



NATIONAL
ART EDUCATION
ASSOCIATION

News

A Publication of the National Art Education Association

Vol. 61, No. 4 | August/September 2019

IN THIS ISSUE:

“Mind-set is about getting your head back in the game. Thinking like a teacher, an artist, and a learner is a skill I revisit every fall.”

—Kathryn Rulien-Bareis,
Middle Level Division

“I offer you a challenge: Incorporate a new STEAM project into your curriculum this year that includes a technology or skill you don’t know.”

—Tim Needles,
Art Education Technology

“Celebrating National Arts in Education Week is a way to recognize the impact visual arts have on all learners and promote the transformative power of the arts in our institutions.”

—Thomas Knab, NAEA President

Save the Dates!
NATIONAL ARTS IN
EDUCATION WEEK
September 8-14, 2019



Hope Saelee, *Under a Tree*

2018-2019 academic year, Robert Service High School, Anchorage, Alaska

Artist Statement: Created for the AP Art Studio 2D Design portfolio, my acrylic painting *Under a Tree* explores the relationship between finding peace and experiencing nature. Nature influences my art style and mind-set in many ways, inspiring and motivating me to create. Most importantly, my art focuses on the impact nature has on internal peace.

NAHS sponsor: Sarah Mullen, Robert Service High School

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

Seeking Nominees for Vacancy on NAEF Board of Trustees

The National Art Education Foundation (NAEF) is seeking nominees for one vacancy on the Board of Trustees.

For information and details, visit www.arteducators/naef



Your next issue of *NAEA News* will publish by November.

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

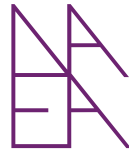
Award Selection: Submit nominations and supporting documentation to the NAEA Awards Coordinator. State/province award committees select their own state/province award recipients and submit the names to the national office on the official State/Province Art Educator form (download form or email awards@arteducators.org).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



COMMUNITY

In my election statement, I wrote:

I believe we must value the contributions of all NAEA members, consider multiple viewpoints and embrace change as an agent to improve our professional practices. NAEA must be inclusive and allow all members to feel they have a voice and make a difference in our organization, in their local institutions.

This notion is consistent with the first recommendation of the Equity, Diversity, and Inclusion (ED&I) Task Force to create a standing ED&I Commission.¹ At its March meeting, the NAEA Board unanimously approved the creation of the ED&I Commission and I appointed a Board Subcommittee—led by President-Elect James Haywood Rolling, Jr.—to develop policy and procedures, criteria for service, and a call for nominations to serve on the Commission. The ED&I Commission will meet this fall to consider the recommendations of the ED&I Task Force. In addition, at the four summer Regional Leadership Conferences, Executive Director Deborah Reeve and the NAEA officers delivered Next Steps Toward Greater Equity, Diversity, & Inclusion. This presentation focused on NAEA's journey toward greater equity, diversity, and inclusion and encouraged state associations to begin planning to address recommendations that have implications for their state-level work. Continued progress will require collaborative efforts by NAEA and its state affiliates in developing strategies for action in support of Task Force recommendations and a comprehensive commitment to greater equity, diversity, and inclusion throughout the NAEA community and the field of visual arts education.

LEARNING

In June, Chief Learning Officer Dennis Inhulsen, President-Elect Rolling, Past President Kim Defibaugh, and I traveled to Beijing, China, to participate in the SMART Education Conference. SMART Education is a diamond sponsor of the NAEA Convention and provides art education for Chinese students outside school. On behalf of NAEA, we presented Serving a Global Community, Art Educator Preparation in the US, and Multiple Measures for Defining Effective Teaching in the US. Our participation provided an excellent opportunity for sharing NAEA's mission and vision internationally, along with developing a stronger cultural understanding of art education's value and delivery in the US and China, respectively.

ADVOCACY

September brings the 10th annual observance of **National Arts in Education Week, September 8–14**. During this week, the field of arts education joins with communities across the country to tell the story of arts education as a transformative power.² On July 26, 2010, the 111th Congress passed H.R. 275, legislation designating the second week of September as National Arts in Education Week.

As the first congressional expression of support celebrating all arts education disciplines—including dance, music, theater, and visual arts—this resolution acknowledges arts education as instrumental in developing critical thinking, creativity, imagination, and cross-cultural understanding. H.R. 275 also highlights the link between those skills and equipping “students with a creative, competitive edge” in the global economy. As a co-sponsor, NAEA joins Americans for the Arts in encouraging all to **Celebrate, Advocate, and Participate** during this special week. You can find resources online to help you. Celebrating National Arts in Education Week is a way to recognize the impact visual arts have on all learners and promote the transformative power of the arts in our institutions. I encourage you to take advantage of this advocacy opportunity.

RESEARCH & KNOWLEDGE

The NAEA Museum Education Division, in partnership with the Association of Art Museum Directors, conducted a large-scale impact study around this question: What are the benefits of facilitated single-visit art museum programs, guided by inquiry-based pedagogies, for students in Grades 4–6? This study builds on, and significantly amplifies, the limited research that exists about the effect of art museum programs on participants. It explored how engaging directly with original works of art within the distinctive physical and social setting of art museums, and through constructivist pedagogies, can lead to or heighten a range of student outcomes.³ Can these findings support your (potential) use of site-based learning in your program?

ORGANIZATIONAL VIBRANCY

Do you know an outstanding visual arts educator who deserves recognition? The NAEA Awards Program offers opportunities for you to nominate colleagues for 142 individual awards, presented at the NAEA National Convention. The Awards Program objectives are to recognize excellence, focus attention on quality art education, increase public awareness of the importance of a quality art education, set standards of quality, and show respect for colleagues' achievements. The nomination deadline for this awards cycle is **October 1, 2019**. NAEA Awards Program information is available online.⁴

STRATEGIC VISION

The NAEA Strategic Vision is built around a goals framework of **Community, Advocacy, Learning, Research & Knowledge, and Organizational Vibrancy**. I encourage you to plan your next professional year around these ideas to help build our community, advocate for visual arts education, continue your learning or support other members' learning, use and/or develop research and knowledge, and participate in **all** that is NAEA! ■

¹ www.arteducators.org/community/national-task-force-on-equity-diversity-inclusion

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

³ www.arteducators.org/research/articles/377-naea-aamd-research-study-impact-of-art-museum-programs-on-k-12-students

⁴ www.arteducators.org/opportunities/naea-awards



Thomas Knab, NAEA President

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MINNEAPOLIS

March 26–28

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Cleansing the Palette

How you consider *continuing the journey* depends on how you look at the journey you're on—and the ones yet to come.

It's that time of year again: back to school. The stores are filled with anxious parents clutching lists of supplies. There are looks to be created—what kind of backpack? Notebooks and markers and electronics. New, invented-over-the-summer personas to be established. Everyone's getting ready for the new year: learners, parents, and teachers.

Despite the calendar being on the cusp of fall and 2020 fast approaching, the beginning of the school year is also a season of renewal, another beginning for continued growth and development. So, what better analogy for this year's theme of Continuing the Journey?

In today's world, study after study indicates that a hallmark of success is being comfortable with ambiguity. And, it's interesting to explore the idea of *continuing the journey* at a moment of renewal.

I don't want to belabor the obvious: Labor Day means a return to school. There's an old, well-established pattern here. But, against this backdrop of repetitive school-year schedules and familiar classrooms, a gauntlet has been thrown down: Can you avoid the same old groove? Can you make the syllabus fresh? Can **you** reinvent yourself so that your learners get an unexpected and eye-opening experience?

Most learners know how to do this. Even as they return to familiar rhythms, they still see things with fresh eyes. They are older: That's world changing, and they feel it. There's an exuberance in that first morning... day... week at school. There are endless possibilities. Old relationships to develop along new paths and rivalries to resurrect, perhaps differently this time. New classes. New teachers. New lenses with which to see the world. Excitement. Opportunity. Clean slates.

Most students return to school in this spirit, right? So, on one level, don't we owe it to them to match their enthusiasm, to bring that sense of renewal and wonder that provides the perfect petri dish for them to grow and evolve?

And on a deeper level, don't we owe it to ourselves? Shouldn't we also be embracing the spirit of the journey, no matter how many times we have taught this course?

What does that journey look like for you?

I pose these as questions rather than statements, in part perhaps because I am fast approaching my retirement in a few months and moving on to something entirely new myself. But more importantly, statements feel like the antithesis of journeying. Some say journeys "of a thousand miles must begin with a single step."

But I like a good, open-ended question to launch a journey. Each of us has different answers, unique to ourselves, our experiences, our perspectives.

So, let me ask the question again: What does the journey look like for you? Even if it's the same predictable classroom... or curriculum... or museum collection.

New classes. New teachers. New lenses with which to see the world. Excitement. Opportunity. Clean slates.

It's a good question to let linger and to ponder as you start the new school year. Maybe it will jumpstart something different from what you expected.

Maybe you'll see lesson planning with fresh eyes.

Maybe you'll find a slightly different way to bring the sensibilities of the artist to your classroom life.

Maybe you'll look with more intent to find the unexpected angles and perspectives.

Maybe you'll take a road less traveled, and it will make "all the difference" in your curriculum or your career!

Let the idea of making "all the difference" reverberate for a bit, and let me ask another question about continuing the journey as the new school year begins: Are we talking about only one journey?

This really gets at the heart of that dissonance around continuing a journey at a time of reinvention. Just how many journeys are you on at any one time? What keeps you from launching a new journey simply by prolonging or expanding an experience? What keeps you from using one journey, regardless of what stage it's in, as a launching pad for another? To mix and match it or connect it with another experience is, after all, what life is full of—connections made when we stop and take the time to see them.

I've found one of the most important considerations about any journey is to not limit yourself by waiting for "the best time to start" because the best time may never appear! That fallacy keeps many of us from starting something new. Embrace your circumstances, whatever they may be, and look that potential journey in the eye. Take a deep breath and begin!

Whatever journey you are on, whatever journey you wish to launch, I hope you will always see the NAEA community as willing partners, supporters, and collaborators. Best wishes for a joyful school year, filled with new and exciting explorations. ■



Deborah B. Reeve, EdD, Executive Director
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And we are off! The excitement... the energy... the enduring promise of a fresh start with a new school year!

We hope this message finds you prepared to tackle any new challenges and adventures you experience, whether you are

- a preservice student embarking on a path toward a career as an art educator;
- a museum educator inviting new groups of art enthusiasts to your learning space;
- a higher education professional helping to frame and facilitate learning for the next generation of art educators;
- an administrator who guides a group of art educators through the trials, tribulations, and celebrations of teaching;
- a preK–16 art educator welcoming a new crew of students to design, problem solve, investigate, explore, discover, connect, present, respond, and create; or
- an individual in one of the many roles across this great organization called NAEA!

KANSAS

What a wonderful summer it was! Not only did we have several regional events

members could drive to and enjoy across the state, but we also had a very successful summer camp in the Wichita area! These hands-on opportunities are a great way to get content-area professional development. If you missed the summer events, don't worry—another great opportunity is coming soon! We hope you will join us at our fall conference in Overland Park, Kansas. Details are on our website at www.kaea.com. As always, we hope you have an amazing school year. Remember to keep us informed of your personal, classroom, and student achievements during the year so we can celebrate you.

MISSOURI

We had a very successful spring conference at the Hotel Intercontinental in Kansas City, Missouri, in April. The theme was Nurturing the Artist Within, which our keynote speaker Katherine Douglas also emphasized. Katherine, a founding member of the TAB/choice movement, pointed out how a choice-based classroom offers students opportunities to find their inner artists.

NEBRASKA

Nebraska has been busy at work on strategies for increasing member engagement! Our state organization has added an Instagram account to highlight the great work happening across Nebraska.

We also have a Facebook group for our members and a Facebook page for promotion of and advocacy for visual arts education. In addition, we are embarking on piloting a webinar series that offers timely, easily accessible professional development for our rural and urban members.

NEW MEXICO

New Mexico Art Education Association (NMAEA) is growing, with membership increasing over the

past several months. When the spring art shows took place around New Mexico, multiple members participated in NMAEA's Student Merit Awards. Art teachers kicked off summer with NMAEA's 2-day Tucumcari Summer Summit at Mesalands Community College, where attendees explored printmaking opportunities and created subtractive relief tiles. One NMAEA goal is to expand our regional outreach, so this summer, numerous regional meet-ups—including museum trips and lesson exchanges—took place.

OHIO

Ohio Art Education Association (OAEA) members and their students enjoyed numerous programming opportunities last spring. Youth Art Month and Young People's Art Exhibition honored 133 teachers and students, the JT Art Criticism Open received 88 submissions, and participation in the House of Representative Exhibition and Statehouse Exhibition was strong. OAEA and the Ohio Art Education Foundation awarded the second Governor's Art Exhibition Scholarship of \$1,000 to a graduating senior. Summer also afforded many of our members a chance to explore new artistic workshops through the third annual Summer Symposium. OAEA knows how to arty!

WESTERN REGION

We held our 2019 NAEA Western Region Summer Leadership Meeting in Kansas City, Missouri, June 19–22. We had 45 participants representing 15 Western Region states. Guests included Deborah B. Reeve, NAEA Executive Director; Debra Pylypiw, 2021 NAEA National Convention Coordinator in Chicago; and Nancy Walkup, of Davis Publications, Inc. We thank Tina Hyde and the Missouri Art Education Association for hosting us. We will be in Ohio in 2021!

