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News

A Publication of the National Art Education Association

Vol. 61 No. 2 | April/May 2019

IN THIS ISSUE:

“As we move into the digital and creative age, what are your wishes? How can we best support art educators?”

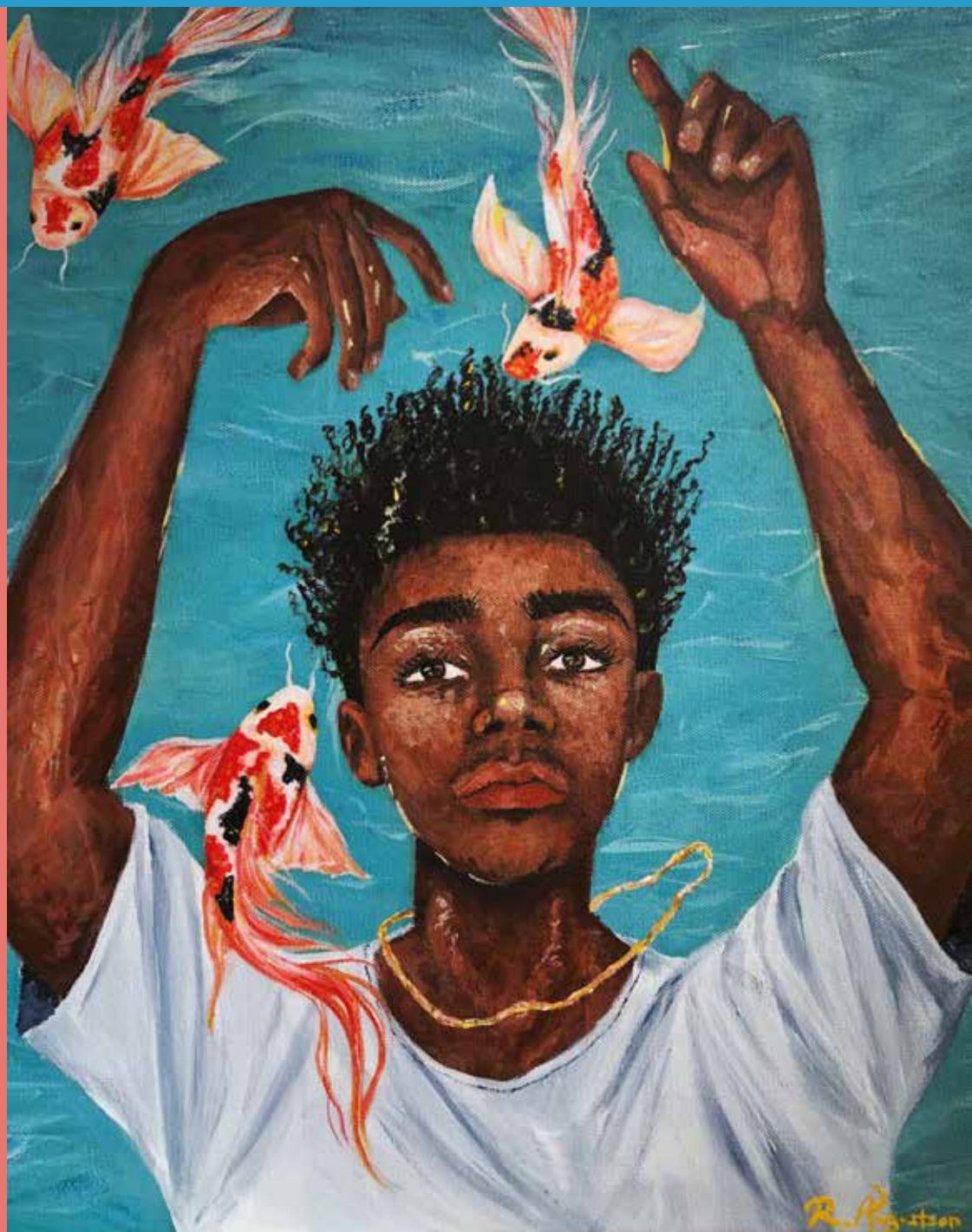
Lorinda Rice, S&A Division

“We can all be at our best and still embrace a practice of humility. I believe that is what many, many educators already model as they think first of their students.”

Debra DeFrain, NASDAE

“Choosing good quality LGBTQ+-themed books for your classroom, your GSA space, or yourself can be challenging... I have collected lists of books for educators and for students of different ages.”

Tara Rousseau, LGBTQ+



***Floating*, by Rachel Auguston**

9th grade, Harvest Preparatory School, Canal Winchester, OH

“When a lot is going on in school, with sports, and in your personal life, sometimes it feels like you’re floating after you finally get caught up with everything. Art has always been a part of my life. I’m grateful for my family and friends around me who support my journey as an artist.”

NAHS sponsor: Lois Grayson, Harvest Preparatory School

NAEA News

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Congratulations!

NAEA Newly Elected Officers-Elect

NAEA members elected the following members as Elects.



President-Elect

James Haywood Rolling, Jr.

President-Elect Rolling will serve 2 years as President-Elect, 2 years as President, and 2 years as Past President. He joined the Board at the 2019 NAEA National Convention.

Division Directors-Elect

The Division Directors-Elect began their terms as Elects at the close of the 2019 NAEA National Convention and will join the Board as Division Directors at the close of the 2021 NAEA National Convention.



Elementary Division
Director-Elect:
Tiffany Beltz



Preservice Division
Director-Elect:
Lynn Loubert



Middle Level Division
Director-Elect:
Aimee Burgamy



Supervision/ Administration Division
Director-Elect:
Jeremy Holien



Secondary Division
Director-Elect:
Mary Jane Long



Museum Education Division
Director-Elect:
Jaime Thompson



Higher Education Division
Director-Elect:
Christina Hanawalt

Distinguished Fellows of the National Art Education Association are NAEA members who are recognized for their service to the Association and to the profession. The Class of 2019 was inducted during the 2nd General Session in Boston.



Flávia Bastos



Patricia Franklin



Olivia Gude



Marjorie Manifold



John Steers

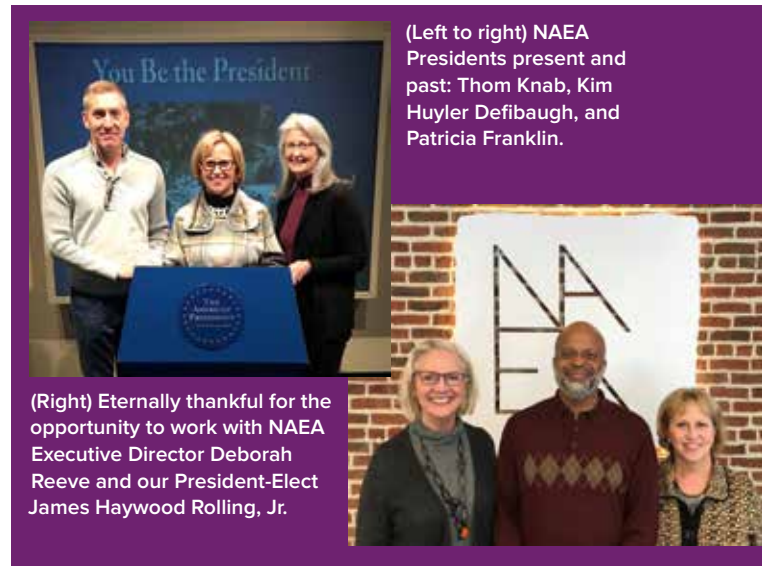


Dear NAEA Family,

Thank you for electing me to serve as your President and supporting me in that role for the past 2 years. NAEA thrives in a complex and ever-changing educational landscape because of the dedication of each and every one of us. Together, we have engaged in numerous ways to shape our professional community and reached significant new milestones:

- NAEA launched **Collaborate** in 2017. With 20 communities and over 17,000 members, it has become our digital home, connecting members worldwide.
- The **NAEA Task Force on Equity, Diversity, & Inclusion** was convened, with Wanda Knight as Chair. Populated with individuals representing a cross section of our membership who are committed to this important work, the Task Force presented important recommendations for ensuring a vibrant community during our Boston Convention.
- Representatives from each Region and Division formed our **Advocacy Working Group**. Their charge was to review, research, and develop resources to support NAEA members in their advocacy work at the local, state, and national levels. Their efforts help us paint a clear picture for policy makers as we advocate for our learners and our profession.
- Seven new **Position Statements** were adopted in 2017 and 2018. The present total of 58 position statements inform our field and the public about NAEA's stance on current issues.
- NAEA issued multiple statements condemning acts of hatred, racism, and discrimination. The statements called for **Urgent Action** by our nation's leaders to ensure student and educator safety in the wake of gun violence and to encourage inclusive learning environments that benefit all.
- Some new face-to-face **Summer Professional Learning** opportunities were introduced with the addition of Blick Art Education Workshops held at NAEA's Studio and Gallery in Alexandria.
- NAEA's sixth **International Delegation** traveled to Poland in October 2017.
- 70% of NAEA members have user accounts for **Virtual Art Educators**, where 37 new Professional Learning Webinars were added 2017-2018.
- NAEA's **Research Commission** introduced a preconference, launched a conversation community on Collaborate, and produced three Need to Know Webcasts in 2018.
- The **Professional Materials Committee** published and released five new books to inform and inspire art educators and launched a series of white papers on assessment.

In addition to these achievements that occurred during my tenure as President, I am grateful to have had the privilege to represent you at many events, including Arts Advocacy Day and the Reagan Institute Summit on Education in Washington, DC. It was an honor to be invited to participate on the Smithsonian Education Awards Selection Committee and as a National Art Juror for the Scholastic Art and Writing Awards. I enjoyed speaking and meeting with members of our NAEA family at



(Left to right) NAEA Presidents present and past: Thom Knab, Kim Huyler Defibaugh, and Patricia Franklin.

(Right) Eternally thankful for the opportunity to work with NAEA Executive Director Deborah Reeve and our President-Elect James Haywood Rolling, Jr.

state/province conferences in South Carolina, New Jersey, Pennsylvania, British Columbia, Virginia, and Rhode Island. Two of the most memorable experiences were connecting with NAEA colleagues on a delegation to Poland in 2017 and acting as a juror in China for the 2018 Shenzhen International Children's Painting Prize. I look forward to fulfilling new responsibilities as your Past President through March 2021.

I am excited for the future! Resources and plans are in place to support NAEA's next era of growth as preparations begin for our association's next Strategic Vision priorities. Leading us will be President Thom Knab, an elementary art educator from East Amherst, New York. Thom previously served on the NAEA Board as Elementary Division Director and was president of NYSATA. His national recognition includes Eastern Region Elementary Art Educator of the Year and National Elementary Art Educator of the Year. I am also excited to welcome President-Elect James Haywood Rolling, Jr. back to the NAEA Board. James is professor/chair of art education at Syracuse University and previously served NAEA as Higher Education Division Director, senior editor of *Art Education*, Associate Chair of the Research Commission, and member of the Equity, Diversity, & Inclusion Task Force. James received national recognition as NAEA National Higher Education Art Educator of the Year and is an NAEA Distinguished Fellow.

I would be remiss to end my last column without thanking the Board of Directors, our Executive Director Deborah Reeve, the small but mighty NAEA staff, and most of all, NAEA members who inspire learners (and me) every day! Thanks to all of you, NAEA continues on its strong trajectory as the premier professional association for visual arts educators. ■

With gratitude,
Kim Huyler Defibaugh, EdD



Kim Huyler Defibaugh, EdD, NAEA Past President

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

SAVE THE DATE!



MINNEAPOLIS

March 26–28



REGISTRATION OPENS FALL 2019!



Cleansing the Palette

I didn't want our 2019 National Convention in Boston to end, did you? Well, maybe there's something we can do to make it live on!

The NAEA National Convention is now behind us. But I want to revisit the run-up to the Convention for just a moment. Some describe the Convention as epic—1,000+ sessions! Workshops and museums, artist series, local events, and field trips all over the city! With the somewhat overwhelming palette of options, “ohhhh, that looks intriguing” is often a guiding thought for art educators organizing their Convention experience.

While the Convention delivers the ultimate in professional development offerings, it's also an unbridled opportunity to experience something new. In fact, the Convention is the ultimate experience in “rebooting curiosity.”

However, the challenge for those designing and organizing a professional experience like this is how to perpetuate it. How do you prolong the impact? How do you extend that experimentation mindset? How do you ensure that new learning is applied? In short, how can we make “rebooting curiosity” a habit?

Whether or not you were able to get to Boston, you can experience or re-experience the Convention by going to [Virtual Art Educators](#), browsing the free app where there are lots of session handouts, viewing the online photo gallery, and following #NAEA19 on social media!

And if you want to extend the impact of your real or virtual invigorating/rejuvenating/inspiring/insert-your-adjective-here Convention experience, here are a few nuggets to spark your thinking:

Reteach the session. Research tells us that teaching someone else is a great way to learn. Make a presentation of what you experienced, and share it broadly—with other educators, parents, the public! I'm sure many will have their eyes opened to something they hadn't known or thought about before. And there's no telling what new things you might have learned—or want to know more about—when reflecting on the experience.

Explore beyond the Google search. Find out more about the topic that most intrigued you, but not by doing a simple Google search. Explore it through different means. Find a Meetup group that already plays in that sandbox. Find people who have an opposing view or practice and talk with them about the roots of their position.

Reach out to “that person in that session.” This one's simple. I'm sure you exchanged contact information with

any number of art educators you met in Boston. Reach out—just to stay in touch. You don't need a specific agenda item. But you made a connection—don't lose it.

Create a group. Pick your cliché: “We are stronger together.” “There's strength in numbers.” Or your theoretical construct: There's a greater chance of innovation and creative solution development from a group than from an individual. So, find others who have curious minds (and charismatic personalities). Look beyond your usual groups, even outside the field of art education, and see what kinds of ideas are sparked!

Write an article. What's your take on the topic? What did you find most interesting or perplexing? How has it challenged your own thinking? Someone once said that writing is the process for figuring out what you think. So, write something! Compose something for a school newsletter or the op-ed page of your local newspaper; share your thoughts on Collaborate, and invite others to weigh in. You never know who your thoughts might touch or what the ripple effect might be.

Use the session to influence policy. Think about those topics that have the potential to influence public policy. When your school board or city council or state legislature considers new policy, prepare an argument that supports or challenges the policy being considered.

There's a common thread to most of these ideas: They require you to do something you perhaps don't usually do. Something fresh. Something bold. Something creative in a way you've not considered before. And that's part of the magic of the NAEA Convention—it energizes you far beyond your norm.

Bottom line: Doing something and seeing what happens are actions that not only extend the impact of the Convention, but they represent the purest form of curiosity.

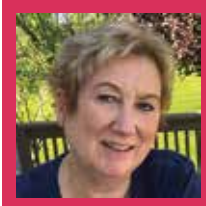
If you have already done something unexpected and personally fulfilling to extract more meaning and empowerment from your Convention experience, let us know about it! We all benefit from one another's experiences. You never know when something that seems relatively commonplace to you will be significant for others.

If there's something you haven't yet managed to pull off but are eager to try, let me know. The NAEA community has abundant resources and support to help you make it happen. Helping one another make things happen for our learners, our own professional growth, our association, and a better world is what NAEA is all about! ■



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

IN MEMORIAM



PAT GROVES

New York State Art Teachers Association (NYSATA) and NAEA are saddened by the unexpected passing of Patricia Groves. Pat served NYSATA as conference co-coordinator (2009-2018), layout editor of the seven-time national award-winning *NYSATA News* (2009-2019), conference planning committee member and registrar (1995-2009), and NYSATA president (2007-2009), among other roles. She received numerous Special Citation Awards for her contributions regionally and in NY state and was the 2015 recipient of Marion Quin Dix Leadership Award from NAEA.

Pat's teaching career spanned over 35 years in secondary and postsecondary art education. She was highly regarded among colleagues, NYSATA constituents, and dozens of young art teachers whom she mentored and supported through their student teaching and entry into the field. Among her contributions, Pat initiated the NYSATA Past Presidents Scholarship to support preservice art education students in applying for certification. Individuals wishing to honor her legacy may contribute in her name to the Past Presidents Scholarship fund. More information is available at www.nysata.org/preservice-scholarship.



PRABHA SAHASRABUDHE

The art education community is mourning the loss of Prabha Sahasrabudhe, who passed away January 27, 2019. Prabha was a lifelong art educator, making many contributions to the field both in the United States and his native India. He spent many years in K-12 art education as a teacher and administrator. In 1986, Prabha was recognized with the New York State Art Educator Award and the NAEA Eastern Region Secondary Art Educator Award. He received the NAEA Eastern Region Art Educator Award in 1988.

Prabha was active in the United States Society for Education through Art (USSEA) and the International Society for Education through Art (InSEA). In 2002, he helped arrange the 31st InSEA World Congress in New York City. Prabha's last professional position was at Teachers College, Columbia University. He will be missed by many colleagues, friends, and former students.

