paint lessons later in life, the pursuit of a higher degree beyond traditional college age, exploration of another country’s culture and art, an arts partnership with dementia patients, and the transfer of art and culture from one generation to the next (Figure 1). These are only a few examples of lifelong learning and the tremendous variety of what lifelong learning can include.

Recently, I have become interested in the transfer of art and culture that is truly intergenerational. For a recent project, I conducted interviews with individuals

who claim duality within their identities. I noted how each generation remains impacted by previous generations and how the transfer of knowledge and culture is cyclical in nature (Figures 2 and 3). As Eliot Eisner proclaimed, “Through the arts, children find meaningful access to their heritage” (as cited in Song, 2009, p. 19).

One interviewee described her Malaysian heritage and the importance of storytelling as a means for cultural transference. She explained, “My culture is deeply rooted in storytelling, traditions, and superstitions that have been passed down from generation [to] generation. I think that is also why I have grown up with a deep respect for my elders” (personal communication, July 12, 2018).

The question therefore remains, How do we preserve and celebrate the cultural act of lifelong learning within our curricula as art educators? Silverman (2016) suggested that an art curriculum “focused on artistically representing stories of others can enhance perception, social responsibility, and global awareness” (Manifold, Willis, & Zimmerman, 2016, p. 55). Truly, the stories of many

cultures and generations alike are woven into the fabric of our society, and we must focus on the significant impact they have within our classrooms. Through storytelling, ideas are exchanged and the story becomes transcendent, bestowing an everlasting presence.

As educators, we must allow our students the opportunity to tell their stories and elevate the significance of transferring culture within their own families. This transfer of knowledge promotes learning and reflection and becomes a bridge that connects generations. By implementing storytelling and cultural narratives within our classrooms, we not only participate in the continuum of culture, we uphold a sense of community as well. According to Silverman (2016), as we learn from one another (older and younger generations alike), we cultivate the opportunity that fosters cultural sensitivity and promotes global responsibility.

As I teach preservice teachers, I challenge myself to seek the stories of others and to explore how those stories can infuse my curriculum with cultural sensitivity and the appreciation of the heritage of others. Likewise, I challenge you to explore the cultural transference of storytelling in your classrooms and to uncover the truths that give each of us a voice. It is truly in the generational exchange of knowledge and culture that we find ourselves and gain respect for the past and the present. ■

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Figure 1 (left). Andrea Elliott, *Learning to Play*, 2009. The columnist’s daughter and grandmother. Figure 2 (center). Mayan lettering and art in Tulum, Mexico, July 2017. Figure 3 (right) Weaver in Tulum, Mexico, July 2017. Photos: Andrea Elliott.

Andrea Elliott

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CONNECTIONS TO EMPOWER

The imperative of both data *and* lived experience for effective advocacy has been a recurring theme throughout my tenure as President of the Public Policy and Arts Administration (PPAA) Interest Group. Though navigating this balance at times presents tensions for practitioners, we must repeatedly remind ourselves that this is not an either/or scenario. Another crucial theme is the merit—and necessity—of embracing allies throughout and outside NAEA. On a daily basis, art educators seek to facilitate multimodal student connections *across* content areas as students navigate, interact with, and influence the world. It seems quite fitting, therefore, that we act according to those habits we hope to foster in our students as we make connections—across NAEA Divisions and beyond—to advance the field of art education.

On a daily basis, art educators seek to facilitate multimodal student connections across content areas as students navigate, interact with, and influence the world.

It was with great celebration this past spring that I shared the findings of an extensive research study conducted by Daniel Bowen, assistant professor of educational administration and human resource development at Texas A&M University, and Brian Kisida, assistant professor in the Truman School of Public Affairs at the University of Missouri. Bowen and Kisida's (2019) report, *Investigating Causal Effects of Arts Education Experiences: Experimental Evidence from Houston's Arts Access Initiative*, offers crucial empirical evidence about the benefits of art education. A research finding of particular importance is a *causal* relationship through the use of a controlled experiment.

Too often in the quest to promote the indispensability of art education, we forget that the power of the arts has already created allies for us. These particular researchers, both of whom are artists in their own rights, are perfect examples of powerful allies. Kisida, a photographer and guitarist, happens to be married to a dedicated public school art educator. Bowen, a former secondary social studies teacher, is a music lover who credits his early art experiences with later arts involvement as director of an improv club.