It is an exciting time of the year to be an art educator. We hope your summer provided you the opportunity to refresh, relax, renew, and rejuvenate in preparation for the art education adventures that await you this school year! Go WEST!! ■



Presentation of the Ohio Art Education Association/Ohio Art Education Foundation Governor's Show Scholarship to Abigail Chen. Pictured (left to right): Alice Tavani, Abigail Chen, and Carrie Barnett. Photo credit: Ohio Art Education Association.



Bob Reeker

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This past summer during our Regional Leadership Conferences held in various locations, attendees were invited to engage in an activity called @home. Participants selected one work of art they have in their homes that they couldn't imagine living without.

They shared a photograph of the artwork selected and explained why it serves as something that enhances their quality of life.

For **Kim Huyler Defibaugh**, she fell in love with *Spoon Retablo* by Nicario Jimenez. "I often stop during a busy day to look inside at the intricate sculptured and painted details. I love artwork that is colorful with texture, and this piece fits the bill." Kim said another reason this work is meaningful is that she spoke with the artist and got some background on his methodology. "He uses a mixture of boiled potato and plaster to model figures with his hands and adds details with a wooden tool, like a toothpick."

"It was hard to choose one artwork in my house as it is filled with paintings, photos, drawings, and other artworks," explained **Shares Tracy Fortune**. She ended up selecting a work she created, *Happy Daffodil Day*. "I love flowers and garden design. The chairs in my series are ones from my house. They symbolize home, the importance of belonging and my family."

Michael Dodson shared that his chosen artwork connected to family, specifically a special family trip. A year passed when he received a photo of this trip from his husband for Christmas. "This is my favorite piece of art in our house. Not only do I enjoy the bold colors... but it celebrates memory, love, and family."

Purchasing original art that is meaningful requires personal sacrifice sometimes, said **Terra Feast**, who shared her experience of securing a portrait by Spencer Herr. "[*Chocolate Portrait*] was the first significant work of art I purchased. It caught my attention immediately, and we spent over an hour talking with the gallery owner about the artist and his work.

"Over the next few days, we visited the gallery three more times. I was nervous about purchasing such a large (and expensive) work of art, but I just couldn't stop thinking about it. I was again ecstatic and scared when the final payment was made and the artwork finally arrived at my home. All concern disappeared the moment I removed it from the crate. I spent hours rearranging the furniture to give the painting the most prominent position in the living room. Every day, this work of art reminds me to take risks and be confident in the decisions I make."

Deborah B. Reeve shared her connection to a painting by Sante Fe artist Gigi Mills. "It spoke to me then, and it continues to speak to me almost every day. In so

many ways it contributes to my quality of life! The viewer sees only the back of the person who is looking forward; the subject presents a different perspective—a different way of seeing—a different way of knowing! The painting provokes me to ask questions and to wait patiently for the answers. I've always been intrigued by the future, and the painting's subject is always looking forward, looking beyond. It reminds me to anticipate whatever may come with an open heart and the willingness to embrace all that it offers!"

With the @home activity, I've come to understand the highly personal and dynamic relationship people have with the works of art they own. The arts enrich, inspire, and embolden. I invite you to reflect upon the power art has for you and consider what work of art enriches your daily life! Better yet, try this activity as a conversation topic the next time you have friends over or go out to dinner with a group. I think you'll find it not only a great way to connect with others, but also a way to reflect on why you chose to be an art educator. ■



(Top) Shares Tracy Fortune @home. (Bottom) Terra Feast @home.



James Rees

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LIMINALITY

In anthropology, liminality is the quality of ambiguity or disorientation that occurs in the middle stage of a rite of passage, when participants no longer hold their pre-ritual status but have not yet begun the transition to the status they will hold when the rite is complete.¹

According to the organization Liminal Space, “A **liminal space** is the time between the ‘what was’ and the ‘next.’ It is a place of transition, waiting, and not knowing. **Liminal space** is where all transformation takes place, if we learn to wait and let it form us.”²

A graduating high school senior spoke about liminality last June, and it resonated for me both personally and professionally and for NAEA as an organization. I am moving out of a home where I have raised a family for 32 years and moving into the future. (Will I survive?) My classroom is transitioning to more technology (on a cart) while holding onto the hands-on media of clay, reed, paint, graphite, plaster, and glass. (How will I manage the chaos and mess of creativity and keep those computers clean and functioning?)

Our students live in a liminal space as they grow and experiment with new media and processes. (How do we provide safe spaces for this transformation?) For ourselves, how are we facing this time of transition—from summer to fall, from last school year to this year with new students, new classrooms, new programs, new colleagues and administrators?

Let me share a conversation with a friend about our BIG move. She said, “You want to say ‘goodbye’ well, thoughtfully.” She immediately followed with, “Of course, you also want to say ‘hello’ well.” I’ve had a focus on past growth and closure. Being a list maker and planner, I have used many pads during this liminal space summer for both school and home. Now, with lists and plans as support, how do I truly welcome and “say ‘hello’ well” to what is next in all aspects of my life?

NAEA is transforming as well. The process of hiring a new Executive Director is underway as Deborah Reeve plans to retire this winter. The Equity, Diversity, and Inclusion (ED&I) Commission is being formed to continue the work begun by the ED&I Task Force. The Commission

will carry NAEA and the field of art education through a liminal stage into a future where the empowerment of individuals will be more equitable, diverse, and inclusive across those fabricated social divides created by racial, gender, and sexual orientation differences, to name just a few.

NAEA has begun work on the new strategic vision, is involving more K-12 educators in research, and is actively moving to provide opportunities for art educators to get involved as leaders (School for Art Leaders, awards reviews, session proposal reviews, Commission work teams, and more). Regionally, during these next 6 months, Vice President-Elects will take on more responsibilities to create a smooth transition of regional leadership. If you are interested in getting involved, reach out to your VP or Division Director. What new things will be next for you in your growth as an art educator?

I wish you a fall of great *hellos* as you move beyond the liminal spaces to meet the challenges and welcome the wonders and surprises of your *next*. ■

¹ <https://en.wikipedia.org/wiki/Liminality>

² <https://inaliminalspace.org/about-us/what-is-a-liminal-space/>



Students in process and liminal spaces. Photo Credits: Diane Wilkin.



Diane Wilkin

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WHAT IS YOUR LEADERSHIP ROLE?

As an art educator, you are a leader. Your responsibilities as a teacher, administrator, director, or supervisor are usually clearly defined for you. You work within those parameters to educate, inform, and advocate. High school and middle school teachers can lead and promote student leadership through National Art Honor Societies and National Junior Art Honor Societies.



Serving as a leader in your school or workplace extends your role as an educator. As you develop leadership skills within your job, you develop skills that make you a stronger leader beyond your workplace.

“Before you are a leader, success is all about growing yourself. When you become a leader, success is all about growing others.” —Jack Welch

Other leadership roles beyond your job aren't always clear. You must *find* your role as a leader. Opportunities to be a leader exist in your workplace, community, state association, and NAEA. Recognizing opportunities isn't always evident.

In finding our leadership roles, we sometimes look for those that look like us. The complexion of our profession doesn't reflect the populations we serve. This creates a challenge and a charge for each

of us. Promoting art education careers to our learners is a vital component of our programs. Reaching out to under-represented groups is critical. Consider your colleagues who may need more encouragement or an invitation to feel appreciated, accepted, valued, and included. We need to invite them to the table.

“Diversity requires commitment. Achieving the superior performance diversity can produce needs further action—most notably, a commitment to develop a culture of inclusion. People do not just need to be different, they need to be fully involved and feel their voices are heard.”

—Alain Dehaze

A first step for many—perhaps you—is presenting a workshop at a state conference. Although it may seem intimidating, you'll have a most appreciative audience. Sharing your experiences and expertise helps grow your leadership skills. Connecting with other educators extends your resources and influence. Submit a proposal. Encourage a colleague to do the same.



Members of the School for Art Leaders, Class of 2018 (left to right): Holly Bess Kincaid, Virginia; Janis Stivers Nunnally, Tennessee; Natalie Jones, North Carolina; Mwasa D. Sherard, Georgia.

The complexion of our profession doesn't reflect the populations we serve. This creates a challenge and a charge for each of us.

State, regional, and national positions within the NAEA community offer a multitude of opportunities.

NAEA and our state associations are actively working to promote equity, diversity, and inclusion. What can you do make a difference and effect a change? How can you be a leader *and* bring new leaders forward?

Use opportunities to nominate your colleagues for state, national, and regional awards. Nominate yourself or your colleague for positions on state, regional, or national boards. Take advantage of the leadership and learning opportunities offered through NAEA.

Take the challenge to grow your leadership skills and promote new leaders around you. Your recognition, appreciation, and inclusion of others can create positive change within our association and our profession. Making equity, diversity, and inclusion a reality will create a stronger art education family.

We welcome everyone. We must make that welcome an active one. ■

“I've learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel.”

—Maya Angelou



Meg Skow

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HOW WE IMPACT OUR STUDENTS

Do you remember your first year of teaching? I do. I remember teaching at Fairley High School in Memphis, Tennessee. I remember looking around at my classroom and thinking of all the students I would have an impact on. I remember some days not knowing what to do but trying anyway. I remember getting so excited about new projects and possibilities for each student. I remember a very limited budget and being creative with planning and resources. I remember decorating and displaying art to get my students' attention. More importantly, I remember Angie, Terry, and Dre'van. Why do I remember them? Because they had an impact on me! Thirty-seven years later, I still remember. Not so much the projects, lack of budget, or classroom décor, but I do remember them... the students. So, my point is... it's all about them.

Your greatest skill may be your listening skill and your intuitive nature. This is something to always remember. I love this story told to me by art teacher Angie Szabo:

A student I had last year just came in to thank me. I asked him what he was thanking me for but first some background: Last year, this student was in my drawing class and was gone for a few weeks... I found out he was in a residential facility for depression. The second day after he returned to school, I was walking back to my classroom and glanced up to see him on the balcony; he was looking pretty down. I talked with him for a bit and suggested he go to pupil services instead of back to class. He did. Well, he just now told me he was about to jump off the balcony and thanked me for saving him. I am so glad that I happened to be there at the right time.

Listen, teach, listen, repeat! The very best to you all. Have a great year!

STORIES FROM THE CLASSROOM. DAISIE, GRADE 9



Daisie, Grade 9, with her braided rug created from old pajamas.

Students were learning about STEAM in art. They had just read about objects from world cultures in the January/February 2017 issue of *Scholastic Art*. The issue contained a 3D design problem that was assigned to the students as a long-term project outside class.

Students first had to research information about recycled art. They then had to create a functional object by taking something that was old or going to be thrown away and improving the design and/or functionality of the object. Daisie created a braided rug from old sets of pajamas. She said she wanted to do something creative and new. The hardest part of her design was braiding the pieces together and forming a circle. If she had a chance to do it again, she would either add more colors to her rug or make it a solid color. Daisie took Art I her freshman year at Desert Oasis High School in Las Vegas, NV. Her art teacher is Kristi Watson.

Your greatest skill may be your listening skill and your intuitive nature.

STORIES FROM THE CLASSROOM. SABRINA, GRADE 12



Sabrina Krueger, *Path of Light*, 2018-2019 academic year. Mixed media.

In the statement about her piece *Path of Light*, Sabrina said:

For this piece, I wanted to create a distant cityscape. Rather than just putting an ocean out front, I wanted to express my loneliness from everyone else, and even though there is a path that exists where I can return, I stay away and keep to myself. Using colors to make a vibrant path along the ocean surface. I believe I was successful in creating this piece. I used oil pastels on myself and acrylic for everything else. ■



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ROOM FOR ARTMAKING

It's back to school time! As an itinerant art teacher for 15 years, hauling my inventory to a new school, unloading, and getting set up proved an exhausting endeavor. However, it does hone one's skills for classroom spatial design and eliminates most hording issues many of us suffer from!

Over the years, I layered in many pedagogical concepts into the setup of my instructional space. Sometimes, I have been in a closet and on a cart of various degrees of quality—sometimes clean and new, but often the dregs. The photos you see here are from a newly constructed art room, the pinnacle of all my teaching environments.

Not knowing what my space would be year after year made flexibility key to any hopes of success, and a foundation of the basics was essential to quickly assembling a décor that embedded content enrichment. Since students in my district receive art once every other year, I wanted to shove as much art at them as possible. So, no matter where I was housed, the premise was similar to what you see in the photos here, jam packed, floor to ceiling.

You'll notice the basics of elements and principals around the room in posted vocabulary next to instructional anchor charts and various artistic examples of the concepts. Below each area is a table containing books I use for instruction—some fun reading and some hands-on resources.

Along with the books are various activities that support the concept in a modified center of instruction. Use of the centers varied from a deep dive, to enrichment opportunities, to open choice. Other opportunities for choice selection and idea development were embedded in our discussions and class projects, individual or collective. However, individual lesson exemplars were often removed or rotated so personal ideas would emerge. They were at times displayed on the mobile chalkboard or projected onto a screen.

As we moved through the year's curriculum, I would set up additional stations for students to have more opportunities to create. When my schedule allowed, I opened my art room over the lunch hour for students to finish work or take a few quiet artmaking moments. "Runners" had, at any time, a safe space available to them where they could tuck under a trap table with a pillow and book to deescalate. Faculty gatherings after school or for professional development were often in the room. One 1st-grade teacher was over the moon with the Shrinky Dinks—she had never seen them before! Ah, the generational gaps...