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INSPIRE AND BE INSPIRED



collaborate.arteducators.org

NAEA Collaborate is YOUR interactive, online professional community, **exclusively for NAEA members**. It's a space for art educators to find and share information and resources, gain inspiration, and make connections—anytime, anywhere. **Sign in using your NAEA login credentials.**

Western Region

As you read this, we hope spring has sprung in your area of the world, following an amazingly chilly winter.

We were so fortunate to see many of our NAEA friends in Boston at the 2019 NAEA National Convention. Kudos to Convention coordinators, local committees, and NAEA staff for all their work in making a successful Convention—one filled with much quality learning and lots of happy memories for those who visited the Northeast in March. And congratulations to Cindy Todd, our Western Region Art Educator of the Year. We honored Cindy, along with Western Region state art educators of the year and all national and regional recipients who call the Western Region home. Bravo to each of you!

KANSAS

The sunflower state has been abuzz since our fall conference. We are elated to have brought four new board members to our team. We have been actively working

to communicate with our members in a variety of forms and are pleased with our results so far. We just recently opened up an online shop where members can purchase KAEA gear, and we are looking forward to using this platform in new and exciting ways in the future. We are jazzed for our second year celebrating YAM at the Sabatini Gallery in Topeka and cannot wait to see what the students of our amazing KAEA members have created!

MICHIGAN

How do you celebrate the great work of your members? In Michigan, we are extremely fortunate to have Steve Harryman. Steve is not an art teacher. Instead, Steve is a passionate filmmaker who is passionate about what art education has meant in his life and wants to share with the world the importance of what we do. To achieve this, Steve has volunteered his time and talent to traveling Michigan, interviewing MAEA members, and documenting the fantastic work they are doing.

MISSOURI

Missouri art educators celebrated their educators of the year at their spring conference in Kansas City in mid-April. Amber Mintert, Chris Mostyn, Kelly Bethel, Debra Straatmann, and Kim Meneses were honored with division awards, while Michelle Howard was recognized as Missouri Art Educator of the Year. She will be recognized again at the 2020 NAEA Convention in Minneapolis. MAEA is looking forward to hosting the Western Region at the summer meeting in Kansas City in June and plans on several great activities, including one with the Nelson-Atkins Museum of Art.

NEBRASKA

Nebraska Art Teachers Association had a successful fall conference in October in Kearney, Nebraska. We loved having William Estrada as our keynote speaker. It was an honor celebrating our art educator Mary Gradoville both at our fall conference and in March at the NAEA Convention. We are also getting excited

to launch new channels of social media that will include an Instagram page and a Facebook “Life” page. We are loving our NATA Group Facebook page as a way to communicate with each other and share inspiration.

NEW MEXICO

New Mexico Art Education Association’s fall conference in Albuquerque was a huge success. At our state’s biggest conference, we created art, celebrated our newly adopted NM Core Arts Standards, and honored our NM teachers. We congratulate our NM Teacher of the Year, Mary Olson. After a 2-year trial period, a newly approved board structure is now in place. Currently, our regional representatives and division coordinators are working on regional mini-conferences and workshops for the spring and summer.

OHIO

Ohio’s art adventures continue since our fall conference. New Leadership Assembly members met for training in December; however, due to Winter Storm Harper, executive leaders were forced to forge new paths by convening via Google Meet in January. We updated Ohio’s guiding documents and job descriptions with title changes and new positions. In Boston we honored Western Region Elementary Division award winner Mary Green, and as spring continues, we plan for regional activities around the state. Our art educators make OAEA proud!

It’s so wonderful to gather together annually at the NAEA Convention for professional growth and networking. The opportunity is enjoyed by thousands of art educators, many of whom would not miss a Convention! With that, plan to join us March 26-28 in the Western Region’s great city of Minneapolis for the 2020 NAEA Convention. Go WEST!! ■



Ohio Art Education Association President Carrie Barnett is ready for a safari adventure at the annual fall conference. Credit OAEA.



Bob Reeker

Regional Vice President. Elliott Elementary Visual Art Creative Computing Specialist, and Adjunct Instructor Nebraska Wesleyan University, Lincoln, NE. Tel: 402-560-2735. Email: naeawesternvp@gmail.com

Elect: Kimberly Cairy, Visual Art & Design Educator, Saginaw Township Community Schools at White Pine Middle School, Freeland, MI. Tel: 989-751-6402. Email: naeawesternpelect@gmail.com

Recently I joined a group of elementary school teachers at an Evening for Educators event at a local museum.

This series of workshops and lectures is connected to a current exhibition and is held every third Thursday of the month. I asked these dedicated educators why, after having already put in a long day at school, they had come and what were they hoping to take away. A common theme emerged. They craved connection and support. The consensus was overwhelmingly about their need to belong to something that would feed their inner motivation for staying in the classroom, fully alert and engaged.

As professionals and as individuals, we all thrive when we maintain close contact with colleagues and strive to make new connections. As members of the NAEA leadership, we constantly connect through webinars, Zoom meetings, and phone calls. Although screen time doesn't replace face-to-face interactions, it does help maintain the connections we make at conferences, workshops, or social gatherings. The goal of these "virtual encounters" is simply to strengthen connections and provide support to one another.

The secondary theme that emerged that evening was the educators' need to stay connected to learning by exploring new materials and different approaches to art expression. It's sad, and too often true, that teaching can be so time-consuming and emotionally demanding that it often pulls teachers away from their own creative explorations.

Many art educators have formed groups not only to help support their teaching, but also their art making. I know that I am energized by a group of fellow artists I meet with socially each month to eat, have lively conversations about many topics including art, and to connect.

Michael Dodson, Oregon Art Education Association (OAEA) president, shared what his association did this past January to meet these two needs. "[We] were looking for ways to encourage more membership engagement and interaction besides the annual statewide conference." OAEA wanted to do something that provided an opportunity for teachers to meet and get to know each other while also promoting their work as art educators. The desire was to have an event that, while professional in its purpose, felt mostly informal and social.

The inaugural Oregon Art Education Association Brunch and Curriculum Share was held in January. OAEA members as well as teacher education students from Lewis and Clark College were invited and asked to bring a potluck dish and to share a lesson idea. Prior to the brunch event, attendees uploaded their lessons with related images to Google Slides. They simply dropped their lessons into any of the one to three slides created by OAEA administrators.

The event was split into two sections: the food and the sharing. The first half of the 3-hour event was spent eating, meeting, and talking to colleagues. People were able to introduce themselves new folks, share personal and teaching experiences, and make connections for future interactions and collaborations. For the second half, everyone moved to a different seating area to view the Google Slides presentation. As they moved through the slides, each participant described their lesson and answered questions from the group. In all, there were about 20 lessons from all levels—elementary through high school.

The slides remain open so lessons can be added. OAEA's goal is to hold "virtual brunch" events in multiple locations around the state and to have all share the same Google Slides document. As Michael explained, "Our hope is that, while increasing membership participation and lesson ideas, this will make our members feel more connected to each other."

Wow, what a wonderful way to connect! We can all benefit from reaching out to each other for inspiration and support. Let's be creative by taking the connections we make during our conferences and extending them beyond. When we engage with others in meaningful ways, we stretch the energy we get at these physical meetings. Catch up, share how you stay connected, and feel supported on the NAEA platform, Collaborate. ■



(Top) Evening for Educators. (Center) Educators at OAEA Brunch and Curriculum Share. (Bottom) Curriculum Exchange & Brunch slide.



James Rees

Regional Vice President. Art Instructor/Art Department Chair/District Arts Coordinator, Spanish Fork, UT. Tel: 801-473-9687. Email: james@jamesreesart.com

Elect: Michele J. Chmielewski, Art Teacher. Tel: 208-659-3403. Email: idahoartfromtheheart@gmail.com

I don't wait for moods. You accomplish nothing if you do that. Your mind must know it has got to get down to work.

—Pearl S. Buck

In addition to her many years spent in China, Pearl S. Buck was born in Hillsboro, West Virginia; attended Randolph Macon Women's College in Virginia; published out of New York; lived in Pennsylvania for 25 years (where she is buried); and died in Danby, Vermont. Many of us in the Eastern Region have a connection with Buck.

Buck was an early challenger to cultural and racial biases and inequity in educational opportunities. While much of her focus was on China and East Asia, her works and words are inspiration to us as we do the same work in our own regions, schools, and classrooms.

Among the banquet of menu items at the NAEA Convention in Boston, there were 30+ opportunities to learn more about the NAEA Equity, Diversity, & Inclusion initiative. Throughout the Convention, there was also much talk about budgets, class sizes, the ubiquitous cell phones, and... you know, along with the profes-

sional development (PD) learning. NAEA offers even more than the PD and connection experienced at the Convention.

Before the Convention, on March 13, over 100 members gathered to discuss issues of high-stakes testing, preservice needs, and more as part of the Delegates Assembly (DA). The leaders attending the DA, from all states and provinces, help build the official position statements for NAEA.

The NAEA Position Statements are available online for us to use to support our programs and our students. Using quotes from these statements with school boards, administrators, community stakeholders, and policy makers can support your efforts to advocate for students and programs.

Perhaps you need more specific visual arts PD; these statements could help as you advocate and make plans for next year. For example:

“NAEA believes that meaningful, rigorous professional development, targeted toward the visual arts and visual arts education, is essential to the lifelong learning of art educators. NAEA believes that all art educators should have access to ongoing professional development appropriate to their role.”¹

There are many statements on topics ranging from 21st-century skills, copyright issues, PD, assessment, scheduling, resources, graduation requirements, field trips, and more. If you need to advocate for your program, you are likely to find a statement to show that this national organization supports your position. There is a schedule for review, so these statements remain current in language and intent as official professional statements from our organization.

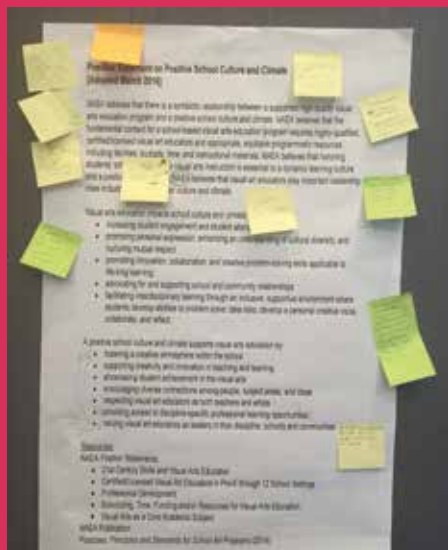
Choose one point of need, and set aside time this summer to find the resources that can best advocate for your students and your programs. Start with the NAEA Position Statements!

On a personal note:

Heading into the final stretch of the school year, I'm reflecting. My HS students are all post-9/11 children who grew up in a bubble-test and fear-filled world, much different from the one I grew up in. The 1960s and '70s were filled with excitement for space exploration, civil rights legislation, and a break in gender discrimination with girls entering previously all-male schools. I feel there has been a culture shift. I find myself challenged to help students become risk-takers in their art—to explore beyond the instructions, to put personal meaning into their work, and to tackle larger social issues they are concerned about. I found Buck's quote about moods the evening a student told me they were “waiting for inspiration before beginning *anything*.” The quote is now posted in my room. Step One. ■

You cannot make yourself feel something you do not feel, but you can make yourself do right in spite of your feelings.

—Pearl S. Buck



(Left) The work of Delegates. Credit: Diane Wilkin. (Right) PAEA Meet a Mentor—One to One! Credit: Robin Brewer.



Diane Wilkin

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

Elect: Andrea Haas. Art Teacher, Wethersfield High School, Wethersfield, CT. Tel: 860-416-9513. Email: ahaasarted@gmail.com

¹ Position Statement on Professional Development [Adopted March 2011; Reviewed and Revised April 2014]. Retrieved from www.arteducators.org



MAKING A DIFFERENCE

We challenge ourselves to make a difference when it comes to our family, our friends, our colleagues, and our profession. We can stand together to advocate for positive change, to promote programs and opportunities for learners, and to inform decision makers.

Across the country, there have been rallies to promote quality education and advocacy events to promote the arts. Our members have been present and involved in these opportunities.

Among the most impactful efforts are those that involve our learners. We truly care for and support each other. Involving our students teaches them to pay it forward. State organizations exemplified this by incorporating student contributions for fundraising events to help those in crisis. With Cottages of Hope, students created clay cottages to sell. The work of these young artists in a Tennessee school benefited young artists in a North Carolina school district. Funds for flooding and hurricane victims that Cottages of Hope raised were donated by the Tennessee Art Education Association to the North Carolina Art Education Association. After considering the needs of affected areas, a donation was made to Onslow county. This county was the hardest hit by storms.

In a letter to the district receiving funding, NCAEA President Rebecca Dow described the power of our strong community:

It is stories such as these that build community and instill hope in the existence of kindness found in humanity. I do hope your district fully recovers quickly... and that your students thrive as if no time was lost.

PROMOTING ORGANIZATION VIBRANCY

The Florida Art Education Association is hosting our Southeastern Summer Leadership Conference in St. Petersburg. We are planning rich experiences during our time together during the conference and on our Culture Day, which is presented prior to the conference.

During our Summer Leadership Conference in Florida, we will have a small works studio where attendees will be able to create a small painting, drawing, or mixed media piece that will be offered for sale at the NAEA Artisans Gallery during the 2020 NAEA National Convention, March 26–28, in Minneapolis, Minnesota. The proceeds will be deposited as a line item in the Southeastern Region budget to be used to support our regional events and needs.

Our Summer Leadership Conference also provides excellent opportunities to cultivate new leaders for each state organization and for NAEA. Connecting and working with leaders from each state on the business of NAEA give insight into the structures of our organizations and the responsibilities and opportunities available. We hope to have future leaders join us this summer.

2019 Southeastern Summer Leadership Conference details:

Hotel: Hilton St. Petersburg Bayfront

Group Name: NAEA Summer Conference 2019

Rate: \$129/night (single or double)

Arrival Date: July 25, 2019

Departure Date: July 27, 2019

We are fortunate to be members of vibrant and supportive state organizations and a national organization that champions the work we do. We must always remember that we *are* these organizations. It is up to us to work together to make a difference, support and promote our mission, and continue the important work by accepting responsibilities and encouraging our colleagues to join us in support of quality art education for all. ■

With Cottages of Hope, students created clay cottages to sell... Funds for flooding and hurricane victims...were donated by the Tennessee Art Education Association to the North Carolina Art Education Association.



Cottage of Hope



Meg Skow

Regional Vice President. Visual Art Teacher, Rollings Middle School of The Arts, Summerville, SC. Tel: 843-817-0093.
Email: megskow@gmail.com

Elect: Catherine Campbell. Curriculum Facilitator/Visual Arts Educator. Tel: 803-699-2750, ext. 72117.
Email: ccampbel@richland2.org

Columnist: Joshua Drews, Past Division Director, Spring Valley High School, Columbia, SC. Email: drewsj1@gmail.com

I hope that everyone had a memorable and exciting experience in Boston and was able to take tons of information back to your schools and states.

I cannot express how much I have enjoyed being Secondary Division Director. It was a wonderful learning experience, and I encourage you to get involved with secondary leadership in your state or at the national level. Kim Soule will be a wonderful leader, and I encourage you to reach out to her and to continue making our Division so fantastic.

For those who were unable to be in attendance at Boston, I want to highlight our 2019 Secondary awardees. With so many wonderful things to be said and written about this year's award winners, I thought a quote from one of their nomination letters was in order to highlight their contributions to their regions and our organization.



Brittany Bradley, *Tatu Kenya (Perplexed Beauty)*, 2017-2018. Mixed media.

WESTERN REGION SECONDARY ART EDUCATOR: RUTH CRITTENDON

Ranell Zurmehly wrote, "Her dedication and devotion to her students is remarkable, showcasing work at every opportunity. She has worked diligently as an advocate for arts education in our state and is always ready to lend a helping hand when needed. Ruth has developed an outstanding art department/program in her school that provides art education for students from a truly exemplary educator."

PACIFIC REGION SECONDARY ART EDUCATOR: SHEILA MCHATTIE

Abi Paytoe Gbayee, WYAEA past president, stated, "Sheila is one of those art educators who demonstrates distinction in the classroom and through her professional and community service. Sheila is talented and a dedicated leader, with assets that will continue to benefit her students, her peers, and the entire profession of art educators in Wyoming and nationally."

SOUTHEASTERN SECONDARY ART EDUCATOR: SUSAN SILVA

Andrew Watson writes, "Susan is a natural leader. She is a lifelong learner who is always attending workshops and lectures, then turns around and shares with her peers. On the school level, Susan has been a mentor and inspiration to the other art teachers on staff. I have never met a teacher who is more deserving of this award. Susan exemplifies the best in teaching and leading."

EASTERN SECONDARY ART EDUCATOR: RACHEL VALSING

MAEA President Gino Molfino said, "It has been said that a master can tell you what he/she expects of you... a teacher, though, awakens your own expectations. [Rachel's] continued desire to understand her community, students, standards, initiatives, technology innovations, and educational trends, along with her genuine enthusiasm for arts education, has greatly helped to prepare our next generation of visual arts teachers and students."