I recently had the pleasure of sitting down with Kisida and Bowen to hear more about them and the implications of their findings.

EP: As researchers in public policy, what led you to study the impact of art education?

BK: Both of us are omnivores when it comes to the arts... And, as education policy researchers, we were frustrated by our field's narrow focus on test score outcomes, as our own experiences suggested this is a poor way of determining educational success. Our first big study in this area came when we had the opportunity to do a groundbreaking experimental study of the impacts of students visiting art museums (see Kisida, Greene, & Bowen, 2013).

DB: As a teacher, I often served as a moderator and director of my school's extracurricular programs. I really came to see the profound effects these programs had on students. As an education policy researcher, I was always interested in investigating the impacts of extracurricular and "noncore" programs, so when the opportunity came to examine the effects of a world-class art museum's field trip program, I immediately jumped on it.

EP: What specific findings might you highlight for art educators to inform curriculum development and instructional programming?

BK: Consider the intrinsic benefits the arts have to offer. The arts have the power to broaden our perspectives, challenge our beliefs, deepen our empathy, and increase our compassion. I think art educators should embrace that role in their curriculum and practices.

EP: How art educators can best build upon this research?

BK: Stop asking permission to exist. Too often, the arts are relegated to a lesser position compared to other core subjects because some authority has decided they are less important. We can't allow this to happen. The strict focus on core subjects is a case of the emperor's new clothes—a misperception based on misguided deference to shortsighted policymakers. In some of the earliest justifications for public funding of the arts, the case was made that we need to advocate for the arts because they improve civil society. Participating in the arts encourages freedom of thought, builds tolerance and empathy, and strengthens social cohesion. We're currently undergoing a national crisis around these issues. The arts are part of the solution.

We know that arts experiences provide invaluable opportunities for growth, connection, and inspiration. Thus, we should continue confidently in our facilitation of art learning and unite to advocate powerfully in response. ■

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Interest Group Retired Art Educators Affiliate (RAEA)

Do you want to know more about RAEA?

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

Check out our e-bulletins: www.arteducators.org/search?q=raea+e-bulletin.

The RAEA e-bulletin is co-edited by Robert Curtis, Michigan, and Dean Johns, North Carolina.

It was wonderful seeing so many active retirees attending the NAEA Convention in Boston.

We had productive conversations and good attendance at our business meeting (which, unfortunately, was constantly interrupted by the fire alarm!). Kathryn Hillyer, Anne Becker, Bob Curtis, and Becky Blaine presented a panel called Reflections from the Classroom and Beyond that was very well attended and received. This panel exemplifies the dedication of so many RAEA members to keep contributing to our profession. Other retired members also made presentations and volunteered at the RAEA table near registration.

Thank you to Anne Becker and everyone who helped to make the RAEA Silent Auction in Boston another great success. There was a wide variety of artwork and some very happy auction winners! Your generous donations help to fund the awards each year as well as RAEA's annual support of the National Art Education Foundation (NAEF). Next year's Convention in Minneapolis may seem a long time away, but it's not too soon to consider donating something to the auction—even if you won't be attending the Convention yourself. And remember, any NAEA member may donate a piece, retired or not.

On Saturday morning in Boston, several RAEA members attended the NAEF event. The speaker was David Pyle, who started his career as a painter, then

followed a path to science and chemistry, and now publishes, among other titles, *Artists Magazine*, *American Artist*, and *Watercolor Artist*. He is a generous supporter of NAEF. His presentation, The Perfect Intersection: Art as a Pathway to Learn (and Do) Anything!, was inspiring. This year RAEA did not present our Art Educator Emeritus or Outstanding Student Chapter awards. Do you know an outstanding retired educator? Nominate them for an award! Information can be found on the NAEA website under the Opportunities tab, which will provide a link to NAEA Awards. The deadline each year is October 1. Do you know of an outstanding NAEA Student Chapter? Encourage the sponsor to submit a chapter packet! Information can be found on the NAEA website (under Community, then Interest Groups) in the Retired Art Educators section at www.arteducators.org/community/articles/73-retired-art-educators-affiliate-raea.

At the end of the Convention in Boston, I stepped into the role of RAEA President. For years I've seen RAEA members actively involved at NAEA Conventions and thought, "Someday that will be me..." Well, I retired in June 2014 and began attending RAEA sessions, took over as treasurer in 2017, and now here I am! I am fortunate to be working with many outstanding "retired" art educators and very happy

to be part of this group! (I put "retired" in quotes because these individuals remain amazingly busy.)