I cut the majority of my paper at the beginning of the year with our district's industrial paper cutting machine—a true joy! I house those papers in my chart cart. Additional supplies are in bins, by medium, and separated onto plastic shelf units by skill. For example, all drawing supplies stay together, and texture is on another unit, then 3D, printmaking, and stamping, etc. The bins are modular, with clasped lids, and clear so I can list the contents on paper inside. Various paints, brushes, and water containers are in the cupboards closest to the sink. I purchase the majority of my paints in primary colors only, but my construction paper has tints and shades of each color and are vertically stored.

As you settle into your rooms this year, please visit our **Facebook** page and share your spaces for artmaking! ■

AWARD NOMINATIONS DUE OCTOBER 1

Is there a fellow art teacher you admire, try to emulate, or often go to for advice? Please help us honor the career accomplishments of our Elementary Division colleagues by nominating them for recognition at the state, regional, or national levels. Visit the NAEA website for more information.



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With the end of summer comes the anticipation of going back to school. For a student, this may mean going shopping for clothes and supplies.

Although this can be true for teachers, too, we do have many more items on our back-to-school list. My top categories for back-to-school preparation are *mind-set*, *organization*, *connections*, and *tools*.

Mind-set is about getting your head back in the game. Thinking like a teacher, an artist, and a learner is a skill I revisit every fall, even after 30+ years of teaching. In our field, we spend so much of our time assessing, evaluating, and collecting data. Consider creating a journal for reflection, not evaluation. Your journal could illustrate your educational journey and learning with your students. John Dewey famously once said, "We do not learn from experience... we learn from reflecting on experience." Think about the difference between reflection and evaluation. A reflection allows us to analyze our experiences, make changes from our mistakes, and keep doing what is

successful as we grow our knowledge. An evaluation helps us examine objectives.

Organization includes attending to the appearance and function of our classroom, preparing meaningful lessons and units, and planning for sequential learning at a glance. Highly organized teachers will have substitute plans ready, just in case. They also find and create additional extensions for students who will work and then ask, "I'm finished, now what do I do?" The end of summer can be a time to consider and reflect on organization, but you should also continue to look for additional money through grants and discounts to stretch your budget.

Building *connections* within my school's professional learning community (PLC) has been a focus for my art department. One technique we learned for PLC was the Tuning Protocol (McDonald & Allen, 2015). It was designed with seven steps and reminds me of the Model for Art Criticism that came out of Edmund Burke Feldman's (1972/1992) work. For the Tuning Protocol, a facilitator leads a group to listen, reflect, assess, and offer ideas. This process allows everyone in the group to learn and be reminded of effective teaching methods. The steps include presenta-

tion of a teaching method to the group by an individual, assessment from the group about the presentation, reflection by the presenter, and discussion.

If you are interested in learning more about this technique, there is ample information about it online.

Connecting doesn't stop at PLCs. Connecting our students to learning opportunities and

connecting ourselves to our state associations and NAEA are important, too. Be sure to add March 26-28, 2020, to your calendar. That is when the NAEA National Convention takes place in Minneapolis, Minnesota. The Convention is a great place for building professional connections that will help you continue to grow.

Another important way to connect with your colleagues is by giving them the recognition they deserve. Consider nominating a colleague for an award, at the state or national level. **The deadline for NAEA award nominations is October 1.**¹

Last, a word about the *tools* for your "toolbox." One tool may be those special techniques used to inspire students to work to their potential. Another may be working with students with diverse needs/backgrounds, learning styles, interests, and abilities to be successful in their learning. Classroom management is another item for your toolbox. If you find yourself stuck on one of these topics, be sure to reach out to colleagues with your questions on Collaborate.² Your professional community is ready to offer ideas to help you with any obstacle.

As you consider your preparation for a new school year, don't forget that the relationships we develop with each other, our students, and their families are what matter most. As Maya Angelou once said, "I've learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel." ■

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- McDonald, J. P., & Allen, D. (2015). *The turning protocol*. Bloomington, IN: National School Reform Faculty.

¹ Visit www.arteducators.org/opportunities/naea-awards for more information.

² Go to <https://collaborate.arteducators.org/home>



Johanna Peterson from Northstar Middle School in Eau Claire, Wisconsin, creates her own posters for classroom expectations.



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PRESSING FORWARD: HIGHER EDUCATION IN TRANSITION

I distinctly remember stuffing a slew of envelopes during my second year as an early professional in preparation of a state conference. I was attending the conference because leaders in the state organization energetically invited me to join the organization and I energetically responded, “YES!” The conference committee worked hard to bring Faith Ringgold as the keynote speaker. The months of planning and raising funds to support her travel were over. Now there was a flurry of last-minute tasks—stuffing welcome bags, checking on food, and ensuring our registration numbers were strong. On the day of the conference, I was beyond ecstatic to meet Faith Ringgold. The big moment came when I was asked (ME, an early professional!) to place her slides in the slide carousel. These were the days when one wrong move meant upside down images for the statewide audience of art educators.

I still hold that moment as a milestone in my unfolding art education career. I felt connected to the world of art education by meeting a well-known artist, working with a team of passionate art educators, and being valued as a member of an organization. I often reflect on the intricate web of connections to the people in our field and our roles as mentors to early professionals and colleagues.

The NAEA Strategic Vision goal focused on **Community** calls on members to develop the next generation of leaders by being responsive to the needs of not only early professionals but also colleagues at any point in their journeys. Recognition and appreciation are paramount in honoring one’s individual story and experience. As the field calls for more dialogue on equity, inclusion, and diversity, the importance of mentoring relationships heightens.¹ Many of the most meaningful mentoring relationships develop organically as individuals find

commonalities and connection and a desire to be changed or improve practice. As we prepare individuals “to be fully attentive to the complexities of learners lives in relationship to their identities in the culture of the art room,” we propose that mentors and mentees engage in the difficult “work of examining [our] own biases and privilege” (Rao & Pfeiler-Wunder, 2018, p. 33).

The establishment of NAEA’s National Task Force on Equity, Diversity, & Inclusion in 2017 illuminates the critical need for a multiplicity of voices and ongoing conversation about our personal and professional identities. These conversations—coupled with deconstructing the ways in which privilege and power are embedded in educational settings and institutions (Rao & Pfeiler-Wunder, 2018)—provide the catalyst for change in how we see and define ourselves and others. Mentors and mentees, with their focus on both shared stories and a willingness to engage in tension, embody the possibility for such conversations.

Professional communities focused on **Organizational Vibrancy**, another Strategic Vision goal, are living entities made up of dynamic and diverse individuals who breathe life into an organization through their service to the organization, commitment to the group, and shared visions to bring future change and energy to the organization. Communication with one another moves beyond the transmission of knowledge to the sharing of ideas to enlarge and change experience (Dewey, 1916/2004). This doesn’t mean that communication is always easy or that the mentor–mentee relationship or even one’s relationship with the organization always exists in a state of equilibrium. Tensions create opportunities to listen to, reflect upon, and revisit perspectives to open up new possibilities for greater understanding of each other.

Through this interaction, as individuals grow and share their stories, the culture of the organization is shaped. According to Thompson and McClure (2009), the mentor–mentee relationship “is a tough and intense relationship involving both the desire to please and pressure to prog-

As the field calls for more dialogue on equity, inclusion, and diversity, the importance of mentoring relationships heightens.

ress...” (p. 106). Our diverse backgrounds, professional histories, and stories of **teaching, learning, and creating** are vital to share with others. The time is ripe to pool our resources to continually support not just early professional educators but all art educators in our organization.

- What mentor/mentee relationships have you developed?
- How do we continue to support colleagues at any stage in their art education journey?
- Is there a mentor or mentee you would like to honor? Consider nominating that individual for a Higher Education Award!² ■

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¹ www.arteducators.org/community/national-task-force-on-equity-diversity-inclusion

² Visit www.arteducators.org/opportunities/naea-awards for more information.



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STAY CONNECTED

Facebook: www.facebook.com/NAEAMuseumEdDiv

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>

BACK TO SCHOOL—ONE VISIT WORKS

Field trips and guided tours are often the core of museum education. As the new school year begins, please remember to use the rich resources that are available in the User Guide of the Impact Study of Facilitated Single-Visit Art Museum Programs on Students Grades 4–6.¹ The findings of this study tell us that one visit works! Facilitated single-visit art museum programs demonstrate learning gains.

The User Guide also contains short Fast Fact summaries designed specifically for teachers, docents, museum leadership, policy makers, funders, and researchers.

MAKE TIME FOR REFLECTION

I know finding free time is difficult, but I encourage you to make time to reflect on your work. Spending 30 minutes every other week to carefully consider one program or tour can be very valuable. With our Division's and field's continued focus on equity, diversity, accessibility, and inclusion, every individual should strive to do personal work around these topics as well. Reflection and study to identify our unconscious biases, assess our own cultural fluency, and learn about systems of oppression can be challenging and uncomfortable, but these are necessary steps for real change.

MAKE TIME FOR APPRECIATION

Museum educators are some of the hardest working people I know, yet it's easy to take for granted the awesome people around us. (This includes taking yourself for granted.) Therefore, take some time to let your colleagues know that you appreciate and value them. (Remember to include yourself as well.)

GET INVOLVED

Fall is often a time when members consider ways to get involved in NAEA. Here are a few Museum Education Division initiatives.

Viewfinder is the Museum Education Division's online publication about the intersection of museum education and social justice. *Viewfinder* aims to involve colleagues in ongoing dialogues about socially engaged museum education work by combining the speed and timeliness of a blog with the rigor of a peer-reviewed journal.

Featuring experiments, critiques, and inspired cross-generational dialogue, *Viewfinder* is a resource dedicated to documenting the value of rigorous reflection. Editor in Chief Kabir Singh, also our Pacific Regional Director, would love to hear from you if you would like to be involved. We're looking for authors, peer editors to edit one article, and ideas or comments on topics or themes. Kabir's contact information is at the bottom of this page.

Join us on **social media**. Our social media team posts on Twitter (@NAEAMusEd) and Facebook (NAEA Museum Education Division page) weekly, often a combination of Museum Education Division announcements and other resources we find helpful, inspiring, and thought provoking. This team is led by Gwen Fernandez. Join the online conversation and make new connections. We frequently use #iam-museum, and we also participate in the #museumedchat series. We hope you join in—it's a great way to talk through issues or questions.

Peer2Peer, also known as P2P, existed from 2011 to 2018 as a series of interactive webinars.

You can review recordings archived on our YouTube page. After 7 successful years, we want to try something new. Southeastern Regional Director Kylee Crook is leading a group to reenvision the P2P program and implement the next phase of this initiative. Kylee's contact information is at the bottom of this page.

I know finding free time is difficult, but I encourage you to make time to reflect on your work.

MARK YOUR CALENDARS FOR THE MARCH 25, 2020, PRECONFERENCE!

2020 NAEA Museum Education Division Preconference planning is in full swing. Director-Elect Jaime Thompson visited Minneapolis in mid-June to meet with colleagues from various cultural institutions and learn about their work. As a resident of Minneapolis, I am thrilled to host #NAEAMusEd20 and #NAEA20! We will announce the program overview in September. Based on the overwhelming response to the themes of diversity, equity, accessibility, and inclusion from previous preconferences and the *Viewfinder* series, we will continue exploring these ideas in 2020.

NOMINATE A COLLEAGUE FOR AN NAEA AWARD

Fall is also a time for us to consider those in our field who have done exemplary work. NAEA recognizes members of the Museum Education Division who have contributed to the organization. You can nominate a colleague for a regional or national award. Nominations are due **October 1**. Please consider nominating a deserving colleague² and be sure to review the NAEA Awards Program Rubrics for detailed information about how the submissions are scored.²

As always, please feel free to get in touch with me with questions you have about the Division or ideas for meaningful ways NAEA can support you. ■

¹ bit.ly/MusEdUserGuide

² Visit www.arteducators.org/opportunities/naea-awards for more information.

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CREATING A SELF-CARE ROUTINE FOR HECTIC SEMESTERS

Self-care is important for everyone. However, it is easy for your mental health to fall lower and lower on your list of priorities. This is especially true for students, as you see your assignments and deadlines pile up, keep your brain forward-focused on plans after graduation, continue your job hunt, and (possibly) keep working at a job you've had during school! I am a huge supporter of creating good habits. If you establish habits to take care of yourself early on, they will be easier to continue with when you're a teacher in charge of so many young minds! Our team has put together a list of self-care strategies we each use. Not all of these will work for you, but I hope you can connect with a few of them.