NATIONAL SECONDARY ART EDUCATOR: FRANK JUAREZ

Julie A. Palkowski wrote, "Frank is an educator, a leader, and a nurturing force in art education for the state of Wisconsin. He has been teaching in Sheboygan for 17 years. In a visit to Frank's art classroom, I have witnessed firsthand the energy and drive he has to support students in learning artistic techniques and in finding their own voice through art."

OUTSTANDING NATIONAL ART HONOR SOCIETY SPONSOR AWARD: DANA MUNSON

Ron Marstall stated, "Under Dana's leadership and coordination, our students have become better people. Dana has set up a structure to maximize servant leadership opportunities for as many of our members as possible. Dana wants students to enjoy the visual arts, but she also wants them to understand their value and importance."

The Rising Star Secondary Division Awards recognize students who are interested in becoming art educators and are members of the NAHS at their schools. We were excited to select **Brittany Bradley** of Forest Hill High School in Jackson, Mississippi, as this year's recipient!

In Brittany's statement she explained, "I attend a Title 1 inner city school, and I have witnessed how much the art program and my art teacher have influenced my classmates and affected their outlook. I am very interested in one day being a member of the National Art Education Association. It will open up doors in the art education field, and I feel I am capable of facing the challenges that are waiting for me. I am looking forward to the opportunity to change the art field one child at a time."

Congratulations to all of these outstanding and deserving award winners!

We have many incredible secondary teachers across our country, so I urge you all to nominate teachers in 2020 so that they can get recognized for all they do! ■

Kim Soule

Division Director. Email: kimesoule@gmail.com

Elect: MaryJane Long. Email: Maryjane.long1981@gmail.com

Regional Directors: Eastern: Phaedra Byrd, Phaedra.byrd@pgcps.org; Southeastern: Cayce Davenport, Cayce.davenport@adair.kyschools.us;

Pacific: to be filled; Western: Matt Young, Matt.young@plsd.us



Columnist: Michelle Lemons, Elementary Division Director

GREETINGS, GRATITUDE, AND CONGRATULATIONS!

As your new Elementary Division Director, I first want to thank you for this exciting opportunity to represent you and help advocate for your needs. As the largest NAEA Division, your voice is essential to arts education, as we speak on behalf of all our students who are at the foundational development of their artistic adventures.

I want to thank **Jen Dahl**, who previously served as our Division Director. Her leadership and guidance has helped shape the future of NAEA and provided support for many of us across the country, for which we are sincerely grateful. Her dedication and service is to be highly commended. For the Convention in Boston, Jen organized and facilitated the wonderfully successful Elementary Carousels, as well as Conversations With Colleagues. Much appreciation to all presenters during these exciting events! A special recognition is due to Jen's Regional Division Directors for their contributions and hard work: **Julie Van Dewark**, Pacific; **Eryn Blaser**, Western; **Mary Jane Long**, Eastern; **Amanda Kooblana**, Southeastern. Thank you!

Also, please help me congratulate and welcome Elementary Division Director-Elect **Tiffany Beltz**. Tiffany is a teacher at Irving Pertzsch Elementary School in Onalaska, Wisconsin. She was recently awarded with the Claire Flanagan Memorial Award from the Council for Art Education and is YAM chair and past president of WAEA. Tiffany will be selecting interested Regional Elementary Directors over the course of the next few months, so if you are interested in volunteering some of your time, please contact her directly. Regional Directors assist with award vetting, conference proposal vetting, conference presentations, communication with state-level elementary representatives, and overall Division support, when needed.

Next, it is my great pleasure to reintroduce our current Regional Elementary Division Directors: **Rebecca Weeks** of Nevada, Pacific Region; **Chapin Schnick** of Indiana, Western Region; **Suzanne Dionne** of Connecticut, Eastern Region; **Shelly Clark** of Kentucky, Southeastern Region. These regional leaders will be instrumental over the next 2 years in the Division's success as we move forward, and I am deeply grateful to them for their willingness to serve!

Please help me congratulate, again, our 2019 Regional Elementary Art Educators of the Year! These deserving colleagues were recognized during the Convention in Boston as outstanding elementary art educators from each of our four regions: **Brent Rhodes**, Pacific Region; **Mary Weimer Green**, Western Region; **Katherine Owens**, Eastern Region; **Pam Brown**, Southeastern Region.

Our 2019 National Elementary Art Educator of the Year, **Lisa Crubaugh**, was also recognized for her dedication and contribution to art education. Lisa teaches in the Bellevue School District, Washington. She is the 2016 Pacific Region Elementary Art Educator of the Year awardee and a member of the 2011 and 2018 NAEA Convention committees. Lisa has held numerous other regional and state leadership positions, including WAEA co-president. She is an NBCT and has her MA from Antioch University, Seattle, and her BFA in ceramics from Colorado State.

According to Kati Thompson of Bennett Elementary School, "Lisa has and continues to create a safe space for students to struggle, succeed, and grow. The impact she has had on my students is immeasurable. Each student leaves her class feeling empowered, intelligent, and confident. Very few teachers in this world have that impact. Lisa's contributions are not just to our school, but the art community and world."

Celebrating Leadership showcased **Thom Knab** as the 2018 National Art Educator of the Year. As many of you know, Thom is a past Elementary Division Director and also our new NAEA President! We're so proud to have such outstanding leadership from our Division leading the way! ■



Katherine Owens



Lisa Crubaugh



Brent Rhodes



Pam Brown



Mary Weimer Green

Michelle Lemons

Division Director. Albuquerque Public Schools Coordinator and University of New Mexico Adjunct Lecturer. Email: mlemons85@live.com

Elect: Tiffany Beltz. Email: tiffany.beltz@gmail.com

Regional Directors: Eastern: Suzanne Dionne, sdaddona7@yahoo.com; Southeastern: Shelly Clark, shelly.clark@warren.kyschools.us;

Western: Chapin Schnick, chapin.shearer@gmail.com; Pacific: Rebecca Weeks, beccalynnweeks@gmail.com

Columnist: Kathryn Rulien-Bareis, Middle Level Division Director

I would like to introduce myself as your Middle Level Division Director for 2019-2021.

There are many stories that shape and influence who we are as a person, parent, friend, and teacher. I'd like to share one of my stories about a student who has forever shaped the teacher I try to be every day.

In 1987, after being laid off twice, I was hired to teach elementary art, with a cart as my home base. This was an interesting, challenging, and real learning experience—a week of teaching meant 35 classrooms in three elementary schools.

In one of my 2nd-grade classrooms, I had a student who was nonverbal and used a wheelchair for support and movement around the classroom and school. "Jane," as I will call her, had cerebral palsy, but her condition wasn't what you noticed about her first. Instead, you would see her big blue eyes and her enormous smile. She was so excited about school and being with friends. Jane was integrated into a large class, but she came with a support

staff who really cared about her. I thought I was fortunate to have the extra help. I was a young teacher, and my focus was on all the other students. Jane was happy. I didn't give any guidance to the adult who worked with her. I thought this adult knew Jane best and how to assist her. I was wrong. Jane's support staff did everything for her. Jane never got her hands dirty. At the end of each art class, the adult would hold up Jane's perfect artwork with a perfect signature at the bottom and say, "Look at the art Jane has made!"

By the time Jane was in 4th grade, she rarely smiled in class. She would hang her head and make little eye contact. Her motivation for learning was taken away from adults who wanted her to succeed but instead did everything for her. After reflecting on Jane and what she needed in our class, I changed my thinking about all students and their abilities and found ways for all students to be independent. I continue to do that today.

My passion in education is to reach all my students and provide them with ways to overcome obstacles and find success. As your Middle Level Division Director,

I would like to reach out to each of you. NAEA's Collaborate¹ allows us a platform to connect, share obstacles, and collaboratively find the solutions. I look forward to connecting with all of you.

I would like to introduce you to our 2019-2021 Middle Level Division leadership team:

Middle Level Division Director-Elect
Aimee Burgamy, aimee_burgamy@gwinnett.k12.ga.us

Eastern Regional Division Director
Barry Morang

Pacific Regional Division Director
Amy Ollerton

Southeastern Regional Division Director
Janis Stivers Nunnally

Western Regional Division Director
Jessica Jones

We would like to congratulate the below art educators who received awards at the 2019 NAEA National Convention in Boston. ■

¹<https://collaborate.arteducators.org/home>



From left to right: National Middle Level Educator of the Year, Alice Gentili; Eastern Middle Level Educator of the Year, Benjamin Tellie; Southeastern Middle Level Educator of the Year, Maggie Vidal-Santos; Pacific Middle Level Educator of the Year, Cynthia Gaub; Western Middle Level Educator of the Year, Jennifer Davis. Not shown: NJAHS Sponsor of the Year, Joan Weatherford.

Kathryn Rulien-Bareis

Division Director. DeLong Middle School, Eau Claire, WI. Email: krulienbareis@ecasd.us

Elect: Aimee Burgamy. Email: aburgamy1@gmail.com

Regional Directors: *Eastern:* Barry Morang, bwmorang@gmail.com; *Southeastern:* Janis Stivers Nunnally, nunnallyj@pcsstn.com;

Western: Jessica Jones, jessicaaejones@gmail.com; *Pacific:* Amy Ollerton, amy.ollerton@gmail.com

Columnist: Columnist: Jeff Broome, Past Division Director, Associate Professor of Art Education, Florida State University, Tallahassee, FL. Email: jbroome@fsu.edu

BOSTON CONVENTION: HONORS AND HONORED

For my final NAEA *News* column, I find myself reflecting on both the recent inspiring events at the Convention in Boston and the gratifying work connected to my term as the Director of the Higher Education Division. While I am always captivated by the many dynamic presentations at the Convention, I am also inspired by the impressive accomplishments of our colleagues within the Division. I wanted to use my final column, then, to acknowledge some of our recent NAEA award winners with special attention to those honors specifically designated to members working in higher education. For these awards I have inserted an abbreviated quotation from a nominating peer.

National Higher Education Art Educator: Susannah Brown, Florida Atlantic University

Dr. Susannah Brown is a truly outstanding leader, mentor, and colleague.... She has been instrumental in guiding students through both undergraduate and graduate programs... and has worked constantly to encourage students to become more involved, active, and engaged with not only education, but the arts as a whole.

Britt Feingold

Manuel Barkan Memorial Award: Amelia Kraehe, The University of Arizona

The Barkan Award is presented in recognition of an outstanding work published in either *Studies in Art Education* or *Art Education* in the previous year. In Boston, Amy Kraehe was honored with the Barkan Award for her publication, "Arts Equity: A Praxis-Oriented Tale," which appeared in *Studies in Art Education*.

Dr. Kraehe's article offers art educators an important structure with

which we can examine curriculum, teaching, and learning in order to recognize and act on small, daily opportunities to create more just schools.

—Christine Woywod Veettil

Western Region Higher Education Art Educator: Cindy Todd, Kendall College of Art and Design, Ferris State University

Throughout her long and storied career, Cindy has consistently gone above and beyond to ensure that her students are not only prepared to teach the next generation of art lovers and creators, but that each one understands the great importance that educators have within our society.

—Christopher Bruce

Southeastern Region Higher Education Art Educator: Sara Scott Shields, Florida State University

Sara... has demonstrated an exceptional publication record that significantly contributes to the body of knowledge in our field at both the national and international levels. Beyond her numerous accolades, Sara is... a kind and generous colleague who is consistently willing to share ideas and work collaboratively with fellow... art [educators].

—Rachel Fendler

Eastern Region Higher Education Art Educator: Aaron Knochel, Penn State University

Aaron Knochel has distinguished himself as an influential art educator... [who] embodies the qualities of an outstanding scholar in higher

education.... His efforts are dynamic and interdisciplinary, and... he has been an invited speaker... [for] national and international... audiences in art education, computer technology, art, and design.

—B. Stephen Carpenter II

In the space that remains, I will earnestly try to list other Division members who were recognized in categories not specifically designated for our Division, and I ask forgiveness of any additional winners who may have unintentionally escaped my attention. **Cindy Todd** was honored with the prestigious 2019 National Art Educator Award and **Renee Sandell** with the Lowenfeld Award. **Julian Dorff** was awarded the Beverly Levett Gerber Special Needs Lifetime Achievement Award, and **Sheng Kuan Chung** was distinguished with the J. Eugene Grisby, Jr. Award. **Sarah Travis** received the Elliot Eisner Doctoral Research Award in Art Education and **Jethro Gillespie** was the runner-up. **Kelly Berwager** was recognized with both a state award and the Southeastern Region Art Educator Award. **Ilona Szekely, Jody Nix, and Linda Hoepfner Poling** received honors from their respective states as well.

In the midst of all these honorees, I must say how honored I am to have served the Division for the past 2 years. Service to the Higher Education Division has been more intrinsically rewarding than I can describe. Please join me in welcoming Amy Pfeiler-Wunder who now begins her tenure as the new Director of the Division. She and her team are sure to implement many new and exciting initiatives in the years ahead. ■

Amy Pfeiler-Wunder

Division Director. Associate Professor of Art Education and Co-Coordinator of Graduate Programs, Kutztown University of Pennsylvania. Email: wunder@kutztown.edu

Elect: Christina Hanawalt, Assistant Professor, Art Education, University of Georgia. Email: hanawalt@uga.edu

Regional Directors: *Eastern:* Asavari Thatte, asavarithatte@gmail.com; *Southeastern:* Karin Tollefson, tollefl@jmu.edu; *Western:* Jorge Lucero, jlucero@illinois.edu; *Pacific:* Dan Barney, daniel_barney@byu.edu

STAY CONNECTED

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

Columnist: Michelle Grohe, Past Division Director, Esther Stiles Eastman Curator of Education, Isabella Stewart Gardner Museum, Boston, MA. Email: mgrohe@isgm.org

Our 33rd annual Museum Education Division Preconference explored the theme Art Museums and Ways of Knowing.

This is the third year our Division focused this event on issues of equity, inclusion, and diversity, and we spent the day at the Museum of Fine Arts, Boston, and the Isabella Stewart Gardner Museum. We are extremely grateful to the planning team and the many educators, teaching artists, and staff from New England cultural organizations who shared their expertise and exchanged ideas with us throughout the day. A very special thanks to Division Director-Elect Juline Chevalier for her intensive planning and management of the day!

2019 CONVENTION HIGHLIGHTS

Conversations With Colleagues provided an opportunity for us to connect with other members from our region and reflect on how we may continue our momentum around issues of equity, diversity, and inclusion. We shared the findings and user guide for the NAEA-AAMD national research study, Impact of Art Museum Programs on K-12 Students. We also continued our annual marathon series, this year focusing on advocacy, and we organized two sessions to reflect on our digital publication, *Viewfinder*. Lastly, we teamed with the Research Commission to explore and research art museums' efforts towards equity, diversity, and inclusion.

2019 MUSEUM EDUCATION DIVISION AWARDEES

Pacific Region Museum Education Art Educator: Julie Charles, Deborah and Kenneth Novack Associate Curator of School Initiatives, San Francisco Museum of Modern Art

Jessalyn Aaland stated, "Julie is a dedicated servant of teachers and learners. She is constantly striving to do more to better reach underserved public school teachers and students, advocating for public schools, even when there are pressures elsewhere and when it can sometimes be difficult to work with an under-resourced, large urban public school district."

Western Region Museum Education Art Educator: Missy Higgins-Linder, Director of Learning Engagement, Cleveland Museum of Art

Hajnal Eppley, noted that "rather than accepting 'business as usual,' Missy constantly reads and researches best practices in the fields of art and museum education as she aims to inform and guide the future of our team. In addition to providing support for learning and engagement, Missy also served as one of the core team members writing [Cleveland Museum of Art's] new diversity, equity, and inclusion plan."

Eastern Region Museum Education Art Educator: Susan Dorsey, Education Coordinator for School Programs, The Walters Art Museum

Brittany Powell stated, "Susan is a collaborative leader who embodies equity and integrity in her commitment to making museums accessible to all visitors, including preK-12 teachers and students. She is quickly able to adapt and adjust her teaching in order to meet the educational and developmental needs of her students and ensure a meaningful and supportive experience."

National Museum Education Art Educator: Keonna Hendrick, School Programs Manager, Brooklyn Museum

This year's recipient exemplifies the best of social justice work in art museum education today. As Heather Maxon

from Whitney Museum of American Art said, "Keonna throws her whole self into her museum work. The work to help change and challenge our dominant, White supremacist museum culture is hard, emotional, and taxing. Keonna has done this with grace and grit and joy. She exemplifies the very best of what our field has to offer."

Keonna's frequent collaborator, Marit Dewhurst of City College of New York, applauded her commitment to social justice. "I have witnessed Ms. Hendrick balance her multiple roles of educator, public intellectual, and analytic writer with grace and determination. She is driven by the conviction that all people deserve educational experiences in museums that honor their humanity, challenge social inequality, and encourage us to imagine and create more just and equitable communities."