What are you doing or plan on doing post-retirement? A retired art teacher named Michael Buck from Oxfordshire, England, built a small cob house in his garden for about \$250. He kept his costs down by using only materials that he could find himself, and he used no power tools in building the house. Check out <https://inhabitat.com/retired-art-teacher-builds-an-enchanted-cob-house-for-just-250/>

Winston Churchill said, "We make a living by what we get. We make a life by what we give." RAEA members are a group that has given and continues to give back to our profession. ■

2018-2019 RAEA BOARD

E-Bulletin

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(Top) Becky Blaine at the RAEA Silent Auction at the NAEA Convention. Credit: Dan DeFoor

(Bottom) RAEA Table in Boston. Credit: Kathryn Hillyer

Kathryn Hillyer

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Interest Group Seminar for Research in Art Education (SRAE)

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

After serving the Seminar for Research in Art Education (SRAE) as Chair-Elect and then Chair, **Samantha Nolte-Yupari** shifted to the role of Past Chair at the NAEA Convention in Boston. SRAE is especially grateful to Samantha for her service to SRAE and for the exceptional leadership that she provided during her time in office. **Christina Hanawalt**, who previously served as Chair-Elect, is our new Chair. **Lisa LaJevic**, who is an associate professor of art education at The College of New Jersey, is SRAE's new Chair-Elect. SRAE would also like to recognize the continued leadership and support of **Christopher Schulte**, who recently completed his role as Past Chair.

SRAE had a strong presence at the NAEA Convention in Boston...[and]...is looking forward to another productive Convention in Minneapolis, where we will continue our dialogue about research in and for the field of art education.

SRAE had a strong presence at the NAEA Convention in Boston, sponsoring 11 sessions, including its standing sessions. What follows is a brief overview of this presence and the sessions and topics that once again helped to bring greater visibility to the complexities of doing research in and for art education.

The standing sessions included the following:

- Open Business Meeting
- Chair's Salon, an event facilitated around a topic of interest. Samantha Nolte-Yupari organized this year's session—Expanding Dialogue on Balancing Teaching, Service, and Scholarship as a Solo Art Educator. Ross Schlemmer, Amanda Alexander, and Lisa LaJevic joined Samantha on the panel.

- Then and Now, a panel session organized by the Chair-Elect that investigates a topic researched over time by both established and emerging scholars. Christina Hanawalt organized this year's Then and Now: Collage as Critical Practice in Art and Pedagogy and was joined by Charles Garioan and Jorge Lucero for this session.
- The Elliot Eisner Doctoral Research in Art Education Award Lecture, co-sponsored with Visual Arts Research.

SRAE was pleased to announce and present the 2019 Elliot Eisner Doctoral Research Award in Art Education at the National Convention. The award is intended to recognize the value of doctoral research in art education and foster continued support for the scholarly contributions that are made by doctoral students in the field. This year, SRAE received many high-quality dissertations and recognized one runner-up in addition to the award winner.

- Runner up: **Jethro Gillespie**, nominated by Juan Carlos Castro, for his dissertation *Rethinking and Remaking a High School Art Foundations Curriculum*.
- Eisner Award winner: **Sarah Travis**, nominated by Amelia Kraehe, for her dissertation *Portraits of Young Artists: Artworlds, In/Equity, and Dis/Identification in Post-Katrina New Orleans*. Travis earned her doctorate from the University of North Texas and is currently a lecturer of art education at the University of Illinois at Urbana-Champaign.
- Marilyn Zurmuehlen Working Papers in Art Education, a graduate research session that features the cutting-edge work of top doctoral students in art education. This session is currently organized by Sara Scott Shields of Florida State University.

This year, 13 doctoral students presented their work: **Ashley Mask** (Teachers College), **Hannah Sions** (Virginia Commonwealth University), **Meng-Jung Yang** (Northern Illinois

University), **Julie Etheridge** (Concordia University), **Felix Rodriguez** (Penn State University), **Audrey Reeves** (Ohio State University), **Victoria Eudy** (Florida State University), **Kate Thomas** (University of British Columbia), **Meadow Jones** (University of Illinois at Urbana-Champaign), **David Romero** (University of Arizona), **Merfat Bassi** (University of North Texas), **Sage Kincaid** (University of Georgia), and **Katie Wiley** (University of Minnesota).