- When making your schedule for the week, dedicate some time for you to decompress. If you have an essay due at 3pm on Tuesday, plan time to meditate right after the deadline as a way to calm your body and relax. Consider putting these moments in your planner, just as you do with all your other assignments. If you do this or something similar, not only have you created a reminder, but you also show yourself that self-care strategies are an important part of your weekly routine and school schedule.
- Don't necessarily block out whole hours of your day. For many of us, we already feel like we don't have any free time. If signing up for an hour-long yoga class just doesn't work with your schedule, try adding multiple shorter routines throughout the week:
 - a 10-minute meditation to start or end your day
 - a 15-minute walk to school while listening to soothing music
 - preparation of a super tasty meal

ahead of time for when you know you have a busy day during the week

- a call to a friend to chat or vent in between classes
- a moment to write down the best thing that happened to you each day (great to reread during tough days)
- a solo dance-off while you're getting ready for school
- Make art for you! As a student, most of the art you create is for a prompt assigned to you. As a teacher, you'll find you have even less time to create for yourself. Every now and then, try to create art on your own time, in your own style, for your own enjoyment. Not every piece has to be perfect, not every piece needs to be critiqued by classmates, and not every piece has to be assigned to validate the creation of it.
- Drop a bad habit. While much of this list includes great things to pick up, do some reflecting and consider whether there is something you need to drop. If an activity you committed yourself to is stressing you out more than helping anyone—too much TV binge watching, too much coffee too late in the day that prevents you from getting proper rest, too much packed into your weekend, giving you no break from your crazy school week—perhaps it is time to let it go.
- Sometimes you simply need to take time off. This is not advocating skipping classes or staying home all the time, but it is a reminder that sometimes our schedules are too much. Mental health days are a real thing! If you feel that taking a day off will make you fall too far behind, try talking to trusted professors. They are there to support you and help you succeed.

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.

- Sleep, please sleep! And eat. Your awesome and incredible body needs rest and fuel to operate properly.

I also want to add that there is no shame in asking for help. If you are feeling too overwhelmed, extra stressed out, mentally exhausted, or depressed, we are for you! If you are struggling and need to find professional help services in your area, please reach out, and we will use our resources to help connect you. ■

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.



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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!

PROFESSIONAL LEARNING FOR LEADERS: THE POWER OF INQUIRY WITH PEERS

As district leaders, we often think of ourselves last when nurturing professional growth. We put the needs of others before our own. However, taking time for your own growth is important; it supports your personal work and the work with your teachers. An excellent professional learning opportunity for fine arts curriculum leaders is the NAEA Supervisors Summit, one of several preconferences before the National Convention. If you have yet to experience an NAEA Supervisors Summit preconference, I encourage you to attend in 2020. The goal of the Summit is to develop our collective identity as collaborators and inquirers around relevant topics in art education.

The preconference was inspiring and gave me practical knowledge to bring back to my district.

—2019 Supervisors Summit attendee

The 2019 Summit theme was Media Arts. National and international leaders in technology spoke and offered training for the 1-day event. Directors learned about media arts through new digital content. By creating through a variety of media—from traditional tools of paper and pencil, to art books with circuits, to apps on iPads and Adobe Spark on Chromebooks—district leaders put themselves in the learner's seat. There was time to share ideas and learn from each other in small groups.

When asked what they like the most, one participant wrote, "The whole day—truly! History, theory, philosophy, practical tools & resources, conversations with new/familiar colleagues, real-world places & faces (artists' studios), all of it!" Offering comprehensive and collaborative professional learning is an important part of what NAEA does to help reenergize our passion and ability to advance art education.

At the Summit, we learned that media arts are different in every district yet discovered that there are threads of similarity woven in and around the differences. Supervisors walked away wanting to know more. We are happy to report that we are working to extend and continue the conversations of the 2019 Summit in Minneapolis at the 2020 National Convention. We want to continue offering hands-on learning in small groups and allowing choice for leaders with topics that are relevant to their districts.

I really liked all the different parts; it was a good mix of all the things I need to feed my creative soul and lead a team of arts teachers. I need to know about media arts; I need time to talk and learn from colleagues... I always really enjoy these Summits.

—2019 Supervisors Summit attendee



Participants at the 2019 NAEA Supervisors Summit. All photos: Jeremy Holien.

Do you know a supervisor in your state who is not yet a member of our Division? Do you have lead teachers who might gain from this type of professional learning? Bringing a group to the 2020 Minneapolis Supervisors Summit preconference can be the inspiration for your next year's work.

Plan ahead and request permission to attend the Convention a day early. Meet your peers, inquire about new topics in art education, and collaborate with us. As Chris Flink, executive director of Exploratorium, said, "Don't wait for the proverbial apple to fall on your head. Go out in the world and seek experiences that will spark creative [leadership] thinking." The preconference is set for March 25, 2020. We hope to see you there! ■



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Guest Columnist: Tim Needles, Art and Media Educator. Email: needlesart@gmail.com.

How do you feel about STEAM in the art room? Many art educators have embraced it while others are still a bit resistant to incorporating new technologies and interdisciplinary projects.

After more than 20 years of teaching, I understand that some teachers may feel this is another passing trend and have learned that some educational trends are hot for a time, then disappear, while others end up making a big impact. I believe STEAM learning and technology integration in art is the future. The reality of being an art educator is evolving just as the world of art is evolving—work with media and emerging technology is expanding.

As a new school year begins, I offer you a challenge: Incorporate a new STEAM project into your curriculum this year that includes a technology or skill you don't know.

I have become something of an expert in STEAM; I even have a book coming out soon on the topic through International Society for Technology in Education (ISTE). I learned most everything I know by playing and experimenting with technologies and projects that I knew nearly nothing about.

There is freedom in the utter lack of knowledge when you approach something new because there is no expectation of success. It also offers a tremendously valuable perspective to educators—the point of view of a student. When we teach only material we have mastery of, it's easy to disconnect with what it feels like to be a student. That feeling, however,

is important to remember, the sense of struggle and frustration that is sometimes overwhelming.

I had the pleasure of sharing some of my best STEAM practices and favorite project ideas in the June 2019 NAEA webinar. The video is still available for viewing online along with its resources on the Virtual Art Educators section of the NAEA website. In the webinar, I outlined numerous project ideas organized by the technology used, from inexpensive, low-tech projects incorporating cardboard and paper to ultra-modern, high-tech projects such as virtual reality drawing and 3D printing. If you're not sure where to start, take some time to find something that inspires your curiosity and then bring it into your classroom.

Modeling that curiosity and creative risk for your students will be beneficial regardless of how the lesson turns out. Students will be inspired to explore their own curiosities and learn the process of teaching themselves something new. Historically, teachers are thought of as content experts, and some of us still are, but we now live in a high-tech world in which information is more accessible to everyone.

Therefore, as educators, we need to pivot and share our mastery of the learning process itself. We are all learners, and we need to give ourselves permission to share that truth with our students. We do not have all the answers, but we do know how to look for them and learn.

A few years ago, I saw a TED talk featuring a 12-year-old who developed his own apps and thought, "I want to learn how to do that." I asked my students if they, too, were interested in learning how to create an app. They were. I let them know I had

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We are all learners, and we need to give ourselves permission to share that truth with our students.

no idea how it was done but that we would learn the process and skills together.

After weeks of sifting through resources, I discovered Code.org, which had everything we needed. We used the nonprofit's game design and code art tutorials and then invited a local app developer to speak to our class. He helped us find the right coding languages to use and let us know which of our ideas were most plausible to pursue within the time frame we had. By the end of the year, we created a trivia app that teaches students art history as a collaborative group. It was a triumphant moment—teacher and students learned the necessary skills and collaborated as equals to achieve a goal.

Creating an app has become easier since then, but the larger lesson of taking on an intimidating and seemingly unrealistic goal and working together to make it happen and succeed will stay with us. These are the experiences that students look back on later in life and that make all the difficult aspects of being a teacher worthwhile.

I encourage you all to go forth this year and take a creative risk—collaborate with your students and incorporate a new STEAM project that will make an impact! ■

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

Website: <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

Columnist: Kevin Hsieh

NEW AACIG LOGO!

After the call for a new AACIG logo design was announced at the 2018 NAEA Seattle Conference, the Asian Art and Culture Interest Group (AACIG) is pleased to present the new logo for the Interest Group (Figure 1). On May 3, 2019, AACIG board members met online and voted on the winning design. The work of Georgia State University professor Kevin Hsieh, PhD, was selected. With its use



Figure 1. AACIG's new logo.

of the calligraphy brush stroke—highly significant to Asian art and culture—this logo symbolizes the main role of AACIG, which is to identify and promote Asian art and culture. The red woodcut banner with the Interest Group's name shows a close connection between Asian art aesthetics and the appreciation of Asian culture. The shape of this logo can easily be arranged for letterhead, postcards, or official documents and easily used in the creation of lapel pins.

CHINESE CALLIGRAPHY AND CREATIVE DESIGN PART II

This section continues the discussion of Chinese calligraphy and creative design that began in the February/March 2019 issue of *NAEA News*.

How Many Types of Script for a Character Are There?

Oracle bone script from the Shang Dynasty (c. 1600–1046 BC) is considered the first recorded Chinese script (1 in the

Figure 2). It is pictographic, just like pictorial drawings. In addition to oracle bone script, there are five other scripts: seal, clerical, running (or semi-cursive script), cursive, and regular. Scholars divided seal script into two groups—small seal and big seal. If we add bronze script, there are eight types of the Chinese scripts.

Because the scripts were developed and practiced in different periods with different social-cultural contexts, they also indicate different ways of writing and aesthetics. Figure 2 shows eight scripts for a single word, *dragon* (long).

Bronze inscriptions (2 in Figure 2) were commonly used in the Zhou Dynasty (c. 1050–256 BC). Because bronze inscriptions were carved and then casted, the trace of blade carving appeared in these characters. Bronze script gradually evolved into big seal script (3 in Figure 2) during the later Zhou Dynasty. Big seal script is very similar to small seal script (4 in Figure 2), which was also used as the official writing system in the Qin Dynasty (the first emperor, Qin Shi Huang, 221–207 BC). The easiest way to identify big and small seal scripts is to see whether the characters are written in a symmetrical and balanced composition, with small seal scripts more squared and balanced.

The Han Dynasty (202 BC to 220 AD) primarily used clerical script

(7 in Figure 2). The most significant features of this script are its “silkworm head and wild goose tail” strokes. Semi-cursive (5 in Figure 2) and cursive (6 in Figure 2) scripts show the writing flow of a calligrapher. Characters with faster flows become cursive and abstract while the ones with slower flows become semi-cursive. Because these two scripts show personalities and individual expression, many calligraphers (scholars and monks) prefer them. The last style developed is the regular script (8 in Figure 2). Regular script shows neatly written characters and steady strokes. Children in East Asian countries practice this type of script in school.

AACIG offers resources for teaching Asian culture and visual art. We invite all NAEA members to use these resources and welcome you to join us. We also provide many workshops and sessions at the NAEA National Convention and look forward to seeing you at the 2020 Convention in Minneapolis. ■



Figure 2. Eight scripts of a Chinese character for dragon.

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

Columnist: Juuso Tervo

LIFE QUITE REAL

That peculiar thing we call *real life* has proven to be a useful term for art educators, both past and present. Whether seeking economic prosperity, arguing for individual well-being, or practicing social critique, real life is what art education ought to engage with if it intends to have a genuine impact in the world. As schools, colleges, and universities increasingly promote themselves as institutions offering *real-life challenges* and engaging with *real-life issues*, I find myself pondering the life this promise entails, especially its realness.

The chameleon-like usability of real life seems to presume that one always knows what it means, that the realness of real life explains itself and, in doing so, gives meaning to the life it signifies. Paradoxically, then, real life never really enters the discussions that encircle it. To make sense of this conundrum, I believe it is not the meaning of life one needs to tackle, but the meaning of what might make it real.

Despite its common usage, what counts as real life in art education and what does not are difficult to define.

While marking institutional boundaries—that, for example, real life happens outside classrooms, museums, and galleries—is often evoked, such boundaries themselves are not any clearer than the distinctions they mark. Indeed, what art teacher would say that their classroom is *not* part of real life for them or their students?

This difficulty of finding a definition is not simply a matter of semantics, but it shows that real life itself is the result of distinction. After all, when speaking of real life, one does not usually refer to life in its entirety but to a particular aspect of it: working life, communal life, family life,

and so forth. This suggests that real life can be found where one's life touches the lives of others, that life's realness stems from a sense of sharing. But what do we share, with whom, and why? These are all political questions as they deal with lives lived commonly with others and everything that is left out from the count of the common. For example, to argue that by offering real-life challenges, art education helps to develop skills necessary in today's fluctuating working life—an argument so dear to art educators from the 19th century onward—makes *labor* the common denominator that grounds the realness of societal life.

While it is certainly true that employment plays an important part in our social, political, and economic imaginary, the idea that we claim our share in the society through labor has not emerged *ex nihilo* but results from a prioritization of one concept of real life over others. Residing in universalized notions of humanity instead—that, for example, we strive for some general human potential, not particular skills—does not do away with the politics embedded in this prioritization. On the contrary, it is intensified by extending questions of distinction to an existential level, leaving real life as difficult to define as before.

Of course, the primacy of real life in art education is itself connected to traditions of educational thought and practice. In the United States, pragmatism has played an important role in paving the way for it. For example, when John Dewey (1900/1990) argued in 1899 that schools were “dominated almost entirely by the medieval conception of learning” that left aside “our impulses and tendencies to make, to do, to create, to produce, whether in the form of utility or art” (p. 26), he

For [Dewey], not to engage oneself with real life means to be trapped in the past, an argument that resonates with many subsequent depictions of schools as antiquated institutions.

was calling for schools where students could actively engage with real life.

Instead of busying themselves with past traditions, students were to produce the present and create the future. Here, Dewey offers an important component to the intricacies of real life discussed earlier. For him, not to engage oneself with real life means to be trapped in the past, an argument that resonates with many subsequent depictions of schools as antiquated institutions.