BUTTRESSES TO MY APSE

As my service on the NAEA Board ends, I would like to thank our incredible Division for all that it does, especially Regional Directors Wendy Ng, Michelle Harell, Melissa Tanner, Emily Jennings, and Regional Directors-Elect Mieke Fay, Kylee Crook, Hajnal Eppley, Kabir Singh. Thank you for your time, patience, empathy, and leadership over the past 2 years. Thank you Sara Egan and Gwen Fernandez for your leadership of the *Viewfinder* and social media teams, respectively. And to our Division Director-Elect Juline Chevalier, thank you for your tireless advocacy on issues of social justice in art museum education—keep it up! Lastly, thank you colleagues, for being the buttress to my apse for the past 2 years. I hope I buttressed you along the way as well. ■

Juline Chevalier

Division Director. Head of Interpretation and Participatory Experiences, Minneapolis Institute of Art, 2400 Third Avenue South, Minneapolis, MN 55404. Tel: 612-870-6317. Email: jchevalier@artsmia.org

Elect: Jaime Thompson, Learning and Program Director, Contemporary Arts Center, Cincinnati, OH. Email: jthompson@contemporaryartscenter.org

Regional Directors: *Eastern:* Mieke Fay, FayML@cmog.org; *Southeastern:* Kylee Crook, kcrook@thebass.org;

Western: Hajnal Eppley, HEppley@clevelandart.org; *Pacific:* Kabir Singh, kabir.am.singh@gmail.com

Twitter:
@NAEAPreservice

Instagram:
@preservice.naea

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

Columnist: Tori Lynne Jackson, Preservice Division Director

DIVERSITY AND EMPOWERMENT IN THE CLASSROOM

When speaking with preservice students or first-/second-year teachers, I learned that one of their most common struggles is not knowing how to promote a safe, accepting, and loving classroom environment. Many concerns are around diversity and inclusion. There are some exceptional art education programs out there, but very few properly train students how to teach to diversity. Most of what I know comes from adjusting to my various experiences. I wish I had training on diversity and inclusion while I was first learning to teach.

I'm not going to attempt to tackle the subject through this short column, but I thought it could be helpful to share a brief outline of one of my favorite go-to lessons. This specific plan not only allows me to get to know my students' interests and diverse cultural backgrounds, but it promotes the sharing and displaying of students' differences in a positive atmosphere. When your students know that you want to help empower them and that you value diversity, you build a more accepting and trusting classroom.

Self-Empowerment Portrait

When teaching this lesson, I show examples of work from Kehinde Wiley, but you can adapt the lesson to feature any artist. Wiley's subjects, usually young African Americans in their everyday clothes, are captured in poses from well-known Renaissance paintings. These pieces offer a window for students to see various people in poses that exude power.

Basing a self-portrait lesson off Wiley's example, students are instructed to research works of art from other time periods and find a subject pose that speaks to them. From my experience, students typically pick poses that highlight a

feeling of authority that they want for themselves one day. You can have students take photographs and collage them onto vibrant backgrounds, or you can have students skillfully draw themselves posed in a manner similar to a subject in a Wiley painting. To create the background, I have students pull from their own lives and experiences and include things that are important to them against the vibrant patterns.

Not only are students inserting themselves into their artwork through portraiture, they are given the choice to reflect on something that is important to them or to see themselves in an empowering way, something they have likely not experienced before.

JOIN OUR PRESERVICE TEAM

Have you been looking for a way to be involved, more than just the attending NAEA Conventions? Are you new to NAEA? Do you need something to boost your resume? We are here for you!

Our team is looking for regional representatives in your area! Regional reps are involved in Convention planning, but in addition to creating, proposing, and presenting our sessions, they provide outreach to Preservice members in their regions, maintain social media, and so much more! This is another great way to network inside and outside the Division. Requirements include a 2-year commitment to online team meetings each month. The responsibilities you are given will not only help set your resume apart from other job-searching Preservice members, but you will have so many unique experiences you can reflect on in your own teaching! We are a team and a family, and we would love to have you join us! If you have any questions or are interested in a leadership position, send an email to torilynne.naea@gmail.com. ■

This specific plan not only allows me to get to know my students' interests and diverse cultural backgrounds, but it promotes the sharing and displaying of students' differences in a positive atmosphere.

When your students know that you want to help empower them and that you value diversity, you build a more accepting and trusting classroom.

Tori Lynne Jackson

Division Director. Art Educator, Waynesboro, VA. Tel: 704-883-6381. Email: torilynne.naea@gmail.com

Elect: Lynn Loubert, Ferris State University. Email: loubertl@ferris.edu

Regional Directors: Pacific: to be filled; Southeastern: to be filled; Western: to be filled; Eastern: Gianna Palazzo, gpalazzo_2864@email.ric.edu

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!

Columnist: Elizabeth Stuart Whitehead, Past Division Director, Visual Art Instructional Supervisor, Prince George's County Public Schools, Capitol Heights, MD. Email: elizabeth.stuart@pgcps.org

2019 S&A AWARDEES

Congratulations to our colleagues who received a Regional or National Supervision Award! The following NAEA Supervision and Administration Division members were honored at the 2019 NAEA Convention in Boston, Massachusetts:

Western Region: Debra DeFrain

Debra DeFrain is the fine arts director at the Nebraska Department of Education. She is a champion for arts education in Nebraska. She travels tirelessly, presenting numerous educator/administrator/preservice teacher workshops and guiding school districts through curricular alignment with fine arts standards.

Southeastern Region: Andrew Watson

Andrew Watson is the fine arts instructional specialist for the Alexandria City Public Schools in Virginia. Andrew has served NAEA in numerous capacities, including the conference chair for the 2018 National Convention in Seattle. Under Mr. Watson's leadership, the K-12 arts curriculum has been updated to align with Virginia State Standards of Learning in visual arts, music, and drama.

Eastern Region: Sherri Fisher

Sherri Fisher is the visual arts coordinator for Baltimore County Public Schools in Maryland. Sherri supports more than 300 art educators working in Baltimore County. She is a genuine listener and works to hear the needs of teachers, which include the creation of robust professional development opportunities.

National: Angela Fischer

Angela Fischer is the K-12 visual art supervisor for the Omaha Public Schools system in Nebraska. Her professionalism and influence throughout her leadership roles within NAEA have built lasting capacity for the profession. She possesses strong understanding of how instructional design combines with visual and media literacy skills to open opportunities for students to engage in a relevant, generative, and creative curriculum.

Congratulations to all awardees!

Thank you to all the contributors to our amazing Supervisor Summit, Putting Media Arts into Motion, at the Convention. What an amazing day of fun at the Boston Center for the Arts. I want to give a specific thank you to Jeremy Holien, Ben Forta, Robb Sandagata, Karl Cole, Marilyn Stewart, Dennis Inhulsen, Dennis Hlynsky, Barbara Liedahl, Justin Pierce, Melissa Leftwich, and Sean Justice for their insightful presentations and panelist discussions. We hope the focus on media arts was helpful and that you share this information with teachers and state leaders. Also, a huge thank you to Davis Publications for hosting us at Boston Center for the Arts and for the delicious breakfast, lunch, and afternoon reception. Davis Publications has been a supporter for our Division, valuing the work we do in our varied roles to advance art education.

Lastly, I want to thank you for the honor and privilege it has been to represent you on the NAEA Board for the past two years. I am sad to say that this is my last *News* column. This has been some of the most challenging, exciting, and rewarding work I have ever done. It was my pleasure to be your representative. Next, I will be the S&A representative on the NAEA Research Commission, so this is not the last you will hear from me! A big thank you to my regional representatives: Western, Jeremy Holien; Eastern, Sherri Fisher; Southeastern, Jessica Booth; and Pacific, Maren Oom Galarpe. They have done an amazing job of supporting me regionally, and I appreciate all of their assistance over these past 2 years.

I'd like to introduce you to Lorinda Rice, your new Division Director. I've had the pleasure of working closely with her over the past 2 years; she is an outstanding leader and wonderful person. You are in excellent hands.

Thank you, Lisa. It is with great enthusiasm that I enter the S&A Director position. I follow in the footsteps of great leaders who have paved the way for a strong and organized Division. In the past two years, I have enjoyed working with Lisa, collaborating to support you. Team members all brought different gifts to the S&A Division, sharing and collaborating to continue to grow as leaders. The relevant educational topics created the building blocks we use in our daily jobs. I am excited about the regional representatives who will join me on this journey. Please stay tuned, as I will be introducing them to you in the coming months. And think about the following: As we move into the digital and creative age, what are your wishes? How can we best support art educators? If you have ideas for webinars, conference sessions, or new topics, please contact me at lrice@lps.org.

—Lorinda Rice ■



Angie Fischer

Lorinda Rice

Division Director. Art Curriculum Specialist, Lincoln Public Schools, Lincoln, NE. Tel: 402-436-1813. Email: lrice@lps.org
Elect: Jeremy Holien, Visual and Media Arts Education Specialist, Perpich Center for Arts Education, Golden Valley, MN.
Email: jeremyholienarts@gmail.com

Regional Directors: *Eastern:* Julia Lang-Shapiro, jlange@beach.org; *Southeastern:* Andrew Watson, andrew.watson@acps.k12.va.us; *Western:* Michelle Ridlen, Michelle.Ridlen@fhdschools.org; *Pacific:* Janice Bettiga, jbettiga@themadeleine.com

Interest Group Asian Art and Culture (AACIG)



Columnist: Jennifer Reifsteck, Education Specialist, K-12 Learning, Freer Gallery of Art and Arthur M. Sackler Gallery.
Email: reifsteckj@si.edu

TEACHING RESOURCE ON KOREAN ART AT THE FREER|SACKLER

The Freer Gallery of Art and Arthur M. Sackler Gallery (Freer|Sackler), the Smithsonian's museums of Asian art in Washington, DC, recently published a new online resource for educators on Korean art and culture. *Exploring Korean Art at the Freer|Sackler* is a free Smithsonian Learning Lab Collection that teachers across disciplines and grade levels can copy and adapt for use in the classroom.

KOREAN ART AT THE FREER|SACKLER

When the Freer Gallery of Art opened to the public in 1923, it became the first art museum on the National Mall. The museum's galleries enable visitors to view American paintings from the late 19th-century Aesthetic movement, as well as the arts of China, Egypt, the Indian subcontinent, Japan, Korea, and the Islamic world. Many of the Korean ceramics at the Freer Gallery of Art were collected by the Gallery's founder, Charles Lang Freer (1854–1919), a Detroit-based businessman who made his fortune manufacturing railroad cars. Freer's art acquisitions began with paintings of James McNeill Whistler (1834–1903) and a select handful of other American artists. Color and surface remained a priority when his collecting expanded to Asian ceramics—to include simple tea bowls with glazes of the Joseon period (1392–1910) and Goryeo dynasty (918–1392) celadons that once adorned palaces, Buddhist temples, and private residences of the aristocracy. During the last 20 years of his life, Freer acquired nearly 500 Korean art objects. When the Freer Gallery of Art opened its doors in 1923, his assembly of Korean art was considered unparalleled in quality and historical scope.

SMITHSONIAN LEARNING LAB

The Smithsonian Learning Lab is a free, interactive platform that connects teachers and students to millions of images, recordings, and texts across the Smithsonian's 19 museums, 9 research centers, and the National Zoo. Teachers can create

an account and work with simple digital tools to build lessons, called Learning Lab Collections, which can be shared with students and across the web. Anyone can access Freer|Sackler Learning Lab Collections created by Freer|Sackler staff and classroom educators and the over 50,000 resources associated with the museums by visiting the Learning Lab.

LEARNING LAB COLLECTIONS ABOUT KOREAN ART

The *Exploring Korean Art at the Freer|Sackler* Learning Lab Collection offers teachers opportunities to move through an interactive timeline, learn about Buddhism in Korea through Korean Buddhist paintings (such as the one shown here from the Goryeo dynasty), and discover Freer|Sackler's Korean art collections through a tour and a lecture by curators. Of interest to ceramic teachers are an interactive map of Korean ceramic production sites and ceramic terminology conveyed through an illustrated glossary. Of interest to all are 20 teacher-created Learning Lab Collections. These collections were designed by preK through university educators and cover several content areas, including information literacy, studio arts, art history, social studies, language arts, and Korean language and culture.

DIGITAL EDUCATOR RESOURCES AT THE FREER|SACKLER

Exploring Korean Art at the Freer|Sackler is only one of several digital resources designed for educators using the collections of the Freer|Sackler. Educators can bring the arts of Asia and the American Aesthetic movement into the classroom through many forms of media—teaching posters, Pinterest boards, lesson plans, 3-D printable models, and more. Pinterest

boards, ideal for visual arts educators, serve as introductions to several Freer|Sackler art collections, including Chinese painting and the works of Japanese artist Tawaraya Sōtatsu. A series of downloadable teaching posters, each featuring a single object (a Qur'an folio, a Chinese handscroll, a Japanese screen, the famous Peacock Room, and an Egyptian pharaoh sculpture), provide contextual information, Project Zero thinking routines, and other methods of inquiry to engage students with works of art.

INFORMATION AND RESOURCES

Information on the Learning Lab:

learninglab.si.edu

To access Freer|Sackler Learning Lab Collections, enter "Freer" into the search bar.

Online educator resources:

<https://s.si.edu/2HfAxkT>

Exploring Korean Art at the Freer|Sackler Learning Lab:

<https://s.si.edu/2Mfk3bq>

For questions or to request posters for your classrooms:

AsiaTeachers@si.edu

ACKNOWLEDGMENT

Exploring Korean Art at the Freer|Sackler was generously sponsored by the Korea Foundation. ■



Water-Moon Avalokiteshvara. Courtesy of Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, DC. Gift of Charles Lang Freer, F1904.13

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Interest Group Art Education Technology (AET)

www.artedtech.org

Twitter: @aetnaea

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NO ADOBE? NO PROBLEM! OPEN-SOURCE ART AND DESIGN SOFTWARE FOR EDUCATORS

Adobe Photoshop and Adobe Illustrator are generally considered the industry standard software for most digital artists—such as graphic designers and digital illustrators—to use.

However, unless a full set of Adobe licenses can be provided for each student, addressing technology accessibility will need to be a priority for most art teachers. After all, not all students may have the means to use Adobe products at home.

Because these applications are open source, they are *free*! This means that any student with access to an internet connection and a laptop, desktop, or smart device with 4G capabilities can use them whenever that may be.

Another problem facing art teachers may stem from the resources available to them. For example, for art teachers working in “Chromebook schools,” their

students likely will not be able to use most downloadable digital art and design applications, including Adobe Photoshop and Illustrator.

In either situation, there is some good news: There are numerous open source, cloud- or browser-based design applications that can come to the rescue!

First, these applications—although not necessarily the industry standard—are similar enough to industry suites to teach students the primary design concepts and fundamentals used by industry artists.

Second, because all these applications work in a web browser (like Chrome), they will work on a Chromebook! And as you well know, because these apps are browser-based, internet access is required to use them.

Finally, and perhaps the best news of all, because these applications are open source, they are *free*! This means that any student with access to an internet connection and a laptop, desktop, or smart device with 4G capabilities can use them whenever that may be.

So remember: no Adobe, no problem. A work-around to get your students creating in digital art and design is truly at your fingertips! ■

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Columnist: Anne Bedrick, Choice-Art Educators Past Co-President

We hope that everyone had an invigorating Convention experience! With its wide range of offerings, the NAEA National Convention represents some of the best professional development out there. We were especially proud to bring you the Choice-Art Full-Day Immersion Workshop as a preconvention experience. Thank you to those who attended!

As Choice-Art Educators enters its third year as an NAEA Interest Group, we are proud to have sworn in our second Co-President-Elect. Congratulations to Co-President-Elect Michelle Puhl-Price! Michelle will serve in this position for 1 year; she'll then become co-president during the 2020 NAEA Convention and serve in that capacity until 2022.

What follows is something Michelle wrote to introduce herself to NAEA Choice-Art Educators.



Michelle Puhl-Price

Middle school visual arts is my life. I have been working with my motley assortment of adolescent artists for over 29 years. Each day, my 6th, 7th, and 8th graders enjoy the various aspects of independent media exploration.

My choice-art evolution started over 10 years ago, probably even earlier than that. I have always wanted to encourage more artistic independence in my classes and therefore encouraged my students to come up with their own ideas for making art. Many years ago I started opening up a variety of media centers for my students. Funny thing, I didn't realize choice art even existed until I decided to go back to school and earn my master's in art education in 2017. That, along with attending the 2017 NAEA Convention in New York City, were the final components needed to formally (and rightfully) complete my studio classroom transformation into an official choice-art environment.

Initially, I was the only visual arts teacher in our middle school division. Ours is a small, private preK3-12 Quaker school. There are additional arts faculty in the lower and upper school divisions. Unfortunately, I am sequestered in the middle school building and not given enough opportunities to mesh with the other divisional arts faculty. As our division's arts department grew, I became the middle school arts chair for three performing arts (music, drama, movement) and three visual arts (visual arts, digital media arts, weaving) faculty members. This opportunity allowed me to become an arts curriculum developer and champion for our arts programs. The evolving programs increased our exposure on campus and established us as a unique middle school option for local families seeking more arts opportunities for their children.