In addition to these standing sessions, SRAE hosted sessions on the following topics:

- Co-Creating Ecosystems Through Sound Studies
- New Materialisms and the Co-Creation of Reclamation of Language in Children's Drawing
- Critical Race Theory and the Hidden Role Race Plays in Art Education
- Re/Making Memory: Research as Artistic Practice

SRAE also proudly hosts the Visual Arts Research Invited Lecture. This year's lecture was Dis-Apearances in the Present: On What Re-Turns by Juuso Tervo.

Last, but not least, given SRAE's interest in supporting graduate research, we are pleased to host an annual opportunity for master's students to share their work. This session is currently hosted by Cathy Smilan of UMass Dartmouth and Michelle Tillander of the University of Florida. To the Point: What, Why, and How to Investigate Practice for Master-Level Teacher Researcher was this year's session.

Thank you to all of the presenters and to those who attended the SRAE-sponsored sessions and award ceremonies. SRAE is looking forward to another productive Convention in Minneapolis, where we will continue our dialogue about research in and for the field of art education. ■

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Issues Group

Special Needs in Art Education (SNAE)

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



CONGRATULATIONS TO OUR 2019 SPECIAL NEEDS IN ART EDUCATION AWARDEES!

Special Needs in Art Education (SNAE) sponsors two awardees for NAEA members each year: the Beverly Levett Gerber Special Needs Lifetime Achievement Award and the Peter J. Geisser Special Needs Art Educator of the Year Award. The nominees for these awards are judged on their record of significant achievement in teaching, professional leadership, community service, scholarly writing, and research.

JULIAN B. DORFF



This year's Beverly Levett Gerber Special Needs Lifetime Achievement Award went to Julian B. Dorff. A senior lecturer at Kent State University, Dorff is also SNAE Past President and president for the Division of the Visual and Performing Arts (DARTS) of the Council for Exceptional Children (CEC). A 2015 Ohio Art Education Association (OAEA) Higher Education Division Award winner, she has presented extensively at the OAEA, NAEA, and CEC conferences. In 2012 Dorff was one of 50 invited participants at Examining the Intersection of Arts Education and Special Education: A National Forum, sponsored by the Kennedy Center.

Kent Public Schools recognized Dorff for her efforts to establish collaborative partnerships with area educators providing preservice art education students with

the knowledge and experience to address the needs of students with exceptionalities through art. And Kent State University honored Dorff with its Outstanding Teaching Award.

Co-author of the four editions of the Kennedy Center's *VSA International Art Program for Children with Disabilities: Teacher Resource Guide*, Dorff has published widely on the importance of collaboration as well as best practice strategies for preparing preservice art educators to teach all children. She is also author of *The Handbook of Arts Education and Special Education* and *Art for Children Experiencing Psychological Trauma*, both published in 2018.

KAREN ROSENBURG



This year's Peter J. Geisser Special Needs Art Educator of the Year Award went to Karen Rosenberg. Rosenberg has been teaching art for over 22 years and currently teaches visual arts and ceramics at New Hope-Solebury High School in New Hope, PA, where she is also the District Special Area Curriculum Liaison.

Rosenburg's work with the Philadelphia Museum of Art and the National Gallery in Washington, DC, enhanced their educational programming to be inclusive of all learners. She received her BS in art education from Kutztown University and her MA in art education with an emphasis in special populations from Moore

College of Art and Design. Rosenberg also chairs PAEA Special Needs in Art Education. She lives in Newtown, PA, with her husband Mike; 11-year-old triplets Marcus, Owen, and Nora; and their dog, Felix.

IN OTHER NEWS...

This year SNAE issued two \$500 grant awards called the SNAE Larry Marone Memorial Grant in Recognition of a Dedicated Special Needs Art Educator. This year's grant awardees are Tricia Lane-Forster and Susan Coll-Guedes. We will be hearing more from them in our next newsletter.

SNAE members from any state can be nominated for these awards or apply to receive the grants. Award nominations are due October 1, 2019, and the Larry Marone Memorial Grant applications are due November 1, 2019. ■

Lauren Stichter

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Hello USSEA Members and Friends,

It was another strong year for the United States Society for Education Through Art (USSEA) as members shared research and practices at the 2019 NAEA Convention! There were many excellent presentations and panels organized and delivered by USSEA members—from curricular teaching issues around non-Western art history and American Indians, to project-based pedagogy, to equity and cultural diversity and global art education.