However, accepting such accusations requires one to put the difficulties of defining real life aside. Rather than considering the seeming insolvability of real life as a (real-life) problem to be solved, I see that it offers a way to resist the distinctions it makes us face, reminding us that real life always involves things not included in the discussions that encircle it. Attention, therefore, should be paid to all things *quite* real—things that are still, perhaps always, in the making to become real through art and education. ■

Reference

Dewey, J. (1990). *The school and society and the child and the curriculum*. Chicago, IL: The University of Chicago Press. (Original work published in 1900)

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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 web page (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.

“YES! Sense of YES! Not judging between you, everything and everyone else, just YES! Look around you... YES! Meet the world in the place of YES.”

—Peter London video, 2019
CSAE Un-Business Meeting,
NAEA National Convention

As I write, the season is about to change, and during all seasonal changes, I reflect on life, relationships, work, and what is happening in the world. As many of you read this, you are starting the new school year, and I hope you will begin it with the “Sense of YES!” All things are possible with a positive attitude and energy.

For this column, I want to reflect from my notes during a few of the inspiring Caucus on the Spiritual in Art Education (CSAE) presentations and the Delegates Assembly at the NAEA Convention in Boston. I was able to attend almost every CSAE session and came away inspired as an educator, artist, mother, wife, friend, and human living on this very small planet. My intention here is to share some words and phrases that you can interpret your own way and use in your teaching practice, art making, personal reflections, and life.

Deborah Reeve gave a very moving speech during the Delegates Assembly, and many tears were shed on smiling faces. “You/We are all energy. Walking, talking, making art, teaching, loving, learning, diverse energy. Reach out to encourage and support each other by sharing your work, art, writing. Evolve, move forward. Togetherness creates community growth.”

Barbara Caldwell at CSAE business meeting passed out beautiful posters of her art with quotes. A quote from Barbara read: “Illuminations: The Power

of Holistic Art Education, experienced in a caring community... uplifts, transforms, and deepens not only the student, but the teacher.” Barbara also pulled a quote from *The Courage to Teach* by Parker Palmer: “Good teachers possess a capacity for connectedness. They are able to weave a complex web of connections among themselves, their subjects and their students so that students can learn to weave a world for themselves. The methods used by these weavers vary widely: lecture, Socratic dialogues, laboratory experiments, collaborative problem solving, creative chaos. The connections made by good teachers are held not in their methods but in their hearts—meaning *heart* in its ancient sense as the pace where intellect and emotion and spirit and will coverage in the human self.”

Sarah Carey and Dorothy Weiss in the session *The Art Room as Sanctuary* shared this: “Blissed out state. Collision. Heated conversations. Outside of comfort zone. Difficult conversations in the end, shared ideas. Make lists. Trust friendship. Beautiful poetry, feelings, interpretation, analysis. Making it sacred. Reflection. Meditate on artwork. Slow-down. The Ah Ha Moment.”

From **Darden Bradshaw** during *Shared Spiritual Identity Through Art Making: A University Collaboration*: “The glass [stained glass windows in chapel] embodied the living memory of this campus. Worked together, learned together not sure of ending. Adaptation, change, family spirit, service, and vocation. Theology of light connected to spiritual practice. Touch the light. Chagall’s stained glass windows. How do we honor this? Metaphors in abstraction.”

Deb West, Linda Kielling, and Vanessa Hayes-Quintana shared inspiring thoughts during *The Art of Caring*. “Labor of love. Making art to give, raise money for good causes. Haiti houses for Humanity. Empty Bowls. Memory Project. Social emotional goals first. Meaning making. Student-centered approach to their lives and what’s important to them in their world. Choices for students. No technology. Art with purpose. Songs and art. ‘With My Own Two Hands’ by Jack Johnson. ‘Flowers are Red’ by Harry Chapin.”

Nan Park Sohn, at *Cultivation Presence Through Mindful Artmaking and Nature*, shared the art process of Jonah, her son. Jonah would pick up small things he found in nature and put them in his pockets. He and his mother would look at his collections and take photos, create drawings, paintings, and printmaking from the collections. Nan Park said, “Seeing through the eyes of a child, consider the value of small. Ephemeral moments, indelible moments, tiny things in nature. Jonah shifted my ideas of art making.”

Vicki Evans shared a hands-on art experience to a packed room during the workshop *Creative Collage and Journaling With Soul Collage*. You will learn more about her method and art in a future column. ■

Justin Makemson, the CSAE publications coordinator, is currently updating the CSAE web site. We invite and encourage all members to share your work, poetry, art, lesson ideas, and publications. Let’s continue to share and communicate with each other with a sense of YES! Contact me at csaespirit@gmail.com to get involved.

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Columnists: Joy Schultz, Cynthia Gaub, and Michelle Puhl-Price

The 2019 NAEA National Convention in Boston was wonderful. Boston was a great city for launching our first Choice-Art Preconference, especially since this is an exciting time for choice-art pedagogy. Our hands-on workshop was a full day dedicated to passionate presenters sharing ideas, methods, and best practices. Present was an incredible range of individuals—from preservice teachers to K-12 public and private school educators to preservice professors.

Offering students more personal agency is on the rise in the field of education as a whole, and art educators have been leading this charge for some time. Many of the techniques and strategies employed by choice-art educators translate to other academic areas; therefore, presentations on choice art are becoming increasingly popular.

Our preconference hands-on sessions were held throughout the day in an open studio space where materials, menus, and exemplars were available for participants to experience how choice art functions in a real-life classroom setting. This mock studio was by far one of the most popular spaces we offered. Many deep conversations and organic sharing occurred here, just as they often do in a choice-art student studio.

Other sessions touched on methods used to set up a choice-art program, including digital forms and physical spaces. Participants shared how to do assessments, how to shift from a teacher-directed art classroom to a choice-art classroom, and how to promote and maintain the program.

Everyone was able to identify a focus that spoke to them and would help guide them in their individual journeys to offer a choice-art program. The last session featured a Q&A panel divided by grade levels and hosted by the preconference presenters. This format allowed participants to ask additional questions and to discuss the deeper issues surrounding choice-art pedagogy. We discovered this valuable session requires more time for the deeper, longer discussions that occur. We will be modifying next year's schedule to provide additional time.

Thank you to all the presenters from the 2019 sessions and to the organizers for helping coordinate the many details that go into scheduling a preconference. We

have already begun plans for another full-day preconference next year. Please contact us if you would like to present or participate in any way.

We are looking forward to another Choice-Art Preconference in Minneapolis on March 25, 2020. ■

Offering students more personal agency is on the rise in the field of education as a whole, and art educators have been leading this charge for some time.



(Top left) Anne Bedrick joyfully overlooks the busy studio as participants organically share ideas and strategies for implementing choice art. (Top right) Workshop participants create crazy monster sock dolls in the open studio. (Bottom left) Pam Ehrenreich shares choice-art strategies in a breakout session. All photos: Joy Schultz.

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Interest Group Committee on Multiethnic Concerns (COMC)

Columnist: Zerric Clinton

During the summer, educators need a break from all the things that we face on a daily basis during the school year.

Still, some educators really don't seem to take a lot of time off and instead use the summer to learn new perspectives and prepare for the upcoming year.

Woodruff Arts Center in Atlanta, Georgia, hosted an educator conference for those who are avid learners. I registered for this conference with the hope of learning new ideas to increase visual literacy. Upon registering, I learned that Committee on Multiethnic Concerns (COMC) Chair-Elect Gloria Wilson and Najuana Lee were among the presenters. For those of you who have never attended one of her workshops, Wilson is a very knowledgeable person who compels her workshop participants to take a look at themselves in terms of how they see the world and their commitment to humanity. The title of the session she co-taught with Najuana Lee was *Racial Truths as Art: Art "Practice" as Means to Build Community Through Courageous Conversations About Race*.

I never really thought too much about people having an internal conflict about race, but several others in the session dealt with this very issue. Honestly, my thinking before was that a person experiencing this situation would have a clear vision of which race they identified with.

In 2019, conversations about race are still necessary, and workshops such as this one reveal just how much people still have widely differing perspectives on the topic. Throughout the session, it became evident that there were attendees who had difficulty with their own race. One participant started her conversation by saying that on certain days she feels like she identifies more with one race and other days, depending on the setting she is in, it changes. This was particularly interesting to those who identify as one race.

I never really thought too much about people having an internal conflict about race, but several others in the session dealt with this very issue. Honestly, my thinking before was that a person experiencing this situation would have a clear vision of which race they identified with. This, for me and other attendees, was a teachable moment. It will be especially helpful in my role as a teacher in an international school where at least 20 races are represented. This diversity is on full display when we have our annual International Festival. As we return to school this fall, I suspect that the workshop participants will have a better idea about the ways in which topics around race should be approached.

I will take what I learned and apply it to planning lessons that increase visual literacy. The workshop encouraged a brave discussion about race among the educators who were present. Wilson and Lee enriched this conversation by using works of art from the High Museum as a catalyst toward deeper understanding of the intersection of racial identity politics and social and educational outcomes in America.

This conversation could not be more timely given the racial divide in the United States that is becoming more and more evident. Someone had to develop such a discussion, and these art practi-

This conversation could not be more timely given the racial divide in the United States that is becoming more and more evident. Someone had to develop such a discussion, and these art practitioners did.

tioners did. As stated in their goals for the sessions, they aimed to broaden the concerns of K-12 educators to include understanding the human condition and building communal ties between each other and within their classrooms.

Without a doubt, this goal was achieved: Educators left the session with a renewed perspective on race in America. Furthermore, the strategies shared for tackling difficult topics related to race in the secondary classroom were awesome. Workshop attendees also examined the role of the art museum in dismantling racism. Wilson and Lee not only achieved the goal of starting a dialogue on race, but they ignited a fire in the participating educators not to shy away from these crucial issues.

Please visit COMC's website¹ for information about the upcoming NAEA Convention in Minneapolis. We look forward to connecting with you and local community art programs throughout the year and increasing COMC enrollment. 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. ■

¹ comc2020.org



Columnists: Dianne Sánchez Shumway and Sabrina Chin

In a previous Community Arts Caucus (CAC) column, we considered the various platforms where community arts educators, scholars, and artists have convened.

With past efforts such as Open Engagement, Community Arts Network (CAN), and the Community Arts Convening and Research Project, creating a new national platform for conversations and research related to community and socially engaged arts in the United States seems to have disappeared. By losing national forums that allow those invested in community arts to connect with other like-minded artists, the field is at risk of forgetting our roots, our origins, our work, and the efforts of those who came before us. In an attempt to foster our connections, we use this column to feature *A Blade of Grass*, a nonprofit organization.

This past April, *A Blade of Grass* launched its first Assembly, a biannual daylong learning exchange and discussions around *A Blade of Grass Magazine*, exploring critical questions and expansive ideas in the field of socially engaged art. Structured to be participatory, dialogical, and intimate in scale, Assembly attendees were invited to investigate together the methods, ethics, challenges, and joys of practicing art that advances social justice. The Assembly was formed as a direct response to an overwhelming community request for a longer-form convening dedicated to changing topics in the field.

The Spring 2019 Assembly expanded on the theme of *A Blade of Grass Magazine*, issue 2, “Who”—Who Makes Socially Engaged Art? This theme centered on the diverse and creative partnerships and ecosystems that are created by socially engaged art projects located in downtown

Manhattan, New York City. Co-presented and hosted by FABnyc,¹ the Spring 2019 Assembly was organized in partnership with cultural and grassroots organizations that serve the Lower East Side of Manhattan. These organizations included Abrons Arts Center, Downtown Art, LoIsaida Center, Magnum Foundation, University Settlement, and the Layered SPURA Project whose collaborator, artist and urbanist Gabrielle Bendiner-Viani, hosted afternoon sessions consisting of walking tours, artist and collaborator presentations, and group exercises.

The Spring 2019 Assembly kicked off with a keynote presentation by Robert Sember on creating relationships through collective listening, followed by Ryan Gilliam, executive director of FABnyc, who shared a brief history of organizing between residents and cultural organizations in the Lower East Side. For the afternoon, attendees went to their site visit before reconvening at FABnyc to share concluding thoughts and insights.

There was an incredible response to this sold-out inaugural Assembly. One attendee relayed this about the Spring 2019 Assembly experience: “I thought the day was very well balanced and curated and gave me plenty of perspectives and knowledge to consider and think on. I presented many of the conversations and ideas back to my organization, and we are using the experience to help inform future strategies.”

The next *Blade of Grass* Assembly will occur mid-October 2019 in Long Island City, Queens, and will be hosted by the Museum of the Moving Image. The theme of the magazine’s next issue and Assembly will highlight how socially engaged art can reframe the disabling gaze of normative society toward an exploration of the liberatory possibilities for those at the so-called margins as both affirmations of creativity and wisdom and strategies for transforming societies to become more just and inclusive.

A Blade of Grass will have more information about the program in September. We recommend signing up for its newsletter for updates on location and programming details. Lastly, issue 2 of *A Blade of Grass Magazine* is available to read online at no cost.² Included in this issue is an essay by Robert Sember. ■

¹ FABnyc is a team of artists, organizers, and planners working to sustain, preserve, and grow the cultural vibrancy of the Lower East Side neighborhood. More information is at www.fabnyc.org.