My hope is to continue evolving as a choice-art educator. I admit that I am a choice-art novice. But, as an eternal seeker of knowledge, I understand the necessity to grow and acquire more skills/techniques in this

differential curriculum. We need to follow the choice-art philosophy and begin to explore the different ways we apply this methodology to our studio classrooms. My dream for the Choice-Art Educators Interest Group is very similar to my initial goal of engaging in more opportunities to educate ourselves as peers. We all have a plethora of tried-and-true methods in choice art, and we need to find occasions to share. Perhaps we can post videos of our studio classrooms on Facebook or share how we became choice-art educators. Our special demographic needs to connect: With over 2,000 members on our Facebook group, Choice-Art Educators, we can take advantage of the accessibility of technology to bring us closer together as a unified team.

—Michelle Puhl-Price

I am sure Michelle will do a wonderful job in her new role. Please join me in congratulating her!

I will wrap up this column by wishing you all well. My time as Co-President of Choice-Art Educators has come to an end. I feel so proud of our growth in the 3 years I spent as your leader. Among the things I am proudest of are petitioning and submitting the necessary paperwork to become an NAEA Interest Group so that choice-art educators worldwide can find and learn from each other, designing our logo, creating a vibrant Facebook page, helping to create a choice demonstration room at the 2018 NAEA Convention, and expanding that idea to a full-day preconvention workshop in 2019.

Once I step down, Cynthia Gaub will step up from her role as Co-President-Elect and to full Co-President. Joy Schultz will remain a Co-President for another year.

Warm wishes and thanks to all of you for bringing student-directed learning to your classrooms!

—Anne Bedrick, Past Co-President,
Choice-Art Educators ■

Joy Schultz

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Cynthia Gaub

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Interest Group Committee on Multiethnic Concerns (COMC)

Guest Columnist: Sara Scott Shields and Rachel Fendler, Florida State University. Email: skshields@fsu.edu; rfendler@fsu.edu

A LIVING ARCHIVE: PORTRAITS OF EVERYDAY HEROES

Black History Month has passed, but we continue to think about how the dialogues that began in February might continue through the year. We are two White preservice art educators who are aware of our position to influence future teachers. With schools teaching the same people, places, and events every February, we thought about how art educators can not only celebrate the heroes of the civil rights movement, but also carefully consider our deeply complicated past with the complex present and ambiguous future ahead.

We live and teach in Tallahassee, the capital of Florida. The history here is rich,

but grim. The local Black community organized one of the most successful bus boycotts in the United States while witnessing cross burnings and public lynching. Like many Southern cities, Tallahassee has a history that has been replaced with a Whiter version, one later generations grew up with. In fall 2017, during outings with teen members of a film club, we learned about the history that was erased. As we interviewed residents of Frenchtown, the teens were surprised to hear about the elders' experiences with segregation.¹ We continued to gather stories from local residents as the year progressed and wondered about the histories not being taught in schools. We found our way to the state archives and stumbled across a monument commemorating Tallahassee foot soldiers.²

In spring 2018, we were re-searching the impact of student protests in the '50s at the same time high school students who survived the school shooting in Parkland, Florida, were speaking on the steps of the Florida Capitol. Motivated by the activism of these two groups of teens, we sought to make the Black history of Tallahassee real and present in the lives of local teens. Cognizant of the lessons Tallahassee still has to teach us about young people's roles in pushing for social change, we planned a week-long summer intensive to explore the city's civil rights history. Over 20 teens, representing every high school and middle school in the city, participated. We went to the state archives, visited local landmarks, and talked to key figures from the civil rights movement. This is how we met Henry Steele.

Steele was active in the civil rights movement. He is the son

of civil rights legend C.K. Steele who led the 1956 Tallahassee bus boycott and was a contemporary of Martin Luther King Jr. As the first teenager in the country to choose "jail rather than bail," Steele forged a path for future peaceful protests. After the teens met him, their perception of the civil rights movement shifted. Steele told the group, "When you experience that much difficulty, eventually you get to the point that doing something potentially dangerous like protesting or speaking out is the only thing you can do." Steele was the same age as many of the participants when he was sent to jail the first time, so the encounter was relevant, an opportunity for the teens to see themselves in the movement.

With the momentum from the summer intensive still strong, we continue meeting monthly with a number of the teens. The goal to extend the ideas from the civil rights movement to the teens' contemporary world has resulted in a series of artmaking and community engagement projects. The most recent project is called [#tallyeverydayhero](#). In this traveling interactive initiative, we ask students to pick a card (designed by our group of teens), read about the civil rights foot soldier featured, identify a person embodying heroic character traits, gift the card to that individual, and post a picture on Instagram, thus pushing the relevancy of civil rights history into the present. When students name everyday heroes, they acknowledge an ongoing, contemporary struggle for justice by highlighting their peers as agents of change. The significance of this continues with the card recipient, an individual acknowledged, thanked, and celebrated for being an activist, leader, or organizer who in their fight is tolerant, effective, or impactful.³ ■

¹ Frenchtown is one of the oldest historically Black communities in the country.

² Local figures in the civil rights movement

³ These are some of the character traits featured on the cards.



(Top) Henry Steele card. (Bottom) Student working on a card.

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



www.csa-naea.org

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

CSAE webpage (Information and list of officers and board members): <http://csaenaea.wixsite.com/csa-e>. 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.

What work/s of art do you feel deeply connected to that inspires your artmaking and educational practice and relates to spirituality as distinct from religion?

Within CSAE there are many talented educators who are doing work with communities and students that relate closely to the CSAE mission statement. It is my pleasure to introduce Elizabeth “Beth” Reese, PhD, past director of learning and mindfulness at the Crow Museum of Asian Art.

Beth has 20+ years of presenting art, art museum education, yoga, mindfulness papers, and research to various local, regional, and national organizations. She has presented at NAEA conferences and has written for NAEA News under the Asian Art and Culture Interest Group.

At the Crow Museum of Asian Art, Beth facilitated the integration of mindfulness into an organization that presents the source of meditation in parts of its collection. She offered to high school students and their mentors meaningful reflection on spiritual works of art in the museum that led to deeply personal writing and artmaking:

During an 8-year hiatus from actively participating in the NAEA, I traversed many paths, including sharing what I call the yoga of art, music, and dance. Through all of these adventures my poster of Stele with Vishnu Trivikrama was by my side teaching youth, teachers, and families about integrating mindfulness, art, and yoga on and off the yoga mat.

I feel deeply connected to this sculpture. I have used this work of art for years as a catalyst for transformative learning in the contexts of teaching from the actual object in an art museum and from a poster in yoga and other interdisciplinary classes. This work serves as an excellent representation of how art and art museum educators (and yogis!) can weave empowering possibilities of spirituality—as distinct from religion—into learning experiences we create. Like many works of art, Stele with Vishnu Trivikrama, is a source for generating and practicing transformative mindfulness experiences. Additionally, its symbols offer transformative narratives and practices of connecting art and compassion in action.

Vishnu as a god or hero is not only a symbol of protection, but he also carries with him four distinct representations of support: a lotus, chakra, conch shell, and mace. Each of these elements can be linked to ways of being, mindful breathing, and movement stemming from the Hindi culture. For example, the lotus, or padma in Sanskrit, has hand gestures (mudras) with focused breathing (pranayama) and poses (asanas) stemming from its representation. After exploring these we can ponder, What do we need to feel supported?

With this and other works of art in mind, I am increasingly curious about the possibility of teaching mindfulness through experiences with the arts, in museums and schools—on and off the yoga mat. By stating “mindfulness,”

I am referring to being fully present and compassionate without judgement or “time traveling” to past circumstances or imagined futures. Many artists describe this sense of focus while creating, and I rediscovered how we can teach this critical life skill of being in the moment through connecting to a work(s) of art, self, and others, with intentional awareness and kindness. Focused looking, talking, listening, and sharing, all require participants to be in that moment.

I am also a stand for empowering learners to embrace these mindfulness processes that can be repeated within and beyond museum walls. Current research shows that people who regularly meditate, that is, intentionally generate being present, can work in the current moment more fully and, thus, are more focused, productive, and fulfilled.

—Beth Reese, Founder,
Yogiños: Yoga for Youth.
Email: elizabeth@yoginos.com ■



Beth Reese (right) with Anita Nance. Stele with Vishnu Trivikrama. Courtesy of Crow Museum of Asian Art, Crow Family Foundation.

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

Website: www.cstae.org

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

JSTAE: www.jstae.org

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

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

Columnist: S. Juuso Tervo

REFUSAL OF THOUGHT

Elitism is often the whipping boy of social reformers. To be elitist is to be removed from the values and competencies of the masses. Well, what's wrong with elitism? Perhaps educators should be concerned with expanding the elite, that is, with enabling all people to learn how to participate in the wonderful works that are found in all cultures throughout the globe.

—Elliot Eisner (1994, p. 190)

Sometimes, to be interested in the past means to collect things and thoughts—a task driven by a desire to draw interconnected and conflicting lineages in time, to study a variety of interplays between composition and decomposition of tradition. Being someone who approaches such a task with a great interest, I collect, too. Elliot Eisner's passage above, written a quarter of a century ago, is one of the thought-things that belongs to my collection of things and thoughts, articulated in a time before my time, or, to be more specific, when I was still an elementary school student, far away from the debates to which his words belong.

This passage has not found its way to my collection because I feel affiliated with it. Quite the opposite, it halts my thought. Particularly halting is Eisner's nonchalant "well" that bridges the way to the heart of the argument: Art educators ought to turn the whip—an instrument of power par excellence meant to secure the social cohesion of the existing order—from those who've always held it (the elite) and start beating the *real* cause of social problems, the incompetent masses, so that we (the elite) know to keep our distance from them, to shun them to the outskirts of the expanding center of societal power.

Granted, this probably was not what Eisner meant nor wanted to say. Eisner, writing as a "constructive critic" (p. 188) commenting on articles published in *Studies in Art Education's* The Social Reconstruction in Art Education special issue that was guest edited by Kerry Freedman (1994), simply wanted to engage in a free academic debate about the means and aims of social reconstruction (what, today, is often discussed in terms of social justice) in art education. "The denial of complexity, in any area of social life, is the beginning of tyranny," he wrote, adding that "those who know precisely what other people should be doing often leave no space for diversity or for debate" (p. 189). And yet, he *knows* the place of the masses, a place not worth art educators and their students to dwell.

By excavating this passage from my (re)collection as well as from the institutional memory of the field, my aim is not to pick on a deceased, venerated scholar. I wholeheartedly agree with his reservations toward totalities of thought and a need for critical debate concerning our work. Rather, my reason for returning to Eisner's words is the haunting echo of that nonchalant "well," an echo of Eisner's that is merely one reverberation in a chain of similar "wells" still very vibrant today. Stemming from a generous spring of reasoned knowledge, this "well" waters the grounds for a debate that we (the elite) ought to have about the masses, about those poor souls who need us (the elite) to become like us (the elite). By steeping his argument in these waters, Eisner is asking for a certain kind of response, a request to engage in a debate grounded on the same rules that keep the masses in their right place. The complexity of the issue is, then, marked by this separation of places.

As a thought-thing for thinking and doing, Eisner's passage is something I hold onto as a reminder that sometimes, rather than accept the terms of debate, they can be refused, a refusal to take the whip and instead walk away from scenes of disciplining power. Walking away does not have to mean isolation, a construction of a soothing echo chamber for oneself and the like-minded. Rather, it can mean not to participate in a reason, in its seeming self-evidence wrapped in a benevolent "well." Still, one can—and should—listen and learn from this reason, to engage with and to be challenged by it. What I'm after here is thinking and doing with difference and disagreement present in every lineage, every tradition, and every place, past and present. From refusal, I believe, may spring thoughts and things that question not only knowledge that defines what others should be doing, but also the perpetual definition and redefinition of otherness as such. ■

References

- Eisner, E. W. (1994). Revisionism in art education: Some comments on the preceding articles. *Studies in Art Education*, 35(3), 188-191.
- Freedman, K. (1994). About this issue: The social reconstruction of art education. *Studies in Art Education*, 35(3), 131-134.

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

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Guest Columnist: Manisha Sharma, Associate Professor of Art, University of Arizona. Email: msharma1@email.arizona.edu

How are we, as professional artists and educators, making inquiries into what community art is and what it can do?

I ask this question as I begin sketching out my syllabi for the undergraduate and graduate classes on community, culture, and art that I teach in the fall semester. In addition to the plethora of published scholarship in journals, conference material, and program content out in the world, I examine what the CAC membership has been talking about this past year. To compile a relevant literature review, I scan the topics covered by the members of the CAC Interest Group in the year spanning NAEA Conventions from Seattle to Boston. What follows is a summary of what I found in reviewing NAEA News columns and the CAC sessions at the 2018 NAEA Convention in Seattle and the 2019 Convention in Boston.

News columns from 2018 focused on some significant ideas for the membership to consider.¹ For instance, the August-September issue raised questions about why national-level platforms of discourse on social and civic engagement in art (such as Open Engagement and Community Arts Network) seem to have temporary lives when the interest and participation in such work is clearly growing.² It served as a reminder that we should avail ourselves of the rich resources available in such archives. The first column of 2019 described two community art projects that offered insight into artist-led social interventions in daily public life and how such practices can become spaces to discuss and negotiate the impact of process-driven artwork.³

Browsing through the entire list of sessions at both Conventions revealed the pervasive use of the term “community” in arts education. The significance of activating community art in various educational venues shows up in contexts of NAEA Interest Groups dedicated to multiple ethnicities, abilities, and sexualities and gender, as well as those emphasizing the theoretical bases of social justice-oriented work.

What then, sets CAC and its mission apart? The overlaps in these groups indicate a flow between and across multiple rhizomes, with each having its own clustering point. CSTAE, for instance, is at its heart about understanding and recognizing the vitality of theoretical foundations of socially relevant and active work and is thus irrevocably connected to considering the formation and dissolution of communities in and through art. CAC, at its heart, considers how artmaking reveals what forms, coheres, sustains, and exemplifies an effective community. Particular considerations of populations, sites, audiences, and issues are the variables that help us understand and identify responses to this basic question.

In Seattle last year, CAC sessions encouraged a venture into uncertain territories, tackling issues of migration and movement in sessions that presented the risks and rewards of employing mobile venues for after-school programs and advocated for public pedagogical engagements with migrant art communities. Place-making—including digital spaces—and visualizations of memory were other significant issues tackled. Pointers for linking national standards to issues and arts advocacy-based community art demonstrated a sharing of practical strategies. Many of the sessions appeared to be shaped by a

need to clarify ongoing trends and key concepts and to identify exemplar projects. Overall, session descriptors spoke to ideas and practices central to community arts discourse in the country.

CAC, at its heart, considers how artmaking reveals what forms, coheres, sustains, and exemplifies an effective community.

CAC sessions listed for the Convention in Boston this past March addressed the current mood of the nation more directly. Multiple sessions focused on practices fostering empathy, collaborations with partners that represented diverse and global belief-systems, engagements with immigrants and dreamers, and a call to speak to the rapidly altering concepts of how humans inhabit urban spaces in the contemporary world. These sessions offered curriculum, tips, and resources to include therapy and community-centered storytelling accessing empathy and interdisciplinarity, with a view to build social capital through democratic arts participation.

This is a viewpoint I intend to present in my teaching about community arts in the fall, as I call upon students to clarify the goals and intentions at the heart of their teaching and research. I welcome knowing their opinions—as future members of NAEA and, hopefully, CAC—on this understanding as well as their views on what issues we might anticipate for the 2020 NAEA Convention in Minneapolis, as they express their visions for the way forward. ■

¹ NAEA News, 60(1), 20; NAEA News, 60(5), 29.

² NAEA News, 60(4), 20.

³ NAEA News, 61(1), 27.

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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



Design Interest Group

DIG Website: www.naea-dig.org

DIG'S ANNUAL GATHERING— WE LISTENED. WE ENGAGED. WE ACKNOWLEDGED!

Sam Aquillano, founder and executive director of Design Museum Foundation, served as DIG's keynote speaker during DIG's annual gathering at the NAEA Convention in Boston. All were invited to this incredible opportunity to hear from and interact with an extraordinary design leader. Aquillano shared compelling Design Museum Foundation stories of inspiring exhibitions and events, design thinking sessions for all ages, and transformative city and community projects. Sam also dug deep into what our K-12 students must know and be able to do as they learn to become successful designers in the 21st century. The session wrapped up with welcoming DIG's new Chair, networking, and recognizing DIG's 2019-2020 Grant Recipients!