Global Consciousness Through the Arts: A Passport for Students and Teachers, a Super Session organized by Steve Willis, discussed policies and practices of art education in various global settings, which include rural, suburban, and urban sites for elementary, secondary, and higher education applications that are found in location and cultural practices.

Panel members Rebeya Jalil, Mousumi De, Fatih Benzer, Allan Richards, and Ryan Shin shared their international perspectives and practices with regard to the complexities of teaching art education with sensitivities to diversity, inclusion, and otherness.

2019 USSEA AWARDEES

Congratulations to the USSEA award winners! It was amazing to hear from award speakers and share the special moments in recognizing their contributions to our organization.

International Ziegfeld Award: Teresa Torres de Eça

National Ziegfeld Award: Kerry Freedman, Northern Illinois University

Service Award: Jaehan Bae, University of Wisconsin Oshkosh

Graduate Thesis or Dissertation Award: Mousumi De, Bowling Green State University

Kenneth Marantz Distinguished Fellow Awards: Barbara Caldwell, Iowa State University; Angela LaPorte, University of Arkansas

As the International Ziegfeld awardee, Teresa Torres de Eça shared her paper, *Walking With Others in Art Education*, and the National Ziegfeld awardee Kerry Freedman presented her recent research paper about outcomes for civic engagement in art education. Their papers will be published in USSEA's newsletter, *Voices*, at <http://ussea.net/publication/ussea-news>.

UPCOMING EVENTS

The USSEA Student Art Exchange and Exhibition's theme is Building a Civil Society Through Art. More information can be found at <https://usseastudentart.weebly.com/>

The 36th InSEA World Congress will be in Vancouver, July 9-13. The theme of the conference is Making, an excellent opportunity to discuss, theorize, and practice making in art education (<http://insea.org/insea-world-congress-2019>).

JOURNAL OF CULTURAL RESEARCH IN ART EDUCATION

Here is a rundown of the latest news about our online journal:

- Amanda Alexander (University of Texas at Arlington) and Cala Coats (Arizona State University) are serving as co-associate editors for a 3-year term.
- Newly elected board member is Pamela Lawton (Virginia Commonwealth University).
- Board members who rotate off this year are Dan Barney (Brigham Young University), Juan Carlos Castro (Concordia University), Lisa Hochtritt (Rocky Mountain College of Art & Design), Jorge Lucero (University of Illinois Urbana-Champaign), James Sanders III (The Ohio State University), Laura Trafi-Prats (Manchester Metropolitan University), Courtne Wolfgang (Virginia Commonwealth University). Thanks for your excellent service.
- There will be a summer election to fill impending vacant editorial board seats.

NEW VISIONS AND PROJECTS

At the USSEA executive board and member meetings, we discussed plans and projects for USSEA. The following are some topics we identified for consideration as future projects.

- USSEA members' active presentation and participation in state conferences
- USSEA member publication online database
- Facilitating collaborative research with international scholars
- USSEA K-12 webinar
- Quality art education teaching video for preservice art education
- And more!

If you have any ideas and suggestions, please contact Ryan Shin at shin@email.arizona.edu.

I thank Fatih Benzer and USSEA board members for their strong leadership that cultivated USSEA as a key, member-oriented organization for the past 2 years. It is exciting to start my tenure as the president, and I look to your advice and guidance to sustain the excellence of USSEA as a future-oriented art education group. ■



2019 USSEA Awardees: (L-R) Fatih Benzer, Jaehan Bae, Barbara Caldwell, Kerry Freedman, Mousumi De, and Angela LaPorte

Ryan Shin

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Fatih Benzer

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Interest Group Women's Caucus (WC)

<http://naeawc.net>



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

WC Facebook: www.facebook.com/groups/177480239379
WC Instagram: @naeawc

THE 2019 WOMEN'S CAUCUS AWARD WINNERS

Congratulations to the extraordinary and transformative 2019 Women's Caucus award winners, Nicole Singer and Lisa Hochtritt.

NOMINATE YOUR OUTSTANDING COLLEAGUES FOR WC AWARDS IN 2020

Information about and instructions for the nomination process are at <http://naeawc.net/noaboutmination/>. Nominations are due November 19, 2019. Send nomination materials to Mary.Stokrocki@asu.edu.

EXHIBITION OPPORTUNITY: WHAT IS YOUR STORY?