² www.abladeofgrass.org/magazine/



Edwin Delgado and Gabrielle Bendiner-Viani lead a guided tour on urban development and community activism in the Seward Park Urban Renewal Area of the Lower East Side as part of *A Blade of Grass* Spring 2019 Assembly. Image courtesy of Dominique Sindayiganza.

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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

TEACHING THE NEXT DESIGN THINKERS

Sam Aquillano, our keynote at DIG's Annual Gathering at the National Convention in Boston, posted his Pop-Up Engagement presentation and deck on the Design Museum Foundation's blog. The following offers an overview of his compelling message. To access the entire article and Sam's slide deck, please visit www.naea-dig.org.

- **K-12 Design Education Program Elements.** What do we need to teach young aspiring designers as they move through their K-12 experience? Design is changing in so many ways, but I believe we can instill the fundamentals of the design process and design impact in kids and young adults.
- **Empathize.** The cardinal sin of bad design is self-referential design, that is, designing only for yourself. When we say human-centered design, we don't mean just one human, we mean many humans.
- **Define.** Defining things can be difficult for young people since so much is being defined for them. We're constantly training them to follow directions.
- **Ideate.** This is where the real fun begins. I enjoy talking to people and learning about their needs, but I really love brainstorming and generating ideas.

- **Prototype.** Humans like to build things, it's in our nature—and kids really love to build things. Every evening when I come home from work, my 2-year-old daughter drags me to the cabinet and pulls out the blocks. We build towers for the next hour or so.
- **Test.** This last phase is where I find young people struggle the most because it entails sharing their precious ideas with others.

For more thoughts on design education and compelling stories of creative problem solving, please visit www.designmuseumfoundation.org.

MIND THE GAP DIG PRECONFERENCE IN MINNEAPOLIS

Prepare to Engage Your Students in Purposeful Pop-Up Design Challenges!

Inspired by Sam Aquillano's keynote in Boston, this preconference workshop will offer a dive deep into how you might guide students in a design-thinking and learning challenge of your choice.

Come prepared to tackle the Mind the Gap Design Challenge. We will wrap up the session with a healthy discussion of how you can best support your students as they explore the world of design.



Kerstin Nye



Abe Dickison

The session will be co-facilitated by Doris Wells-Papanek, DIG Chair; Kerstin Nye, design consultant, creative facilitator, and DIG's 2020 keynote speaker; and Abe Dickison, our local experiential guide.

A detailed agenda is forthcoming. Questions? Please contact Doris Wells-Papanek at doris@designlearning.us

2020 ANNUAL GATHERING PREVIEW

Do not miss this incredible opportunity to hear from and interact with DIG's 2020 extraordinary speakers! Outcomes from our preconference workshop will be on display. Learn firsthand from our special-invite speakers Kerstin Nye and Abe Dickison.

In addition, you will have time to catch up with friends, network with new like-minded folks, and learn from DIG's 2019-2020 Recognition Grant recipients.

Join us to celebrate DIG award recipients and weigh in on critical issues that DIG will take on over the next 5 years. Mark your calendar to join us for DIG's Annual Gathering! ■



Design Museum Foundation overview. Image courtesy of Sam Aquillano.

DIG INVITES ALL NAEA MEMBERS TO VISIT OUR WEBSITE!

Learn more about these topics and beyond: www.naea-dig.org

Join us on Collaborate! A place for everyone to post design thinking and learning strategy questions, thoughts, and announcements:

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

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Interest Group Disability Studies in Art Education (DSAE)



Columnist: Jeremy Johnson, Assistant Professor in Art Education, University of Nebraska at Omaha, and DSAE Treasurer

While only in its second year, the Disability Studies in Art Education (DSAE) Interest Group has had a successful year of growth.

As we gathered as a recognized entity within NAEA for only the second time in March 2019, we acknowledged the loss of former DSAE Co-Chair John Derby. John, who was named DSAE Co-Chair during the 2018 NAEA National Convention, passed away in August 2018. His contributions to disability studies will continue to influence scholarly work in the field for years to come.

During the 2019 Convention this past March in Boston, DSAE Chair Mira Kallio-Tavin named the following individuals to the executive board: Jennifer (Eisenhauer) Richardson as chair-elect, Alexandra Allen as secretary, Kelly Gross as representative to the Delegate Assembly, and Jeremy Johnson as treasurer. At the business meeting, members gathered for an invigorating dialogue on how to continue to grow and clarify the mission and priorities of DSAE. This included discussions related to identification and adoption of respectful terminology that avoids deficit representations of disabled individuals, advocacy for additional support for in-service and preservice teachers in their work with students with disabilities, and exploration of the value of including an experiential component for teacher training programs that encompasses direct work with people with disabilities.

Other issues identified during the business meeting related to recruiting

new individuals who share an interest in disability inclusion in arts education and have an understanding of the needs and interests of educators, particularly those in higher education.

Relevant questions inviting future consideration include how to best serve students with disabilities in higher education, how administrations can be made aware of the accessibility challenges that students on college campuses face, and the growing need to address mental health concerns in postsecondary education. DSAE is also interested in exploring partnerships with other special interest groups and seeking publication venues that enable discussions of inclusion and identity in new and different ways.

LOOKING AHEAD

In October, artists, researchers, educators, and others invested in the advancement of disability studies within the field of arts education will come together at the 2nd International Conference on Disability Studies, Arts & Education, at Moore College of Design in Philadelphia. The conference takes place October 3-5.¹

Attendees will have the opportunity to visit local galleries and exhibitions as the conference aligns with Philly's First Friday gallery program. Following this year's conference, select works will be published in the international journal *Research in Art Education*. Karen Keifer-Boyd and Jennifer (Eisenhauer) Richardson will serve as guest co-editors of the journal for the conference proceedings. As has been our practice, a third international conference will be tentatively scheduled for 2021, with a location to be announced following the October conference in Philadelphia.

Other issues identified during the business meeting related to recruiting new individuals who share an interest in disability inclusion in arts education and have an understanding of the needs and interests of educators, particularly those in higher education.

DSAE is also interested in exploring partnerships with other special interest groups and seeking publication venues that enable discussions of inclusion and identity in new and different ways.

For additional information about the DSAE Interest Group, please visit our website at <https://dsae.online>. The website provides information on publications and links to the 2nd International Conference website and publications. Stay connected with what DSAE is up to on our Facebook page as well.

¹ Full details are available at www.dsae2019.com.

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

DSAE Chair. Associate Professor of Art-Based Research and Pedagogy and Head of Research, Department of Art, Aalto University School of Arts, Design and Architecture. Email: mira.kallio-tavin@aalto.fi

Lately I've been thinking about the lack of visibility of early childhood art educators and children in art education publications.

One of the objectives of our group is the review and dissemination of promising research and practices in early childhood art education. Based upon this notion, I would like to devote this column to elevating the voices of educators and researchers writing about their work related to art and early childhood. Please take the time to read the articles below and consider submitting an article for an upcoming special issue of *Art Education*. Information about this issue is in the box to the right.

SPRING 2019 PUBLICATIONS:

- "Border Materials, Early Childhood Art Education, and the Ontological Persistence of American Flexibility" by Heather Kaplan (*Studies in Art Education*). This article draws comparisons between young children's material explorations and the national and global politics surrounding the U.S.–Mexico border in order to theorize early childhood art education and art education curricular approaches, practices, and policies.
- "Plot Holes in Children's Drawing" by Christopher Schulte (*Art Education*). The article discusses the artistic and play-based activities and practices of children, particularly the plot holes in the storyline of their drawings.
- "Wild Encounters: A More-Than-Human Approach to Children's Drawings" by Christopher Schulte (*Studies in Art Education*). This article focuses on the drawing practice a 4-year-old boy whose work is more-than-human, a mesh of materials, meanings, properties, and processes in which human, nonhuman, and not-quite-human operators are interlocked.

Attention Early Childhood Art Educators! Submit YOUR Article To:

Art in Early Childhood: Explorations of Practice and Research

A Special Issue of *Art Education*, the Journal of the National Art Education Association (NAEA)

While it is generally understood that early learning experiences play a pivotal role in children's lives, not all learning experiences are of equal quality. For many children, art education is incorporated into everyday classrooms where variations in programmatic goals, resources, conceptions of art and children, and the professional preparation of teachers impact their art education experiences.

This special issue of *Art Education* seeks submissions of research and practice that explore the varied landscapes of early childhood art education, including (but not limited to) manuscripts that address studio experiences, interactions with artists, and visits to art museums and galleries.

What happens when young children are given the opportunity to respond to art through conversation, play, dramatics, movement, music, and artmaking? How do young children formulate and express their ideas through artmaking? What strategies can teachers use to support and scaffold young children's making? How do educators create meaningful art experiences when resources are limited? How do universities prepare future art teachers and scholars to attend to the unique needs of young children? What policies affect young children's access to art experiences? How can art educators, parents, and caregivers better advocate for creative activity as a fundamental right and need of childhood?

Authors may wish to respond to one of these questions or to one of the topics below:

- Children's art as a socio-cultural-material practice
- Role of time (structured and unstructured) in art explorations
- Collaborations (among children, educators, artists, parents, etc.)
- Relationships between process and product
- Children's visual culture
- Power of the environment
- Culturally responsive practices in early art education
- Documentation of children's learning/making
- Curation of young children's art
- Children's participation and voice
- Authentic assessment practices
- Technology and early art experiences
- Wonder, imagination, play, and joy in early art education

All submissions for this special issue should follow the established submission guidelines for the journal on the publisher Taylor & Francis's website, www.tandfonline.com/uare. Send questions to arteducationjournal@gmail.com.

Deadlines for Submissions: October 1, 2019

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Greetings from the Independent School Art Education Interest Group (ISAE)! I hope this column finds you well rested and refreshed as we look forward to a new school year.

My name is Evan Thomas, and I teach fine arts and photography at Blair Academy, a Grade 9-12 boarding school in northern New Jersey. As artists and educators, we have the ability to enhance our programs by learning about the experiences offered in our peer schools. This collaborative potential is one of the primary reasons ISAE was formed, specifically, to inspire a sense of community among art educators in independent settings. I'd like to personally encourage you to stay connected with our Interest Group and to share your unique experiences.

If you teach art in an independent school, consider joining the ISAE. We have a wonderfully supportive community full of teachers from a range of school settings. Here is a brief recap of the exciting work the ISAE executive council has been working on over the past several months:

- We began collecting \$10.00 dues from all current members. If you have not joined ISAE this year, please visit the NAEA website, log in, select Community, and then select Join an Interest Group Here to ensure you are an active member.
- We hosted a party for ISAE members at Make Shift Boston, an 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 NAEA Delegate's Assembly. Our goal is to understand what is happening from each state in independent schools across the nation!
- We are busy planning for ISAE member awards to be given at the 2020 NAEA Convention in Minneapolis. More details coming soon!
- We are also planning a digital showcase of student artwork for ISAE members and look forward to sharing all of your excellent work on a national stage.

The 2020 NAEA Convention in Minneapolis will be a great way to connect with fellow independent school art educators. We would love to hear from you and encourage involvement from our members! Please join our ISAE Facebook group by searching for Independent School Art Education Interest Group. You can also keep up with us through the NAEA website > select Community > select Interest Groups > select Independent School Art Education, and you are on our home page.

Best of luck to you in the new school year. We hope to see and hear from you soon!

If you teach art in an independent school, consider joining the ISAE. We have a wonderfully supportive community full of teachers from a range of school settings.

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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Guest Columnist: Tara Rousseau, LGBTQ+ Co-President-Elect and Column Co-Editor

LGBTQ+ BOOKS TO ENRICH YOUR YOUNG ADULT LIBRARIES

“What was that book you picked out when we were shopping on vacation last year?”

In putting together this column, I reached out to a trusted source—my 13-year-old niece. “*Ramona Blue*,” she answered, a novel about a queer teen protagonist navigating the fluidity of life. “Do you recommend it? Is it good?” “Ya,” she texted, a monosyllable, I have learned, that translates to a firm “yes.”

This is the second installment in our Interest Group’s series of recommended reading for all ages. This column focuses on young adult literature and nonfiction.

Gay and Lesbian History for Kids: The Century-Long Struggle for LGBT Rights by Jerome Pohlen. A book that makes visible important LGBT history.

Pride: Celebrating Diversity and Community by Robin Stevenson. An accessibly written history of *Pride* for a broad age range.

Queer, There, and Everywhere: 23 People Who Changed the World by Sarah Prager. Includes Gertrude “Ma” Rainey, Frida Kahlo, and Sylvia Rivera.

Ramona Blue by Julie Murphy. Ramona’s journey, briefly described above.

The Perks of Being a Wallflower by Stephen Chbosky. Charlie finds confidence and love through his friends in the book that inspired the eponymous movie.

The Gentlemen’s Guide to Vice and Virtue (Montague Siblings Series #1) by Mackenzi Lee. The adventures of Monty, young lord and his best friend/secret crush, Percy.

The Lady’s Guide to Petticoats and Piracy (Montague Siblings Series #2) by Mackenzi Lee. The adventures of Felicity, Monty’s sister, as she avoids suitors and works to get herself into medical school, a near-impossible task in the book’s era.

I’ll Give You the Sun by Jandy Nelson. A coming-of-age novel about nonidentical twins from ages 13 to 16.