GAMECHANGER CONFERENCE, JULY 15-19, 2019

Martin Rayala, organizer of the Gamechanger Conference, welcomes all participants who are interested in exploring the transformation of education, schooling, and learning in the 21st century via two lenses: (1) media and design education and (2) social impact entrepreneurship. Attendees will shift into action as they create a design brief for the Decade of Imagination (2020-2030), as well as plan annual conferences, summer institutes, webinars and social media, state and regional meetings, student media

and design challenges, media and design education awards, and more! To make lodging reservations, contact the Rosen Centre Hotel at (866) 996-6338, and ask for the MADEx Institute group rate. You can register at www.eventbrite.com/e/gamechangers-madex-institute-tickets-53147323074

A MESSAGE FROM DIG'S NEW CHAIR (2019-2021), DORIS WELLS-PAPANEK

I deeply appreciate all that I learned from DIG Chair Rande Blank while I served as Chair-Elect. Our vision moving forward is to transform DIG into a learning organization—to support, document, and share teaching and learning best practices. As a first step, Rande and I created the Dr. Martin Rayala Recognition Grant Award to support exemplary design thinking projects and design-based learning challenges. We also transformed our annual meetings into beneficial learning opportunities by way of compelling keynote speakers. Next, we will dive deep into the design learning needs of our community, the majority being preservice students. Mentorship will become a primary focus. We welcome your questions, comments, and suggestions!

A MESSAGE FROM DIG'S PAST CHAIR (2017-2019), RANDE BLANK

As I reflect on the 2 years as DIG Chair, I feel humbled to have been embraced by the DIG community and the opportunities I have been afforded. I have had the privilege to participate with DIG mem-

bers to facilitate several Design Thinking Summer Studios, the DIG Webinar, cocreate DIG Grant Awards, introduce free student membership, lead DIG meetings and round table discussions, and plan preconference workshops. Our design thinking community is made up of generous, thoughtful, empathetic design-minded individuals who I am proud to say are my friends, colleagues, and peers. I'm leaving you in good hands with incoming Chair, Doris Wells-Papanek. I, along with past Chairs, will continue to support DIG and our new Chair and Chair-Elect for many years to come.

ANNOUNCING THE 2019-2020 DIG GRANT RECIPIENTS!

DIG is thrilled to announce our 2019-2020 Dr. Martin Rayala Recognition Grant Recipients! The grant initiative was created in honor of the outstanding work of Rayala, cofounder of our group. Dedicated art and design educators are now preparing to develop, implement, and document design thinking projects or design-based learning challenges. The grants aim to gather how (1) insightful reflections of design thinking and learning strategies have been integrated into lesson plans, (2) instructional best practices have led to positive impact on students, and (3) plans have been aligned with the National Visual Arts Standards. To learn more about the current grant studies, please visit www.naea-dig.org ■



(Left) Doris Wells-Papanek, DIG Chair. Photo credit: Design Learning Network. (Center) Rande Blank, Past DIG Chair. Photo credit: PAEAblog.org. (Right) Sam Aquillano, DIG Keynote 2019. Photo credit: Design Museum Foundation.

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Interest Group Disability Studies in Art Education (DSAE)



Columnist: Mira Kallio-Tavin, DSAE Chair

THE FIRST YEARS OF THE DSAE INTEREST GROUP

The Disability Studies in Art Education (DSAE) Interest Group was formally accepted at the 2017 NAEA Convention in New York City. John Derby and Alice Wexler became the first Co-Chairs and appointed the Executive Board: myself as the Chair-Elect, Alexandra Allen as secretary, and Jeremy Johnson as representative to the Delegates Assembly. The first business meeting was held at the 2018 Convention in Seattle. The purpose of this NAEA Interest Group was presented at the first business meeting. That purpose is to encourage cross-cultural and interdisciplinary research and professional relationships and to promote theory and practice that respect disabled peoples as cultural groups.

DSAE had another beginning in 2017, when the 1st International Conference of Disability Studies, Arts & Education was held in September at Aalto University, Helsinki, Finland. This conference brought together artists, art educators, activists, and scholars from the international disability studies community. Visual arts educators met with music educators, film makers, dancers, and drama pedagogues, who advocated disability as a cultural identity and promoted first-person accounts of disability.

Overall, the biannual international conference, similar to the purpose of the DSAE Interest Group, aims to bring a critical disability studies perspective to various artistic, cultural, and educational contexts in society at large, as well as to affirm the subjectivity and agency of disabled people in higher education and other institutions. These goals include increasing international conversations between critical disability studies, the arts, and education in their specific contexts. The nature of the international conference is mobile, allowing cultural participation in diverse countries and institutions, including the Global South.

The 2nd International Conference on Disability Studies, Arts & Education will be hosted by the Moore College of Art and Design in Philadelphia, October 3-5, 2019.¹ This conference will bring together artists, educators, researchers, students, and members of the disability community who share an interest in or who produce work that addresses the intersections and interplay between critical disability studies, arts, and education. The scope of the conference comprises various art forms, such as the visual arts, performing arts, dance, and film, as well as different educational contexts, such as primary and secondary education, higher education, museum education, studio art, and community arts. Keynote presenters are disability advocate and poet **LeDerick Horne** and artist, writer, and curator **Riva Lehrer**.

After each international conference, proceedings from selected presentations will be published in an international or national art journal. The first publication, based on the first international DSAE conference and edited by Alice Wexler and John Derby, was published in 2018 as the 2/2018 special issue in *Synnyit/Origins: Finnish Studies in Art Education*.²

The DSAE Conference Executive Board has invited a group of art educators to act as advisors for future work of the international DSAE collaboration. Executive Board members are also active members of NAEA and will help to build and strengthen a connection between the DSAE Interest Group and the international DSAE conference and its publications. These experts oversee the conference to ensure that the goals of the conference are followed, as well as provide advice, troubleshoot when necessary, and make sure the international congresses continue.

[DSAE's] purpose is to encourage cross-cultural and interdisciplinary... relationships and to promote theory and practice that respect disabled peoples as cultural groups.

Additionally, the International Society for Education through Art (InSEA), an international community for art educators, has two themed issues on disability studies planned for its journals in 2019. The *International Journal of Education through Art*, *IJETA*, will publish a special issue this year on Disability, Arts, and Education. And, guest editors of InSEA's journal *IMAG* have invited submissions this winter for visual essays and digital papers around the theme Disability, Art, Justice, and Intersectionality.

We are also delighted to announce the DSAE thesis and dissertation award, which recognizes an outstanding master's or doctoral thesis in art education with a focus on disability studies. The award honors scholarship that challenges ableist discourses and policies, while promoting disability identity and culture and how these concepts may be applied to, and even challenge, teaching and learning in art education. Applicants who have completed and successfully defended a master's thesis or doctoral dissertation in art education from 2017 to 2019 are eligible to receive the award.

Information about the DSAE Interest Group, including the thesis awards, and links to the international conference and publications can be found on the DSAE website at <https://dsae.online>. The website also provides news about DSAE events. ■

¹ To submit a proposal and register, visit <https://www.dsae2019.com>

² <https://wiki.aalto.fi/display/Synnyit/Home>

Mira Kallio-Tavin

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“Time to linger and build connections, to mix and combine media, to explore new ways of working with paper or markers or cardboard allows children to savor their experiences in art, to build complexity in their representations, to develop both narrative content and growing facility with media.”

(McClure, Tarr, Thompson, & Eckhoff, 2017, p. 158)

This past fall I supervised a small group of art education graduate students in what was essentially an elementary art education practicum experience. In pairs, these students (all pursuing their art teaching certification) worked with a local elementary classroom to design and lead art experiences for children in kindergarten and 5th grade. Though this collaboration was originally planned with the classroom teachers, the graduate students in the kindergarten class spent an equal amount of time with the school art teacher, as their weekly art classes coincided with our visits. Our course met weekly after the school visits, with time devoted to reflections and dialogue about what was observed in these very real school experiences.

During these conversations, it was noted that the kindergarten art class (which is less than an hour weekly) is structured through rotations of multiple stations. The children (5 and 6 years old) have about 10 minutes at each table—usually blocks, dough, iPads—and the teacher planned art lesson for the day. Their interactions with the materials available at each station were not connected to the broader ideas of the lesson at hand (nor each other), but rather seemed to simply pass time or offer the children something different to engage with.

In preparation for their own teaching experiences, my graduate students were asked to prepare a short activity as a way to learn about the class and thus

plan lessons that were meaningful for them. The students working with the kindergarten class planned an activity that did not involve the use of stations, but rather attempted to engage the children in art experiences surrounding the topic at hand (animals and habitats) for their full class period. Challenged upon their arrival by the art teacher who seemed insistent that the children needed the movement and diversity of the stations, the graduate students negotiated their original plan, and the lesson went on with about 15 minutes for the children to draw. In reflection, the students noted that this was not enough time for the kindergarteners to finish their work. As a result, future lessons built in time and space for the kindergarteners to engage in more lengthy artmaking experiences that offered opportunities for drawing, collage, and 3-D sculpture. The lessons became a space for the children to linger in artmaking. They tried to create, in essence, the kind of studio Pacini-Ketchabaw, Kind, and Kocher (2017) described:

[It] invited us to slow down, to listen to the intricate visual and sensorial details, to attend to the particularity or the ‘thingness’ of things... a quiet place where children could pause with us to notice the materials’ movements and invitations... to be with, or dwell with ideas, processes, or materials. (p. 9)

This dedication to more time for young children to experience artmaking and learning reflects explicitly one of the goals of ECAE. Within our position paper “Art: Essential for Early Learning,” we note that children need “plenty of unhurried time, both structured and unstructured, to explore the sensory/kinesthetic properties of materials and to develop skills and concepts in re-presenting his or her experiences.”

My students were faced with an art classroom that was grounded in the belief that young children need constant motion and diverse activities, that they are unable to linger or pause with materials.

[The graduate students’] future lessons built in time and space for the kindergartners to engage in more lengthy artmaking experiences... The lessons became a space for the children to linger in artmaking.

This spring I will enter a diverse assortment of elementary art classrooms as I supervise these graduate students, and I wonder what other kinds of studios I will find. Will the educators believe, as we in ECAE do, that “children build facility with materials and media through experience, through long and leisurely experimentation and repeated encounters with responsive materials” (McClure, Tarr, Thompson, & Eckhoff, 2017, p. 158)? I hope that the image of children that my own students have come to know over the past 6 months will create meaningful conversations in these art classrooms and challenge teachers to reconsider long-held ideas about artmaking with young people. ■

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Columnist: Tara Rousseau, LGBTQ+ Co-President-Elect

BOOKS FOR EDUCATORS

Choosing good quality LGBTQ+-themed books for your classroom, your GSA space, or yourself can be challenging. Is it a truly great story? Will it help teachers become stronger allies? Is it relevant to teachers who identify within the LGBTQ+ spectrum?

To help in this search, I have collected lists of books for educators and for students of different ages. These titles have been recommended by me; Sharon Tang, our social media wizard on the LGBTQ+ executive committee; Krista Spence, my school's wonderful librarian; and my fabulous 13-year-old niece, Regan. This column focuses on books for teachers. Our next list will include books written for younger students.

One Teacher in Ten in the New Millennium (Beacon Press, 2015) by Kevin Jennings, the founder of GLSEN. This worldwide survey that encapsulates the diversity of LGBTQ+ teachers is highly recommended.

Teaching Queer: Radical Possibilities for Writing and Knowing Pittsburgh Series in Composition, Literacy, and Culture, (University of Pittsburgh Press, 2017) by Stacey Waite. This text focuses on queer theory in writing and literacy.

Queer Teachers, Identity and Performativity, Palgrave Studies in Gender and Education, (Palgrave, 2014) edited by Anne Harris and Emily Gray. This book addresses what it means to be a queer teacher in Australia, Ireland, the United Kingdom, and the United States.

School's Out: Gay and Lesbian Teachers in the Classroom (University of California Press, 2014) by Catherine Connell. With research collected in Texas and California, *School's Out* grapples with the challenges gay and lesbian teachers face when trying to have an authentic presence and voice in a climate of homophobia.

LGBTQ Voices in Education: Changing the Culture of Schooling (Routledge, 2016) edited by Veronica E. Bloomfield and Marni E. Fisher. This resource addresses how teachers can meet the needs of their LGBTQ students and improve the overall culture in their schools.

Queer Girls in Class: Lesbian Teachers and Students Tell Their Classroom Stories (Peter Lang, 2010) edited by Lori Horvitz. This is a collection of personal essays.

Queer Voices From the Classroom (Information Age, 2013) edited by Hidehiro Endo and Paul Chamness Miller. This first volume in the Research in Queer Studies series offers personal essays from LGBTQ+ teachers and administrators.

A Guide to Gender: The Social Justice Advocate's Handbook (Impetus Books, 2013) by Sam Killermann. With useful examples and humor, this book is great introduction to understanding gender.

The Gender Quest Workbook: A Guide for Teens and Young Adults Exploring Gender Identity (Instant Help, 2015) by Rylan Jay Testa, Deborah Coolhart, and Jayme Peta. This comprehensive workbook aims to help people navigate home, school, and peers.

The ABC's of LGBTQ+ (Mango, 2016) by Ashley Mardell. This book is written by a popular YouTube personality, whose channel features insightful videos such as the one here: www.youtube.com/watch?v=uFqLrSHWNT4

Safe Is Not Enough: Better Schools for LGBTQ Students (Harvard Education Press, 2016) by Michael Sadowski and Kevin Jennings. A discussion of the creation of authentically inclusive school communities to support LGBTQ students.

The Right to Be Out: Sexual Orientation and Gender Identity in America's Public Schools (University of Minnesota Press, 2010) by Stuart Biegel. A look at the challenges faced by LGBTQ+ students and educators in hostile environments.

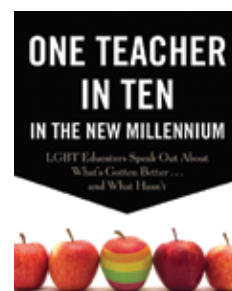
LGBTQ Youth & Education: Policies & Practices (Teachers College, 2014) by Cris T. Mayo. An outline of necessary steps to improve the outcomes of LGBTQ+ students.

Sexual Orientation, Gender Identity, and Schooling: The Nexus of Research, Practice, and Policy (Oxford University Press, 2016) edited by Stephen T. Russell and Stacey S. Horn. This book also advocates for the well-being of LGBTQ+ students through the connections made from research to policy to practice.

Out in the Country: Youth, Media, and Queer Visibility in Rural America (NYU Press, 2009) by Mary L. Gray. This award-winning book provides a lens into LGBTQ+ life in rural Kentucky.

Queer and Trans Artists of Colour: Stories of Some of Our Lives (Nia King, 2014) interviews by Nia King and coedited by Jessica Glennon-Zukoff and Terra Mikkelsen. King interviews fellow artists.

Beyond Magenta: Transgender Teens Speak Out (Candlewick, 2015) by Susan Kuklin. Detailed portraits given of adults navigating their gender journeys. ■



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A TASK TREK IN THE UNIVERSAL SPACE OF A LOCAL LIBRARY

A local library's TASK event offered opportunities across generations for empathy and creativity.

The library auditorium was humming with creative activity, not unusual in this Lawrence, KS, community space, which offers weekly teen programming. What was surprising, however, was what the intergenerational group brought together in the imaginative performance of a TASK event. TASK uses simple art materials and props, and participants “agree to follow two simple, procedural rules: to write a task on a piece of paper, to add to a ‘TASK pool,’ and, secondly, to pull a task from that pool and interpret it any way [they want]” (Herring, 2008, para 2).

Responding to a posting about the “TASK Party,” an older McDonald’s employee joined us directly from work to take advantage of the promise of creative time with art materials. Teens and tweens came after school. One focused seriously on a single task the entire time; others built on their previous tasks, immersing themselves in the continuous loop of writing and interpreting tasks. Families with school- and preschool-age children as well as toddlers all felt welcome to interpret tasks in playful ways and engage others in their creations. Single adults took on tasks with serious purpose. One older woman had several agenda items:

to create Santa Claus as a person of color from a water bottle and to inform us that the library should provide activities for her demographic as well as teens. Several homeless individuals who frequented the library also participated. One man drew multiple unhappy figures under one roof on a pop-up wall mural, while a female participant was brought to tears with her task of drawing a family.

The TASK event was planned and facilitated by University of Kansas (KU) art students who are enrolled in my Art in Community course. Like the fictional universe of Star Trek in which the prime directive is for members not to interfere with the natural development of other civilizations, my students’ primary directive was to set the parameters and let the event unfold (Prime directive, n.d.). The students were in a sense experiencing things unfamiliar to them—alien aspects of the local community. Like the crew of Star Trek, they interacted in a space that felt comfortable to the locals (the TASK participants). To make community intergenerational programming successful, identifying a comfortable space for it is key, as is developing partnerships. In our case we collaborated with the Spencer Museum of Art and the local library’s teen

specialist to define the event, which was targeted to teens.