This year the open WC Online Art Exhibition continues to accept entries for What is Your Story? until December 31, 2019, when the exhibition closes. Upload three images and a brief statement about the story of your images at <https://goo.gl/forms/5RpdvVXmL4UOsVMB2>. If you have additional questions, contact Borim Song at borimsong@gmail.com. Look

for future notices on the website for this exhibition.

COMBATING TROUBLING TIMES

During the WC Business Meeting II at the 2019 NAEA Convention, participants considered the following: Notwithstanding a cultural movement's importance, the #MeToo movement may fail if it is not integrated into organizational practice. Participants were then asked to share information about K-16 programs that promote equity and respect for all and reduce violence in schools. Green Dot, From Darkness to Light, The Leader in Me, and Safewalk Home were among the programs mentioned. If your school or university has implemented a similar program, share it with us. Contact Cynthia Bickley-Green at bicklygreenc@ecu.edu.

ARIZONA ART EDUCATION ASSOCIATION (AAEA) EMPOWERS TEACHERS

At our annual AAEA Conference, November 2018, at We-Ko-Pa Conference Center in Fountain Hills, former president Michelle Lindsey and Mary Stokrocki hosted

an enrichment session called Guerrilla Girls Growl. Seventeen art teachers participated.

Michelle started with an overview of early feminism types and prepared our backdrop: "Dearest Art Collector, It has come to our attention that your collection like most, does not contain enough art by women.... Please rectify this, The Guerrilla Girls."

Mary followed with a review of the newer feminist types—Cyborg Fem and Ecofeminist Lizzie the Lizard who lost her tail/tale and needs a new one. She invited participants to make a feminist mask and create an activism statement that answered, "Who R U?" Eight mask examples are shown below. Most masks were some kind of animal; four masks emphasized organic forms; six masks used pinkish coloration.

Michelle summarized the results by saying, "Such a great conversation about feminist advocacy and art!" A possible future session can include What's Bugging You? Contact Mary Stokrocki for more info. ■



(Above) Mary Stokrocki as Lizzie the Ecofeminist and Michelle Lindsey as Cyborg Fem at the AAEA Conference. (Top center) Nicole Singer receives Carrie Nordlund Award from Patty Bode, her nominator. (Bottom center) Left to right: Cindy Bickley-Green, Lisa Hochtritt, and Kathy Miraglia. Lisa is presented with the Kathy Connors Award. (Right) Feminist mask examples.



Cynthia Bickley-Green

WC Co-President. Email: bicklygreenc@ecu.edu

Mary Stokrocki

WC Co-President. Email: mary.stokrocki@asu.edu

Linda Hoeptner Poling

WC Past President. Email: lhoeptne@kent.edu

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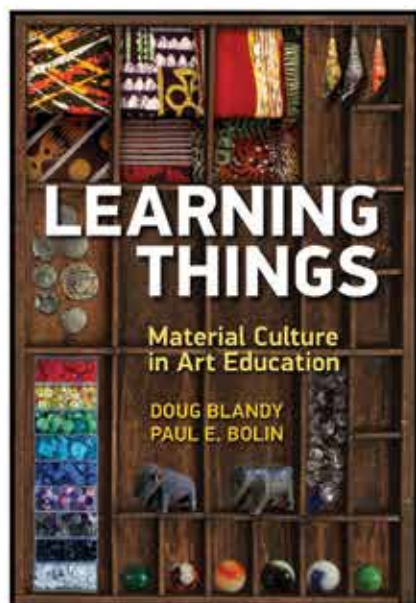
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Learning Things: Material Culture in Art Education

DOUG BLANDY and PAUL E. BOLIN

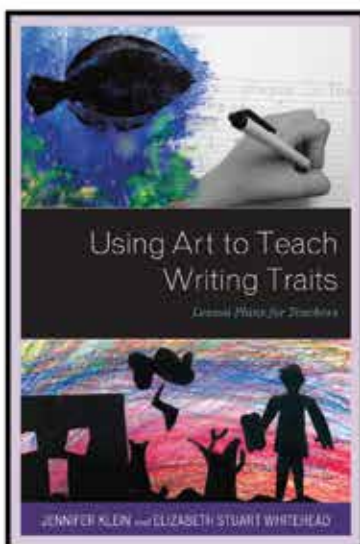
Learning Things explores a range of objects exemplifying material culture, defined as "the human-formed objects, spaces, and expressions that make up our world and are frequently the articles we construct and/or possess for the purpose of personal memory making and the shaping of individual or group identity."