From the Notebooks of Melanin Sun by Jacqueline Woodson. Thirteen-year-old Melanin navigates her new life with her mom and her mother’s new partner.

The Art of Being Normal by Lisa Williamson. A novel about transgender teens Kate and Leo.

Lily and Dunkin by Donna Gephart. A story about a transgender girl and her friend Dunkin, a boy dealing with bipolar disorder.

Aristotle and Dante Discover the Secrets of the Universe by Alire Saenz. A story of two loners, with seemingly little in common, who strike up a special friendship.

Luna by Julie Anne Peters. The story of Liam’s transformation into Luna.

Will Grayson, Will Grayson by John Green and David Levithan. Two award-winning authors collaborate on this LGBT-themed best seller about two teens with the same name.

Boy Meets Boy by David Levithan. A few weeks in the lives of high school students in a gay-friendly American town.

George by Alex Gino. A novel about a young transgender girl.

Symptoms of Being Human by Jeff Garvin. Meet Riley Cavanaugh—punk rock, snarky, rebellious, and gender fluid.

I Am J by Cris Beam. J’s struggle to stand up for his true identity.

The Miseducation of Cameron Post by Emily M. Danforth. Cameron’s struggles to hide her sexuality in the household of a conservative aunt.

Hero by Perry Moore. The story of Thom, gay superhero.

We Are the Ants by Shaun David Hutchinson. Henry has been given the opportunity by aliens to save humanity merely by pressing a big red button, but he is not sure he wants to.

The Upside of Unrequited by Becky Albertalli. Twin sisters and their quest for rejection-free love.

Get it Together, Delilah! by Erin Gough. Delilah is beset by drama, the best of which is the beautiful Rosa.

More Than This by Patrick Ness. A novel about a boy who dies but lives on in an alternate reality.

Lizard Radio by Pat Schmatz. A novel about trans Kivali, who does not fit in but has a special talent in connecting with her animal self.

Dreadnought: Nemesis, Book One by April Daniels. Danny becomes her true self by being passed super powers, but living her true self proves to be more difficult than she imagined.

As with our first column of reading recommendations, this is in no way an exhaustive list. Please email me with your favorite books and any additional suggestions. We will be putting these resources online in an expanded format, and we welcome your input! ■

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Guest Columnist: Deborah M. Wall, Senior Lecturer of Art Education, University of North Carolina at Charlotte.
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WHEN LEARNING AND LIFE ITSELF ARE IN DANGER

In my many years as a student and professor at the University of North Carolina at Charlotte (UNC Charlotte), I cannot recall a time when I felt unsafe. The sprawling campus lined with botanical gardens and sculptures, well-lit walkways, and endless emergency call boxes instilled a culture of safety, community and belonging. On April 30, 2019, the last day of spring semester classes, the sense of safety was shattered when I received this alert on my phone: Active shooter on campus: Run, Hide, Fight! Secure yourself immediately!

A wave of disbelief engulfed me as my phone blew up with texts from colleagues, family, friends, and former students—news had spread swiftly about the threat. The campus went on lockdown, and faculty were told to pull students out of hallways and secure everyone behind locked doors.

Although I was not on campus at the time, many of my colleagues spoke of the frantic state of students and their uncertainty during the harrowing event. About 5 hours passed before faculty and students were allowed to exit buildings, with their arms in the air and belongings left behind. The final report stated that a student with a firearm entered a classroom where fellow students were presenting final projects and opened fire, leaving two dead and four injured. A student who tackled and took down the shooter, ultimately saving lives, was killed. The attacker, equipped with additional magazines, was found on the floor injured when police quickly arrived on the scene. Everyone on and off campus was in shock as we awaited the names of the deceased and injured. Officials instructed frantic parents to meet and pick up their children at a nearby grocery store parking lot.

The horrific event occurred in the Kennedy building, which sits directly across

from the Rowe Arts building. Some of the students who fled the classroom under attack ran directly into art classrooms. One of my colleagues spoke of barricading the doors with furniture and looking for items to use as possible weapons as no one knew when the danger would cease. This was a time in the semester to celebrate students' newly acquired knowledge. Instead, faculty were simply trying to protect students' lives.

Over the next few days, a huge uncertainty lingered while the university and greater Charlotte community waded through how to cope with this senseless tragedy. Staff, faculty, and students remaining on campus received an outpouring of love and compassion. Strangers hugged one another during vigils while therapy dogs helped to bring down anxiety levels. Corporations in Charlotte brought in food trucks offering free food, and students found healing in mindfulness artmaking events. A re-enculturation on our campus was put into motion and will continue as the new fall semester begins. Building a new campus culture requires ponderance of the following questions:

- How do we as educators help students to feel safe once again in their learning environment?
- How can we reinstall trust between students and their classmates?

Possible answers to these questions may be found through the healing capabilities of the visual arts. With that in mind, the university created a permanent public website called Niner Nation Remembers to serve as a cohesive platform for all ages to express their thoughts, reactions, photos, artwork, and memorials. Additionally, the school's chancellor assembled a memorial committee that is accepting ideas from local artists and the public about how best to honor the heroes and memorialize the victims of the worst day in UNC Charlotte's history. One may ask,

"Why is it necessary to create a monument to remember this horrible event?" In my opinion, visually and aesthetically recording the history of the past in order to inform the present and improve the future is the ultimate lifelong learning vehicle for all. ■



(Top) Charlotte Strong: Kennedy building steps. Photo credit: Jane Dalton. (Center) Candlelight vigil. Photo credit: Jane Dalton. (Bottom) Memorial outside the Kennedy building. Photo credit: Deborah Wall.

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EXTOLLING THE ROLE OF ART EDUCATION TO FOSTER EMPATHY

Education is the point at which we decide whether we love the world enough to assume responsibility for it....

—Hannah Ahrendt (1968)

Art educators have been known to quibble over the role and practice of art education. While discussing the merits of competing thoughts on the *hows* of what we do is healthy, our greatest advocacy impact remains rooted in a consensus of the central *whys*. In an age of strife and contention, perhaps the most universally crucial motivator for our field lies in its vast potential to nurture empathy.

Empathy—and the need for it—is more than just a current trend in education. Famed business guru Daniel Pink (2012) explains:

Empathy is much more than a vocational skill necessary for surviving twenty-first-century labor markets. It's an ethic for living. It's a means of understanding other human beings—as Darwin and Ekman found, a universal language that connects us beyond country or culture. Empathy makes us human. Empathy brings joy... Empathy is an essential part of living a life of meaning.

So what exactly is empathy, and how do we teach it? A basic dictionary definition for *empathy* is “the psychological identification with or vicarious experiencing of the feelings, thoughts, or attitudes of another” (“Empathy,” n.d.).

Pink (2012) describes empathy as “attuning one’s thoughts to another.” In short, it is a matter of consideration; empathy is the tendency to *notice* what is happening to others and the capacity to *care*—the benefits of which our students and society desperately need.

Recent studies in neuroscience have found that neurons play a role in empathic response and the resulting understanding that such response *can* be fostered. Essentially, exposure to visual cues incites noticing and consideration of other humans’ situations and emotions,

affording us the *practice* to feel with them. This practice, in turn, boosts capacities for empathic *skill*. Nowhere is this practice more accessible than in art education. Recent studies linking art education to the process of empathic growth are further support for what practitioners in the field have long known: Art holds a unique ability to compel individuals to *care*.

One institution currently working toward greater understanding and empathy is the Minneapolis Institute of Art (Mia). Kaywin Feldman and collaborators from across the country recently launched the Center for Empathy and the Visual Arts (CEVA) at Mia. The center is a collaborative research institute dedicated to studying the relationship between art and empathy. Freedman explains that CEVA will use the storytelling power of art to test and encourage empathic response. Data will be collected to analyze the impact, with the museum assessing visitors’ empathy before and after the gallery experience. CEVA hosts a blog that includes a wonderful glimpse into their empathy-fostering experience.¹

Considering others’ perspectives and circumstances encourages humanization in an otherwise lately transactional society. No matter your programmatic approach or position, all art educators wield a powerful potential to, in the words of Ahrendt, “love our world enough” to impact society through the nurturing of student empathy. Empathy encompasses and provides a foundation for many attributes essential to good citizenship that cause us to move beyond self-interest to exhibit care, compassion, and tolerance for the greater community.

Deeper understanding concerning the relationship between art and empathy could result in powerful implications for policy decisions regarding arts administration and educational funding. Yet we need not wait to share our stories of art education’s ability to elicit and nurture empathic response. We should routinely challenge students to “love the world” through consideration of it. If we love the

Empathy encompasses and provides a foundation for many attributes essential to good citizenship that cause us to move beyond self-interest. . .

world enough, we should be doing everything we can to maximize student agency and ability to effect positive change in contemporary society. Facilitating art encounters that allow for developing habits of empathy is crucial to this goal.

PS: It is never too early to start planning for #Minneapolis2020! ■

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¹ For more information, visit <https://new.artsmia.org/stories/how-empathy-tours-help-us-see-art-and-each-other-differently/>

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.

Five years ago around this time of year, I was sitting in the music office at my Unitarian Universalist church, sorting music (I'm the choir librarian). I looked out the window and was surprised to see many school buses at the middle school across the street. At first, I wondered what was going on, and then I realized school had started! One of the interesting things about retiring as an educator at the end of the school year is that it is like a VERY long summer vacation—at this point over 5 years for me. I just sort of eased into retirement.

Many people find it difficult to adjust to retirement, especially after years in the classroom. When I was about to retire, one of my aunts warned me not to retire too early—the transition was very difficult for her. (I come from a long line of educators—in fact, my daughter is a fourth generation teacher.) I thought about my aunt's comment but couldn't see how it would be a challenge for me. As it turned out, I am one of the fortunate people who hasn't had a problem with the adjustment (so far). I already had a number of activities I was involved in, have picked up more, and have continued my educational and professional involvement.

I found an interesting article from 2014 on the American Psychological Association website by Jamie Chamberlin, "Retiring minds want to know: What's the key to a smooth retirement? Tend to your psychological portfolio as much as your financial one, researchers say." She writes:

Too few people consider the psychological adjustments that accompany this life stage, which can include coping with the loss of your career identity, replacing support networks you had through work, spending more time than ever before with your spouse and finding new and engaging ways to stay active.¹

Some researchers suggest that working at something postretirement (a second career or part-time commitment) is beneficial for mental health. However, it has to be something truly engaging to have the most benefit. Regardless of whether or not we choose to work after retirement, we must work to maintain our well-being. One study found a sharp decline in happiness after a few years of being retired. A suggestion to combat this is to become an active volunteer. Being a committed volunteer increases social ties and feelings of worth. Volunteering isn't for everyone, but you should do what fits your needs and personality to keep mentally and physically active during retirement.

Make sure to register for your fall conference! Retirees have a lot to offer the profession. Do you have a retiree group in your state association? Get involved! Don't have one? Start one! In a future column, I'll describe how the Illinois Art Education Association is working to keep retirees involved.

In my last NAEA News column, I shared a story about the activities of a retired art educator in the United Kingdom as an inspiration to keep active. In this issue, I encourage you to stay involved with your state art education association. For many art educators still working, state fall conferences are a premier avenue for professional development. But what about retired art educators? What draws us back to state conferences? In the January 3, 2015, issue of the Wisconsin Art Education Association online newsletter, Marcia Thompson discussed that very topic. She made two important points:

- Share your ideas and thoughts about a continuing passion: teaching and making art.
- Help your art association through service and sharing.²

Being a committed volunteer increases social ties and feelings of worth. Volunteering isn't for everyone, but you should do what fits your needs and personality to keep mentally and physically active during retirement.

In closing, retirement expert Robert Delamontague once wrote, "For many, retirement is a time for personal growth, which becomes the path to greater freedom." ■

¹ The full article can be found here: www.apa.org/monitor/2014/01/retiring-minds

² Marcia Thompson's article can be read at www.wiarted.org/news/why-a-retired-art-teacher-would-attend-a-waea-fall-conference

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Guest Columnist: Mallory Lind, Doctoral Candidate in Art Education, the University of Georgia

USING POST-STRUCTURAL THEORIES AND POST-QUALITATIVE INQUIRY IN ART EDUCATION RESEARCH

As a doctoral student at the University of Georgia, I closed out my third year with my fair share of challenges and triumphs, the best of which was my acceptance to candidacy in April 2019. Up to this point, I have been somewhat of a lifelong student in arts-related fields, with a bachelor's degree in art history, a master's degree in art business, and my studies toward a PhD in art education with a focus in museum education. While my studies have taken me into many fields, both my love for art of all kinds and my passion for fostering accessible and welcoming environments in art museums have remained constant.

My research focuses on rural access to art museums, a topic that stems from my personal history growing up in a small town in South Georgia with little access to arts programming as a child.

Much like my own educational background, my research interests during my doctoral studies have taken many twists and turns that have led me to where I am now. As I enter my ABD (all but dissertation) phase, my research focuses on rural access to art museums, a topic that stems from my personal history growing up in a small town in South Georgia with little access to arts programming as a child.

At the start of my PhD program, I had very little knowledge of theory or research methods, but I began digging into theoretical writings and quickly felt at home among the likes of Judith Butler, Paulo Freire, and Michel Foucault.