The Lawrence library is situated in an award-winning redesigned structure, noted for its openness and public accessibility. With the library’s renovation in 2014, “the overall usage increased by more than half, and adolescent use has nearly tripled” (Shulman). The redesigned spaces that are welcoming and accommodating may account for this. These are spaces that are open and inviting to all citizens, from families with small children to the homeless. The community is truly embraced, and this leads to a feeling of inclusion, one that was felt all through this event.

The final task for participants was to provide a written comment about the event, the overwhelming majority of which were positive—“awesome fun” seemed to sum up the experience. The one unfavorable comment, by a homeless participant, read, “Discarded and disappointed in Lawrence, Kansas.” It seemed to counter the significance of creating open spaces that invite participation in purpose-driven tasks. In returning to the Star Trek analogy, like the Star Trek crew, my university students learned about community outside their KU Starship through engagement with others who are pursuing their need to express their ideas creatively. ■

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(Left) Task environment. Credit: Spencer Museum of Art. (Right) Students and professor interacting with a participant (in box on left) Credit: Shanna Atchley-Shafer

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Interest Group National Association of State Directors of Art Education (NASDAE)



<http://nasdae.ning.com>

Columnist: Debra Wehrmann DeFrain

With a strong sense of humility, I offer my last NAEA News column, which has been part of my role in NASDAE.

If all goes as planned, someone else will take the helm of providing this column from here on out. It has been a pleasure to mull over some thoughts, ask some questions, pose some possibilities, and, of course, extend thanks to you for choosing to make a difference in the classroom. I thoroughly enjoyed my time teaching in preK-12 classrooms, teaching in undergraduate and graduate college classrooms, and teaching state-level professional development workshops with educators and peers. I am inspired by the care that goes into creating a classroom that is a safe place to make magic happen each and every time students interact with dedicated arts educators.

If you were able to attend the NAEA Convention in Boston in March, you were inspired by workshops, sessions, demonstrations, personalities, exhibition hall offerings, and networking opportunities. Think back on what you learned, and please take time to mull over some thoughts, ask some questions, pose some possibilities, and, of course, thank someone for choosing to make a difference in the classroom—write your own *News* column!

We can model humility for our students as we share our talents and lead them to create their own art. We can be confident in knowing that we *don't* know everything nor do we have to in order to be effective in our jobs of guiding others as they learn. Allow students to see that we, as educators and artists, have things to learn as well—show students that the artist is a true lifelong learner.

We can model humility for our students as we present our work and offer different ways for them to share. What a gift we offer learners as we encourage them to present personal expressions of art and to respect the works of others. Allow students to see that presenting art can be a learning experience in making mistakes and gaining knowledge from them.

We can model humility for our students as we respond to personal art and art created by others with respect, with kindness, and with openness to exploring new ways of thinking. The art educator, while adept at conveying meaning via visual representation, can also model perseverance in pursuing the written and verbal modes of expression.

We can model humility for our students as we connect art to the soul, the mind, and the heart. The personal relevance that drives home meaning in artistic expression can never be predicted—it is impossible to know what or when or how art will connect with the artist or the viewer. Not knowing how that magic works is *not* a shortcoming—share in the experience right along with the learner!

Humility can be part of what we model as we encourage others in every way, every day. Human potential, limitless in theory, is made more of a reality through intentional inclusion of visual arts in the life of a learner. I believe exchanging knowledge and experience with students and educators, building doors where barriers stood, and modeling kindness while expecting excellence are just a few ways art positively impacts lives.

Creative opportunities abound through visual arts education: exploring individual meaning, making sense of the world, and feeding the heart and soul of the artist.



Debra Wehrmann DeFrain

Nebraska's visual arts educators do that every day in many ways, and I am honored to be part of their journeys in my home state. In the same way, those visual arts educators from across the United States and from around the world—who I have met through NASDAE, SEADAE, and NAEA—stretch boundaries of possibility. We can all be at our best and still embrace a practice of humility. I believe that is what many, many educators already model as they think *first* of their students. In the words of C.S. Lewis, "True humility is not thinking less of yourself, it is thinking of yourself less."

Thank you for being the model of humility to your students as you share your many talents. Thank you for making a difference daily in the classroom. Thank you all for choosing to teach. Please take good care, friends.

~ Debbie DeFrain ■

Debra Wehrmann DeFrain

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

Vicki Breen

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MULTICULTURAL EDUCATION: ADMINISTRATION WITHIN THE CLASSROOM FOR AN IMPACT ON THE WORLD

A number of recent social media conversations among the art education community have spotlighted unsettling displays of racism in the classroom. These threads follow a somewhat predictable pattern: Original posts detail cruel “jokes” or comments from students and resulting teacher frustration, which elicit myriad responses along the lines of “that’s not your job,” “you should switch districts,” or “that’s coming from home—you can’t fix that.”

While all of these sentiments are presumably meant to encourage and support educators facing difficult circumstances in the classroom, the responses serve to fan the indignation spurred by inappropriate student comments and attitudes while doing little to remedy the unfortunate situations.

Even in this visually saturated time, we can choose to put forth art, artists, and artistic encounters that elevate multiplicity and appreciation of diverse cultures.

Much controversy and passion seem to surround the teacher responses or disciplinary actions toward specific inappropriate comments and attitudes, yet we need to recognize our interaction with these attitudes begins before they ever occur. Certainly, we should not simply dismiss or ignore hateful rhetoric, nor should we simply accept toxic attitudes and treatments of those within or outside our classroom walls.

However, it is my belief that telling students they cannot believe or speak in such a way will seldom curtail the issue; a proactive modeling is also in order. Whether racist remarks are motivated out

of true ignorance, an adolescent search for negative reactions, or sheer malice is not the issue. Our response to racism—regardless of its root—is crucial... and no response is a response.

In light of the power of art and our roles as educators, it would benefit our students (and society at large) for us to also consider our roles as arts administrators within our students’ worlds. Educators set the tone with structure and manage the programs of our classrooms (no matter the approach), and in doing so we have control over some degree of influence. Even in this visually saturated time, we can choose to put forth art, artists, and artistic encounters that elevate multiplicity and appreciation of diverse cultures. Admittedly, such verbiage and perspective of our role in this era of flipped classrooms seems off-trend. We largely consider “power,” “influence,” and “control” as negative attributes for educators, equating such factors to an inflated “Sage on the Stage.”

Yet we clearly need to influence our students in this realm, and many of us do not have the opportunity to let racially diverse student voices within the classroom speak for themselves. We must understand the crucial role arts-based multicultural education can play in empathy toward “others” and the imperative to be intentional facilitators of cultural encounters, no matter our classroom demographics or structure.

It seems increasingly common for educators (though certainly not all) to steer clear of issues or activities regarding race or culture. It is clear that this approach, however, does not solve the underlying problem. This aversion could be the result of a number of factors. Some avoid race and culture for fear of inciting inappropriate student reactions. Multicultural education, however, is inherently antiracist, thus confronting the problem head-on while offering engaging and reflective

learning that potentially motivates students for deeper meaning. Others cling to the principle that we should not have to combat such a reality. However, as a body of committed professionals, I would venture to say that we simply have not recognized our tremendous power to use race and culture as occasions to engage for good.

While it is certainly true that, in an ideal world, teachers would not bear the burden of confronting racism and other such injustices, the reality is we are indeed faced with the task of broadening ways in which students see the world.

As Nieto (2000) explains, multicultural education is antiracist education. It is certainly within both our power and our duty as administrators of culture to expose students to opportunities to engage with varied perspectives, competing interests, and universal needs of humanity. Fortunately, we happen to teach a subject that is beautifully equipped for facilitating student exposure to and connection with people from many cultures.

As art educators, we must remember that we have far more dominion over our classrooms, curriculum, and resulting student experiences than we sometimes take. Permit yourself the freedom to reframe your own agency within your educator role! ■

Reference

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Interest Group Retired Art Educators Affiliate (RAEA)



Do you want to know more about RAEA?

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

Check out our e-Bulletins at: <https://www.arteducators.org/search?q=raea+e-bulletin>.

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

2019 RAEA SILENT AUCTION IN BOSTON

Retired art educators want to thank everyone who contributed to the RAEA Silent Auction in Boston. This annual auction, which we hold at each NAEA Convention, is the RAEA's only source of revenue. The money raised allows RAEA to fund awards such as Outstanding NAEA Student Chapter, to bestow the National Emeritus Art Educator, and to make the annual RAEA contribution to the National Art Education Foundation.

Any NAEA member may donate items for the auction. Please consider donating an item of original art for the next auction in Minneapolis, March 26-28, 2020. We will accept donations of your **original art**, even if you are not attending the Convention.

RAEA IN BOSTON AND BEYOND

Retired Art Educators are an important part of NAEA, and many retired art edu-

cators remain active in their states and communities. We also continue to attend the NAEA Convention. In addition to Minneapolis in 2020, future Conventions will be held in Chicago in 2021 and New York City in 2022.

YES! RETIRED ART EDUCATORS CONTRIBUTE

As for myself, I serve on the Albuquerque City Art Board and Art in the Schools Board. I've also been a docent at the Albuquerque Museum for over 15 years. In Boston, I was delighted to be able to conduct a hands-on workshop. It was great to meet teachers from all over the country as they constructed kaleidocycles. Retired or not, as the saying goes, "Once a teacher, always a teacher."

RAEA RECOGNIZES EXCELLENCE!

RAEA issues an award for Outstanding NAEA Student Chapter at NAEA Conventions. We urge each student chapter to ap-

ply for this award. Complete instructions and a rubric providing specific information about the standards and criteria used are posted on the NAEA website. RAEA would also like to recognize preservice art educators who are making outstanding contributions to arts communities on and off their campuses. You are the future of powerful art education programs at the state and national levels.

RAEA MISSION

- To conduct programs of professional activities for state and national events
- To encourage continued personal involvement and development in art education
- To inform State Associations and NAEA of concerns relevant to members of long-standing
- To encourage and support, as well as provide mentorship for, student members of NAEA. ■



(Left) Making a kaleidocycle. (Right) Woody Duncan

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Columnist: Christina Hanawalt, SRAE Chair

For my first column as the new Chair for SRAE, I have chosen to focus on a topic that reflects both a pressing need in our field and a course I am currently teaching at the University of Georgia (UGA)—historical research in art education. As a doctoral student in art education at Penn State, I was fortunate to have Mary Ann Stankiewicz as a mentor for historical research. In Mary Ann's class we didn't just learn *about* the history of art education; we engaged with the vast art education materials in the Special Collections Library to pursue research projects that would allow us to grapple with the history of art education for ourselves. For me, the class and the research it spurred fostered a new appreciation for what historical research had to offer—not just an understanding of the past, but a means of better understanding the present. Now that I am teaching a similar course, my goal is to do the same for my students.

The students' first interactions with the materials quickly piqued their desires for further inquiry as they realized... curriculum guides of the past may offer a provocative lens for viewing contemporary forms of curriculum.

As I write this column, our spring semester class is only a few weeks in, but already the students have expressed their surprise at the amount of artistry involved in doing meaningful historical research. Our early readings immediately refuted notions of historical research as limited to a mere stringing together of facts and figures found in primary and secondary sources (Amburgy, 2013; Bolin, 2009; Stankiewicz, 2014).

Instead, the readings challenged us to acknowledge and value the role of interpretation, speculation, and imagination. We even read authors whose work invited us to think beyond our humanist tendencies to work in archives as though our task as humans is to make sense of the lifeless matter we encounter there (Hanawalt & Uhlig, 2017; Tamboukou, 2014). Rather, these authors encouraged us to recognize the vibrancy of archival materials, the complex network of relations we engage with as researchers working with these materials, and the impact materials have on us.

Although we are still early in the course, the students have already begun to explore various forms of archival material, including the informal collection of items that have been saved over the years by faculty in the UGA Art Education program, such as a collection of Feldman Papers, a mass of curriculum guides representing various decades and many school systems across the US, and an abundance of historical art education journals and ephemera.

The students' first interactions with the materials quickly piqued their desires for further inquiry as they realized, for example, curriculum guides of the past may offer a provocative lens for viewing contemporary forms of curriculum. Guides written before the era of *A Nation at Risk* (1983), *No Child Left Behind* (2001), and *Every Student Succeeds Act* (2015) reveal philosophies that seem to counter present circumstances with statements such as:

It is not the aim of this guide to provide the teacher a course of study which she can follow day by day or even month by month. Indeed, the many factors entering into a creative program make this impossible. It is equally inadvisable to prescribe certain activities for specific levels of the elementary years since children do not develop at a uniform

rate.... The child is a dynamic being, full of energy and curiosity, eager to move into the surrounding environment. For the growth of his intelligence he needs freedom to choose, select, explore, experiment, discover, make and carry out plans, and evaluate results. (Highland Park Public Schools, 1957)

As students engage with these documents, they recognize that we cannot give way to a presentism that leads us to believe the past is innately "less than" in terms of approaches and philosophies. Rather, they begin to ask how and why various documents, events, and circumstances—including our own—came to be. For this reason, among many, historical research is a critical pursuit in contemporary times, a pursuit I hope my students will carry on. ■

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Christina Hanawalt

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Issues Group

Special Needs in Art Education (SNAE)



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

Columnist: Doris Guay, SNAE Past President

I have observed the joking and laughter of a young learner with Down Syndrome, the lengthy detailed verbal explanation of process and ideas by a learner on the spectrum, a non-verbal learner making choices and answering questions with yes/no signals, and the joy of many learners with different abilities and severe disabilities as they see their work matted or their clay piece come from the kiln.

Special needs? No! Our diverse learners need teachers whose creative, intuitive, optimistic, and ingenious intelligence works to include all learners in each art unit. Teachers have special needs as they work with their diverse learners. The term “special needs” is a tool for planning and teaching rather than a label for our learners.

Elizabeth Alexander, a poet and optimist, said, “Making art is about human beings communicating to each other to say, ‘This

is who we are’—and to say we are a *we*. I have someone to talk to, someone is listening or looking.” How do we engage even the youngest in artistic creation, communication? Can we praise bang dots, moving lines, chosen colors, or the selected organization of pre-made pieces to communicate with the “we”? Each work is significant. Each speaks to where the learner is in a time and place. There is no place in art education for rote projects or for others creating for our learners. Our units are learning units for all and for all to say, “This is who I am. Look at my accomplishment. Look at me.”

I have written often about my strong feeling that our NAEA Interest Group name and the term “special needs” be used for planning and teaching needs in our classrooms and not as a label for learners experiencing disabilities or trauma. My wish as I write this last newsletter of my tenure as

president of SNAE is that SNAE members will continue to uncover and value the different abilities each learner presents and will plan to include each learner using these abilities to enable communication through units of real learning about, in, and through art.

As you read this, I will have passed the gavel of the SNAE presidency to Lauren Stichter. I will also have appointed a committee to review the language of our group’s constitution and bylaws and present recommendations to members gathered at the 2020 NAEA Convention. Our teacher grants and awards will continue. Look for announcements on our Facebook SNAE group and NAEA Collaborate websites. Nominate worthy members for awards, and submit grant proposals.

Thank you all for the opportunity to serve SNAE for two years. ■

¹ Alexander, E. (2019). The art of optimism. *Time*, 193(6-7), 88.

OUR AWARD WINNERS 2019



Juliann B Dorff, NAEA, CEC, VSA, Beverly Levett Gerber Special Needs Lifetime Achievement Award



Karen Rosenburg, NAEA, CEC, VSA, Peter Geisser Special Needs Art Educator of the Year



Susan Coll-Guedes, Larry Marone Memorial Grant in Recognition of a Dedicated Special Needs Art Educator



Patricia Lane-Foster, Larry Marone Memorial Grant in Recognition of a Dedicated Special Needs Art Educator

Lauren Stichter

SNAE President. Email: lstichter@gmail.com

Doris Guay

SNAE Past President. Email: jdorff@kent.edu

Columnists: Fatih Benzer, Missouri State University, and Rebecca Shipe, Rhode Island College

I am delighted to give you a recap of the USSEA award recipients who were honored at the 2019 NAEA Convention in Boston. The complete list of categories and award winners is below.

USSEA Edwin Ziegfeld Awards

Annual Edwin Ziegfeld Awards honor distinguished leaders who have made significant contributions to the national and international fields of art education. The national award honors an art educator from within the United States who made contributions of national significance to art education. The international award honors a colleague from outside the United States who has made contributions of international significance to art education.

- Teresa Torres de Eça was honored with the USSEA International Ziegfeld Award.
- Kerry Freedman was the recipient of the USSEA National Ziegfeld Award.

USSEA Kenneth Marantz Distinguished Fellowships

The USSEA Kenneth Marantz Distinguished Fellows Program is designed to recognize exemplary contributions to the field of culturally inclusive art education and to USSEA by its members. Those achieving recognition as a USSEA Kenneth Marantz Distinguished Fellow will have amassed an outstanding record of continuous service, leadership, and dedication to culturally inclusive art education and the USSEA organization.

- Barbara Caldwell and Angela La Porte were awarded this year's fellowships.

USSEA Award for Outstanding Master's Thesis or Dissertation

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

- Mousumi De was honored with this award for an outstanding dissertation.