The book offers concrete strategies for incorporating material culture into higher education and K-12 classrooms, as well as museum and community settings.

An informational resource, instructional guide, and motivational catalyst for art educators interested in using material culture in their unique context. Published by Teachers College Press.

No. 334.

\$35. NAEA Member Price \$30



Using Art To Teach Writing Traits: Lesson Plans for Teachers

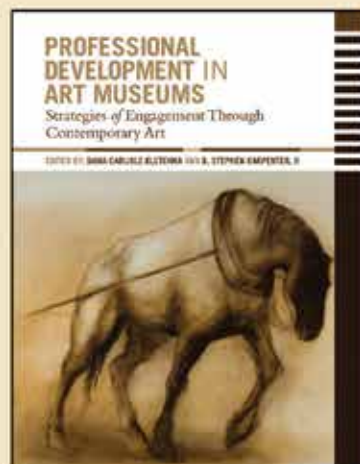
JENNIFER KLEIN and ELIZABETH STUART WHITEHEAD

When teaching writing to children, educators often look to writing traits—ideas, organization, word choice, voice, sentence fluency, conventions—to guide the process.

Using Art to Teach Writing Traits adds art to the process so children can learn about the writing traits in a text-free environment before applying those traits to their own writing. Children will come to understand that the traits artists use to effectively express themselves and the world around them are the same traits writers use to achieve the same. Co-published with Rowman & Littlefield.

No. 340.

\$31. NAEA Member Price \$26



Professional Development in Art Museums explores the research and practice of professional development for preK-12 teachers in art museums, with emphasis on curricular possibilities, conceptual considerations, historical precedents, learner-centered teaching, critical teaching strategies, and communities of practice to enrich teaching and learning.

No. 336.

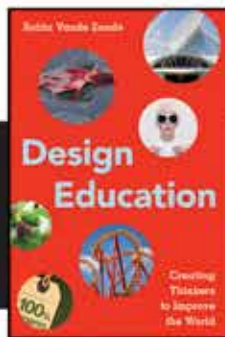
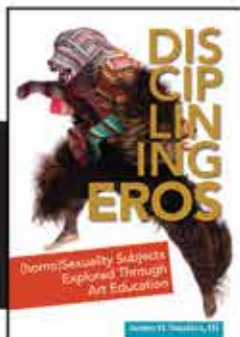
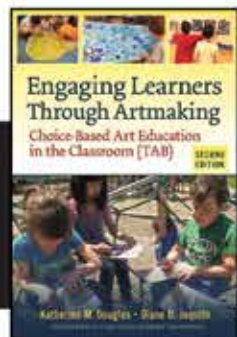
\$49. NAEA Member Price \$42



This captivating graphic novel invites readers to examine schools and teaching with a critical lens. Its personal narrative and engaging content demonstrate why art education should be preserved as a core subject if students are to understand the connection between creativity, critical thinking, and other higher-order skills.

No. 337.

\$29. NAEA Member Price \$23



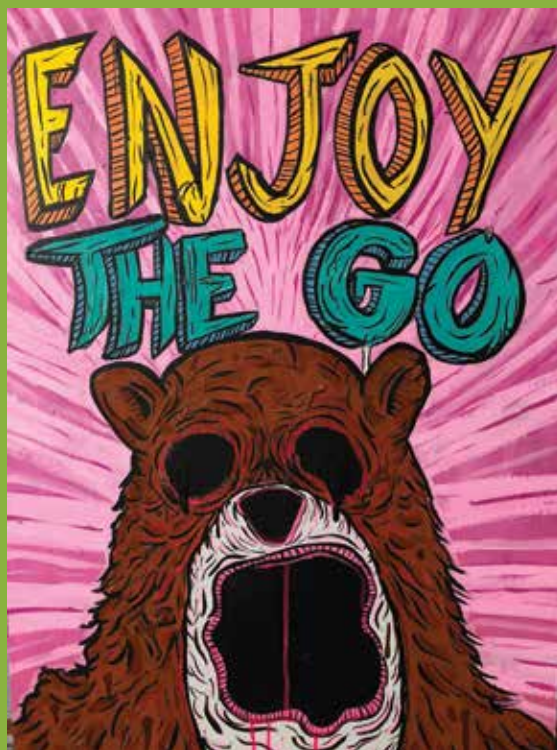
For more information or to order:
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Thank You!

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Robb Sandagata, Enjoy the Go, 2018

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