However, by the spring semester of my first year, things began to change. I took a class on affect theory, where I explored post-structural theories and post-qualitative inquiry. Suddenly, everything I thought I knew began to fall apart. Post-structuralism and post-qualitative inquiry sparked something in me that was simultaneously terrifying and exciting. I no longer knew how to define basic structures and functions because language as I knew it no longer held up. Yet, I was excited about the possibilities for this new, open, and unencumbered way of viewing the world.

For those of you not familiar with or perhaps just confused by the idea of post-qualitative inquiry, you are not alone. The term *post-qualitative research* was first published in a 2011 paper by Elizabeth St. Pierre as a way to *do* research differently (St. Pierre, 2011). This form of inquiry does not follow the typical conventions of qualitative methodology of most social science research. Rather, post-qualitative inquiry calls for a complete dismissal of traditional research methods and asks that researchers focus first and foremost on theory.

Post-qualitative inquiry arose from post-structural theories like those put forth by Deleuze and Guattari (1987), which called for a philosophy of immanence that abandoned the use of *to be* and replaced it with the conjunction *and*. The philosophical approach developed by these theorists aims not to separate, differentiate, or close off, but rather to create opportunities of *becoming*—not for the purpose of becoming a single thing, but to account for the constant becoming, changing, and moving of ongoing relations (St. Pierre, 2018).

For me, the most significant way post-qualitative inquiry differs from conventional humanist qualitative methodology is its attempt to move away from epistemology (knowledge) and instead focus on ontology (being). So, throughout my research and investigation into post-qualitative inquiry and the adjacent post-structural theories, I hope to concern myself less with what I can and should *know* and become more aware of all that is happening in a particular space.

As I write this, I am about to embark on my fieldwork at Crystal Bridges Museum of American Art and surrounding rural communities in northwest Arkansas. In my fieldwork, I will seek to explore the relations that exist at the intersection of rural populations, rural geographies, and art museums through a post-structural theoretical perspective. Without a clear road map of methods and steps for my research, I have a mixture of emotions that range from nervous to excited, but ultimately, I am enthusiastic about the unique journey that this research will afford me. ■

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Issues Group Special Needs in Art Education (SNAE)

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



Columnists: Lauren Stichter, Tricia Lane-Forster, and Susan Coll-Guedes

This year, the SNAE Interest Group awarded two \$500 grants from our Larry Marone Memorial Grant in Recognition of a Dedicated Special Needs Art Educator.

The 2019 grant awardees are Tricia Lane-Forster and Susan Coll-Guedes, who will share what they are working on, in their own words.

ADAPTED PE AND ART JOIN FORCES

It was an exciting time of planning and preparation after I received the SNAE grant. I ran small-scale experiments and trials with various age groups for some of the 12 stations in development for the art classroom.

I made a car arena by connecting pool noodles with duct tape and attached markers to four remote-controlled cars with rubber bands. My students loved pressing the single button on the remote multiple times to change directions, create straight and curved lines, and overlap colors on the bulletin board paper on the floor. All age groups and ability levels were curious and interested in this new and different activity! One of my main goals was to increase engagement for all students. I'm very hopeful I will engage every student in our building in some way through this project.

This fall, PE and art classes will combine for one week, followed by a Saturday art exhibit/open house so that school community members can try out pendulum painting, bowling painting, drawing with remote-controlled cars, paint catapulting, and other action art stations in the school's gym. Artwork created during the event will be displayed! Thank you for making this possible, SNAE!

—Tricia Lane Foster



Elementary and high school students at Ridge Ruxton School in Maryland, experiment with a new drawing tool, remote-controlled cars with markers attached. Photo: Tricia Lane-Forster.

LIGHT CUBE SENSORY STATION

Thank you to NAEA and SNAE for providing this opportunity to expand my inclusive elementary art program for students. My goal for the grant was to provide a new art center for students with disabilities and their typically developing peers so that they may interact together, increase their social skills, and work cooperatively. My pedagogy is Teaching for Artistic Behavior, a constructivist, student-centered approach to teaching.

Success, Pause, Reflection, Change

The new art center excited my students. I observed as students worked together on a light cube and moved to the floor or to a table when more room was needed. The cube was too small for my older elementary students. Magnetic building blocks



Students at the Van Zant Elementary School in New Jersey collaborate with pattern blocks and magnetic tiles on a light cube. Photos: Susan Coll-Guedes.

and translucent shape tiles were a success in encouraging students of all abilities to create and build together in a cooperative way. I decided that the light cube was not right for this new center and that a larger, brighter light table would work better.

This year I am at a school where I will teach some 600 K-5 students, approximately 30% of which have an identified disability. I'm excited to see how these students respond to having a light table color sensory station. Follow me on Instagram @mrs.c.art. ■

—Susan Coll-Guedes

Interested in receiving an SNAE grant? Contact Lauren Stichter, lstichter@moore.edu, for more information. 2020 Larry Marone Memorial grant applications are due November 1, 2019.

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Inclusion, diversity, equity, and social justice! We have explored and addressed these significant words in our field as we share our work with students, colleagues, and community members. We are focused on making our schools, communities, and society diverse, inclusive, and equitable by education through art. **Education through art**—a civil and culturally diverse education—is what our organization has devoted itself to for many years. USSEA's mission, our *Journal of Cultural Research in Art Education*, and our conferences have served this mission well.

2020 USSEA/INSEA REGIONAL CONFERENCE

Location, location, location! Yes, the location is one of the most important criteria USSEA board members discuss when planning the next conference. Many excellent possibilities for future conference sites include San Francisco, Santa Fe, Phoenix, New York, and Cristal Bridge Museum in Arkansas. Among these wonderful sites, we chose San Francisco as the city for the 2020 summer conference. A call for presentations and more information will be coming soon!

The primary question posed in the book is how art and museum educators might safely open new physical spaces where new ideas can happen.

36TH INSEA WORLD CONGRESS

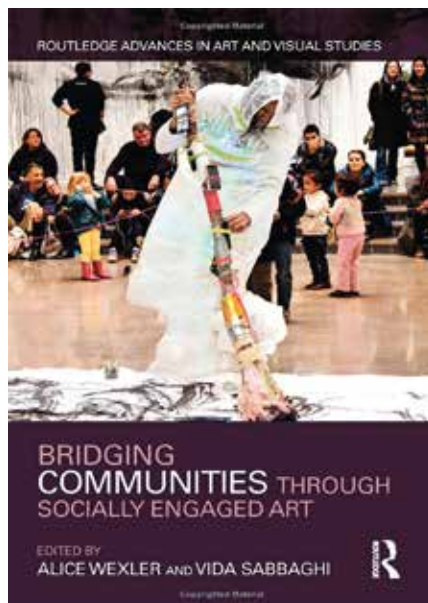
36th International Society for Education through Art World Congress was held in Vancouver, July 9-13. The conference provided an excellent opportunity to discuss, theorize, and practice making in art education. Many active members of USSEA presented at the conference, sharing and discussing inclusive and diverse topics such as visual and performative pedagogy, flower ceremony, social justice art education, identity and voice through visual arts research, semiotic study,

mythic archaeologies, global narratives, inverse inclusion, and Indigenous culture. Vancouver was a perfect site to discuss these topics and envision inclusion of diverse and multicultural practices in art and education.

JOURNAL OF CULTURAL RESEARCH IN ART EDUCATION

The *Journal of Cultural Research in Art Education* (JCRAE) is USSEA's annual online and open-access publication. A special call for the mini-theme of Whiteness and Art Education gained much attention and had many responses. Visit jcrae.org to view this volume.

INCLUSIVE WORLD AND BRIDGING COMMUNITIES



An Inclusive World: Bridging Communities, the 2015 USSEA North American regional conference, filled every space in the bright and welcoming Queens Museum in New York with art educators, museum educators, artists, and administrators. It was also the inspiration for the recently published *Bridging Communities Through Socially Engaged Art*, edited by Alice Wexler and Vida Sabbaghi and published by Routledge. Visit the publisher's website for more information.

The book attempts to capture the spirit of a borderless community that the updated Queens Museum offered conference attendees. Participants attended seminars and shared their resources, expertise, and ideas about inclusion in learning communities, effective tools for diverse community engagement in the museum, the terminology of outsider art, art and social practice, and high- and low-tech tools for 21st-century art and museum education.

Bridging Communities also seeks innovative, reenvisioned approaches to the arts in education and society. The tendency to organize groups based on shared interests or categories is common practice. Homogeneous groups effectively work together on mutual goals through cooperation. Yet while this practice has been a productive way of fostering strong relationships and developing social skills, identity, and solidarity within specific groups, the authors featured in this book suggest that entering into unfamiliar territory might achieve microcosms of peace and understanding among diverse communities.

The primary question posed in the book is how art and museum educators might safely open new physical spaces where new ideas can happen. The authors respond to the diversity and urgency of these topics in each section:

Section I: Museums and Cultural Institutions in Diverse Communities

Section II: Art Pedagogy in Diverse Communities

Section III: Critical Race and Gender Perspectives

Section IV: DIS/ability Justice and Outsiders.

The USSEA Inclusive World conference was held in the same building that hosted the first meeting of the United Nations General Assembly in the United States in 1946. The symbolism of the coming together of such a diverse group for peaceful purposes was not lost on the Inclusive World attendees who also came from all over the world. ■

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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

EDUCATING FOR EMPATHY AND CIVILITY THROUGH ART IN MUSEUMS AND PUBLIC PLACES

In 2010, the purpose of the NAEA's Women's Caucus (NAEA WC) was further identified. The NAEA WC is a caucus that shall (1) represent and work to advance art education as an advocate of equity for women and all people who encounter injustice, (2) work to eliminate discriminatory gender and other stereotyping practices for individuals and groups, and (3) advocate for the concerns of women art educators and artists. The following discussion suggests resources in museums and other public places to address this purpose.

Recently, in the visual arts field, public attention has centered around two concerns: the ethics of art museum patrons are being questioned, and the lack of diversity in collections, exhibitions, and staff—indicative of a lack of sensitivity to the range of interests of their audiences—is being noted. During a similar period, consideration of the meaning and role of confederate monuments in public places has created national dialogue (sometimes with devastating after effects as evidenced by the death of Heather Heyer in Charlottesville, Virginia, in 2017).

At the same time, public monuments to commemorate the lives of enslaved people have begun to appear, with research on them increasing (Levin, 2019).² For example, in 2005, at the University of North Carolina at Chapel Hill (UNC-Chapel Hill), Do-Ho Suh's sculpture *Unsung Founders Memorial* was installed, in part, as a counterbalance to Silent Sam. The *Unsung Founders Memorial* is a round black granite slab held up by 300 small bronze figures of enslaved people (Levin 2019). Silent Sam, a Confederate monument dedicated to then UNC students who interrupted their education to join the Confederate forces, was taken down by demonstrators in 2018.

As we plan for the 2020 NAEA National Convention in Minneapolis, Minnesota, March 26-28, we look forward to visiting the Minneapolis Institute of Art (Mia). Of particular interest to art educators is Mia's new Center for Empathy and the Visual Arts (CEVA) whose purpose is to research and explore practices for fostering empathy and global understanding through art and share these findings within the visual arts.

CEVA, with major support from the Andrew W. Mellon Foundation, is working in partnership with the University of California, Berkeley, and the Greater Good Science Center to research empathy of museum visitors. Art and Healing: In the Moment was a 2018 CEVA exhibition inspired by the police-shooting death of Philando Castile in Minnesota. In Andy Battaglia's (2019) piece for *ARTnews*, Kaywin Feldman, creator of CEVA, said, "I profoundly believe that one of the great things that art museums can do, particularly in our society today, is foster greater empathy" (p. 30). Feldman is currently the director of the National Gallery in Washington, DC.

Battaglia (2019) also spoke with Bryan Stevenson, founder and executive director of the Equal Justice Initiative (EJI), in Montgomery, Alabama, who established the Legacy Museum and the National Memorial for Peace and Justice. These spaces, both in Montgomery, have a purpose for sharing stories of slavery and racism in America. In response to the question, "Do you think of your audience as primarily local or national?" Stevenson answered, "We think of it as both, and the idea of truth-telling to create a new relationship to violations of human rights is a global phenomenon. People want to express their grief. In the national context, we don't have that consciousness" (p. 30).

The Center for Empathy and the Visual Arts, the Legacy Museum, and the National Memorial for Peace and Justice offer great starting places for past, present, and future re-imaginings of truth-telling and the visualization of human rights through visual arts. Consider using resources from these museums in this year's curriculum.

NAEA WC AWARDS FOR 2020

The NAEA WC urges members to identify those who have worked toward WC goals of equity and justice for all and nominate these persons for recognition by the field of art education and in their communities for their accomplishments. Decide who you will nominate and begin the process. Learn more about each award, past recipients, and the process to nominate at <http://naeawc.net/awards/>

NAEA WC EXHIBITION

Contact Borim Song about participation in the 2019-2020 NAEA WC Exhibition. Also, please nominate a regional artist guest speaker for the 2020 Convention in Minneapolis. Songb@ecu.edu.

References

- Battaglia, A. (2019). A talk with Kaywin Feldman and Bryan Stevenson, *ARTnews: Reshaping the American Museum*, 118(2), pp. 28-33.
- Levin, S. (2019, Winter). Monumental change. *TERP*, pp. 25-29.

¹ www.arteducators.org/community/articles/77-women-s-caucus-wc

² Levin's article contains a list of statues honoring enslaved people. University of Maryland Associate Professor Emerita Renee Ater is conducting research about the statues.

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