USSEA Service Award

Jahean Bae, from University of Wisconsin Oshkosh, was selected for this award for outstanding service in art education.

I am also very delighted to include the following announcement from Rebecca Shipe about our USSEA student art exchange and exhibition.

— Fatih Benzer

USSEA IS EXCITED TO HOST A STUDENT ART EXCHANGE AND EXHIBITION THAT ADDRESSES THE THEME **BUILDING A CIVIL SOCIETY THROUGH ART.**

This is a great opportunity for students of all ages to investigate this critical topic and share their visual responses with others. If you or someone you know is interested in exploring this theme with students while contributing to a collective, idea-sharing community, you can learn more here: <https://usseastudentart.weebly.com/>

This is not an art competition, but rather an opportunity for students to explore, express, and share their visual responses in a collaborative format. Participating teachers will post images of their students' initial responses as well as their finished pieces of artwork on the USSEA student art exchange and exhibition website. This allows students from different parts of the world to be able to contribute their personal interpretations with one another using a visual mode of communication. Sharing their in-process work positions students to gain inspiration from one another during the preliminary idea-generating phase, which demonstrates how collaboration and exposure to diverse perspectives can enhance an individual's creative process. Students' contributions might include their own sketches, photographs, or images that they have acquired from the internet. The goal is to provide a space for students who may not speak the same language to share personal responses to this theme through pictures rather than words.

Photographs of their final visual responses will also appear on the USSEA student art exchange and exhibition website. In addition, USSEA looks forward to presenting participants' work at the InSEA World Congress in July of 2019! Please spread the word and consider participating in USSEA's student art exchange and exhibition! For more information, visit <https://usseastudentart.weebly.com/> or contact USSEAArt@gmail.com.

—Rebecca Shipe ■

Fatih Benzer

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

Alice Wexler

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



Interest Group Women's Caucus (WC)

<http://naeawc.net>



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

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

NAEA BOSTON 2019 AND BEYOND

CONGRATULATIONS TO WOMEN'S CAUCUS AWARD WINNERS!

Nicole Singer received the 2019 Carrie Nordlund Pre-K-12 Feminist Pedagogy Award for an art teacher who makes a special effort to infuse feminist pedagogy into teaching practices. Lisa Hochtritt received the 2019 Kathy Connors Teaching Award that honors an outstanding art teacher/educator who is recognized by students, colleagues, and supervisors as someone who consistently inspires and mentors students in a cooperative, collegial, collaborative, and nurturing manner. "Passing the Torch" was given from Kristin Congdon to Dipti Desai by Laurie Hicks. This singular award was given to Congdon by June King McFee.

BEGIN TO CHOOSE AWARD WINNERS NOW FOR 2020

Unfortunately, there were no nominations for the Maryl Fletcher DeJong Service Award, the Mary J. Rouse Early Career Award, and the June King McFee Lifetime Achievement Award. The NAEA Women's Caucus (WC) urges members to identify those who have worked toward WC goals of equity and justice for all and nominate them to be recognized 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/>

HONORING THOSE WHO WILL BE MISSED

We are saddened by the recent deaths of longtime WC members Amy Brooke Snider, Georgia Collins, and Christine Gorbach. They will be deeply missed.

Amy Brooke Snider¹ was one of the earliest members of the NAEA WC, always a participant at Lobby Activism events and a mentor and friend to many. She was recognized with the June King McFee award in 2002 for her lifetime achievements working toward social justice. In her acceptance speech, she referred to the case studies of three of her students. One was searching for a place to be comfortable in the world, another had a problem with male authority figures, and a third experienced isolation. "The conflicts that were revealed in these portraits hold a special significance for women in light of Gilligan, Lyons, and Hammer's (1990) re-vision of female psychological development" (Snider, 1995, pp. 243-244). Starting her career as an artist, Snider turned to explore the development of the creative lives of artists.

Recipient of numerous awards for her impactful leadership and scholarship, Georgia Collins delivered research on gender and equity issues in art education that explored the related role women's art plays in the public school curriculum. She wrote numerous articles and coauthored two NAEA books (with Renee Sandell). Georgia's national reputation and expertise on women in art led to a doctoral dissertation study by Linda Hoeptner-Poling on Georgia's career. Her professional contributions to art education include her dedicated service as editor of *Studies in Art Education* and the creation of *Translations*, which was designed to help translate research and theory into practice for K-12 art educators. Georgia was a longtime member of WC, and she initiated and led the group's annual slide presentation of current artwork made by teachers, reinforcing the importance of ongoing studio art practice.

For 30 years, Christine Gorbach was a K-12 art educator and in 2008 was recognized for her dedication to feminist teaching with the Carrie Nordlund K-12 Feminist Pedagogy Award. In her retirement, she was an adjunct professor at Kent State University. A filmmaker, painter, and fiber artist, Christine exhibited her art throughout the world, including New York, Toronto, Denmark, Germany, and France and regularly exhibited work in the WC Art Exhibition. Her film, *My Regards*, won a first-place award at the Iona College New York show, *The Female Gaze: Women Artists Interpret the World*.

LOBBY ACTIVISM

The off-the-Convention program Lobby Activism event, organized by Karen Keifer-Boyd, was held on March 16, when coalitions were built and concerns of inequities made public.

POSTSCRIPT FOR THE FUTURE

In the uphill campaigns for gender equity, inclusivity, and understanding the nuances of intersectionality regardless of our ages, we reflect on the spirited words of Donna Shalala (Secretary of HHS in the Clinton administration) who is a first-year representative from South Florida. Shalala scoffed at the suggestion that she step aside. (She is 77 years old.) "What am I stepping aside for? Do they have better ideas than I have?" she said. "The answer is, no."²

¹ <http://naeawc.net/featured/>

² www.nytimes.com/2018/12/30/us/politics/donna-shalala-congress.html

References

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Cynthia Bickley-Green

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

Mary Stokrocki

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

Linda Hoeptner Poling

WC Past President. Email: lhoeptne@kent.edu



CONGRATULATIONS TO ALL OF NAEA'S 2019 AWARD RECIPIENTS!

Alabama Art Educator

Kelly Berwager
Troy, AL

Alaska Art Educator

Robin Murphy
Eagle River, AK

Arizona Art Educator

Michelle Peacock
Scottsdale, AZ

Arkansas Art Educator

Charity McCartney
Fayetteville, AR

British Columbia Art Educator

Not Awarded

California Art Educator

Barbara Hughes
San Francisco, CA

Colorado Art Educator

Kimberley D'Arthenay
Castle Rock, CO

COMC J. Eugene Grigsby Jr. Award

Sheng Kuan Chung
Houston, TX

Connecticut Art Educator

Leeza Desjardins
Watertown, CT

Delaware Art Educator

Adrienne Brendlinger
Wilmington, DE

Distinguished Service Outside the Profession

Paula and Peter Lunder
Portland, ME

District of Columbia Art Educator

Donna Jonte
University Park, MD

Eastern Region Art Educator

Grace Hulse
Glen Arm, MD

Eastern Region Elementary Art Educator

Katherine Owens
Bethesda, MD

Eastern Region Higher Education Art Educator

Aaron Knochel
State College, PA

Eastern Region Middle Level Art Educator

Benjamin Tellie
Catonsville, MD

Eastern Region Museum Education Art Educator

Susan Dorsey
Baltimore, MD

Eastern Region Preservice Art Educator

Not Awarded

Eastern Region Secondary Art Educator

Rachel Valsing
Baltimore, MD

Eastern Region Supervision/ Administration Art Educator

Sherri Fisher
Baltimore, MD

Eisner Lifetime Achievement Award

Not Awarded

Elliot Eisner Doctoral Research Award in Art Education

Sarah Travis
Champaign, IL

Elliot Eisner Doctoral Research Award in Art Education Runner-Up

Jethro Gillespie
Spanish Fork, UT

Florida Art Educator

Joanna Davis-Lanum
Venice, FL

Georgia Art Educator

Alexandra Scott
Atlanta, GA

Hawaii Art Educator

Darlene Oshiro
Waipahu, HI

Higher Education Preservice Achievement Award

Not Awarded

Idaho Art Educator

Naomi Velasquez
Pocatello, ID

Illinois Art Educator

Dawn Zalkus
St. Charles, IL

Indiana Art Educator

Jody Nix
Ft. Wayne, IN

Iowa Art Educator

Not Awarded

Kansas Art Educator

Johnna Smith
Augusta, KS

Kentucky Art Educator

Ilona Szekely
Richmond, KY

Louisiana Art Educator

Kimberly Thibodeaux
Lafayette, LA

Lowenfeld Award

Renee Sandell
Bethesda, MD

Mac Arthur Goodwin Award for Distinguished Service Within the Profession

Larry Barnfield
Mt. Pleasant, SC

Maine Art Educator

Holly Houston
Yarmouth, ME

Manuel Barkan Memorial Award

Amelia Kraehe
Tuscon, AZ

Marion Quin Dix Leadership

Cindy Henry
Vestal, NY

Maryland Art Educator

Christopher Whitehead
Silver Spring, MD

Massachusetts Art Educator

Jaimee Taborda
Webster, MA

Michigan Art Educator

Adrienne DeMilner
Belmont, MI

Minnesota Art Educator

Rana Nestrud
Ramsey, MN

Mississippi Art Educator

Charles Rhoads
Brandon, MS

Missouri Art Educator

Mary Franco
Columbia, MO

Montana Art Educator

April Fox
Turner, MT

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

Juliann Dorff
Kent, OH

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

Karen Rosenburg
New Hope, PA

National Art Educator

Cindy Todd
Ada, MI

National Elementary Art Educator

Lisa Crubaugh
Kirkland, WA

National Emeritus Art Educator

Not Awarded

National Higher Education Art Educator

Susannah Brown
Lake Worth, FL

National Middle Level Art Educator

Alice Gentili
Upton, MA

National Museum Education Art Educator

Keonna Hendrick
Brooklyn, NY

National Preservice Art Educator

Not Awarded

National Secondary Art Educator

Frank Juarez
Sheboygan, WI

National Supervision/ Administration Art Educator

Angela Fischer
Omaha, NE

Nebraska Art Educator

Mary Gradoville
Papillion, NE

Nevada Art Educator

Pilar Biller
Reno, NV

New Hampshire Art Educator

Michelle Jimeno
Brookline, NH

New Jersey Art Educator

Gene Neglia
Brick, NJ

New Mexico Art Educator

Mary Olson
Santa Fe, NM

New Professional Art Educator

Jenny Gauthier
Shreveport, LA

New York Art Educator

Thom Knab
Buffalo, NY

Newsletter Award Category I

Maine Art Education Association

Newsletter Award Category I

Honorable Mention
Not Awarded

Newsletter Award Category II

Ohio Art Education Association

Newsletter Award Category II

Honorable Mention
Art Educators of Minnesota

Newsletter Award Category III

New York State Art Teachers Association

Newsletter Award Category III

Honorable Mention
Virginia Art Education Association

North Carolina Art Educator

Roberta Lipe
Arden, NC

North Dakota Art Educator

Not Awarded

Ohio Art Educator

Linda Hoepfner Poling
Stow, OH

Oklahoma Art Educator

Ruth Crittendon
Cyril, OK

Oregon Art Educator

Randy Maves
Portland, OR

Outstanding National Art Honor Society Sponsor

Dana Munson
Atlanta, GA

Outstanding National Junior Art Honor Society Sponsor

Joan Weatherford
Marietta, GA

Outstanding Student Chapter

Not Awarded

Overseas Art Educator

Not Awarded

Pacific Region Art Educator

April Fox
Turner, MT

Pacific Region Elementary Art Educator

Brent Rhodes
Ogden, UT

Pacific Region Higher Education Art Educator

Not Awarded

Pacific Region Middle Level Art Educator

Cynthia Gaub
Everett, WA

Pacific Region Museum Education Art Educator

Julie Charles
San Francisco, CA

Pacific Region Preservice Art Educator

Not Awarded

Pacific Region Secondary Art Educator

Sheila McHattie
Casper, WY

Pacific Region Supervision/ Administration Art Educator

Not Awarded

Pennsylvania Art Educator

Donna Nagle
Mechanicsburg, PA

Preservice Chapter Sponsor Award of Excellence

Not Awarded

Presidential Citation

Maine Art Education Association
Portland, ME

Presidential Citation

Illinois Art Education Association
Orland Park, IL

Rhode Island Art Educator

Amy Weigand
Providence, RI

Rising Stars Secondary Recognition Program

Brittany Bradley
Jackson, MS

South Carolina Art Educator

Not Awarded

South Dakota Art Educator

Jennifer Dorn
Arlington, SD

Southeastern Region Art Educator

Kelly Berwager
Troy, AL

Southeastern Region Elementary Art Educator

Pam Brown
Davie, FL

Southeastern Region Higher Education Art Educator

Sara Scott Shields
Tallahassee, FL

Southeastern Region Middle Level Art Educator

Maggie Vidal-Santos
Miami Beach, FL

Southeastern Region Museum Education Art Educator

Not Awarded

Southeastern Region Preservice Art Educator

Not Awarded

Southeastern Region Secondary Art Educator

Susan Silva
Burke, VA

Southeastern Region Supervision/ Administration Art Educator

Andrew Watson
Springfield, VA

Tennessee Art Educator

Amanda Galbraith
Memphis, TN

Texas Art Educator

Ricia Kerber
Kemah, TX

Utah Art Educator

Stephen Jones
Hurricane, UT

Vermont Art Educator

Tina Logan
Essex Junction, VT

Virginia Art Educator

Scott Russell
Leesburg, VA

Washington Art Educator

Mari Atkinson
Mukilteo, WA

Website Award

Tennessee Art Education Association

Website Award

Honorable Mention
Florida Art Education Association

Website Award

Honorable Mention
Virginia Art Education Association

West Virginia Art Educator

Samuel Brunett
Fairmont, WV

Western Region Art Educator

Cindy Todd
Ada, MI

Western Region Elementary Art Educator

Mary Weimer Green
Avon Lake, OH

Western Region Higher Education Art Educator

Cindy Todd
Ada, MI

Western Region Middle Level Art Educator

Jennifer Davis
Bellefontaine, OH

Western Region Museum Education Art Educator

Melissa Higgins-Linder
Cleveland, OH

Western Region Preservice Art Educator

Not Awarded

Western Region Secondary Art Educator

Ruth Crittendon
Cyril, OK

Western Region Supervision/ Administration Art Educator

Debra Wehrmann DeFrain
Lincoln, NE

Wisconsin Art Educator

Sarah Krajewski
Madison, WI

Wyoming Art Educator

Sheila McHattie
Casper, WY

NAEA Call for Nominations

The NAEA Nominating Committee is seeking candidates for the following NAEA Board of Directors positions:

Vice Presidents-Elect—Eastern Region, Pacific Region, Southeastern Region, Western Region

Vice Presidents serve 4 years—2 years as Vice Presidents-Elect and 2 years as Vice Presidents. Members nominated for these national leadership positions must reside in the region, be active members of NAEA, and have previously served in Delegates Assembly.

Terms as Elects begin at the conclusion of the 2020 NAEA National Convention in Minneapolis, through the 2022 NAEA National Convention; service on the NAEA sitting Board begins following the conclusion of the 2022 NAEA National Convention when the candidate selected as Elect would serve as Regional Vice President from March 2022 through March 2024.

The Nominating Committee invites NAEA members to submit qualified names for consideration. Those interested in serving are encouraged to review NAEA's mission; 2015-2020 Strategic Vision as well as the respective responsibilities for each position. These can be found at www.arteducators.org/about/election.

The following comprise a complete nomination packet that must be submitted online at <https://arteducators.wufoo.com/forms/m1jj0rnc15i13up/> by July 1, 2019, in order to be considered for nomination:

- Completed Nomination Vita and Consent to Serve information;
- A letter of support written by the Nominator (please have this ready to upload when going online to submit the complete package—it cannot be submitted separately).

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



The results are in! NAEA's sixth annual pARTners Membership Growth Rewards Program was highly successful, thanks to the 53 participating states/provinces and 575 member recruiters. The program year ran from April 1, 2018, to January 31, 2019, and brought in 717 new members!

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

Category I (*1-100 Members*): Idaho Art Education Association (47 members recruited)

Category II (*101-499 Members*): Maryland Art Education Association (171 members recruited)

Category III (*500+ Members*): Massachusetts Art Education Association (393 members recruited)

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

Eastern: Rhode Island Art Education Association (20% growth)

Pacific: Utah Art Education Association (3% growth)

Southeastern: Virginia Art Education Association (9% growth)

Western: Art Educators of Minnesota (1% growth)

These winners were recognized at the 2019 NAEA National Convention in Boston, MA, during the Delegates Assembly meeting.

For each new member recruited, the recruiter's name was entered into a drawing to win a \$500 Blick Art Materials gift card and/or a complimentary Convention registration. We were delighted to recognize Heather Kranz (NY) as the winner of the Blick gift card and Miranda Kay Meeks (KY) as the winner of a complimentary Convention registration.

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

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