

Fresh Paint

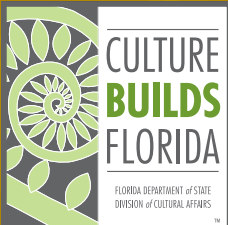
Winter 2015 / Volume 38 / Issue 1

**Authentic, Original,
Genuine Drawings**

TEACHER FEATURE
QUESTION/ANSWER WITH
*Yoko Nogami, M.F.A.
and Glenda Lubiner*

**Seismic
Shifts
In The
Education
Landscape**

*What Do They
Mean For Arts
Education and Arts
Education Policy?*



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Winter 2015 / Volume 38 / Issue 1

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“Sedna”
*Lauren Watters, Grade 12
Yoko Nogami, teacher
PCCA @ Gibbs High School*

FreshPaint

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President's Note ...



Karen Nobel
President, FAEA

Happy 2015! Each New Year brings an opportunity to reflect on the past, while looking forward to the future. As you may remember, in 2012, FAEA aligned our strategic plan with that of NAEA organizing our plan into five key areas: Organizational Vibrancy, Research and Knowledge, Learning, Community, and Advocacy.

In 2014, our focus as an organization was on *Community*. In building and promoting a sense of *Community* throughout our organization, our mission over the past year was to develop improved connections among members through continued communication outside of association events, student recognition programs, panel discussions, new teacher support, social gatherings, lesson plan and classroom strategy exchange, and mini-workshops.

As we look ahead in 2015, our organizational focus shifts to *Advocacy*. Our goal this year is to solidify the sense of responsibility of both the members and the Association overall; to advance awareness of the critical role that the visual arts play in a balanced curriculum by promoting parent, teacher, community involvement. We also strive to further establish roles in the NAEA and Youth Art Month to work with local legislators and cultural organizations.

We will continue to build on *The 25 Days of Advocacy*, which was created by the Advocacy Committee led by Bizzy Jenkins with members Mabel Morales and Pam Brown. Through this effort, it is our hope that we will continue to find ways to advocate for art education and unite art and museum educators around our state, so each of you will feel as though you are part of the whole. FAEA wants each one of you to be empowered and confident to continue your mission each time you creatively engage your students in 2015.

As we move forward in this brand new year, I invite you to bring *Advocacy* in focus to help further the reach of the Visual Arts in education both in our state and beyond. This year will present new opportunities as we prepare to fill a number of positions on the FAEA Board. Is this the year that you will choose to put your name on the ballot? Perhaps you will decide it is time to broaden your professional reach and share your knowledge as a presenter at the annual conference. Maybe you have your sights set on personal and professional development and will attend one of our mini workshops this summer. No matter how you resolve to advocate for the visual arts this year, simply deciding to take action is a great start. The FAEA Board is looking forward to working to find new ways to advocate for our field in the coming year. Together, we can continue to make a difference.

Once again, **Happy New Year!** May 2015 serve as your Blank Canvas to a creatively successful year ahead.

Yours in art education,

Karen Nobel
FAEA President

The mission of the Florida Art Education Association is to promote art education in Florida through professional development, service, advancement of knowledge, and leadership. The vision of the Florida Art Education Association, hereinafter designated as FAEA or as the Association, is to provide art teachers with the knowledge, skills, and support that will ensure the highest quality instruction possible to all students in Florida.





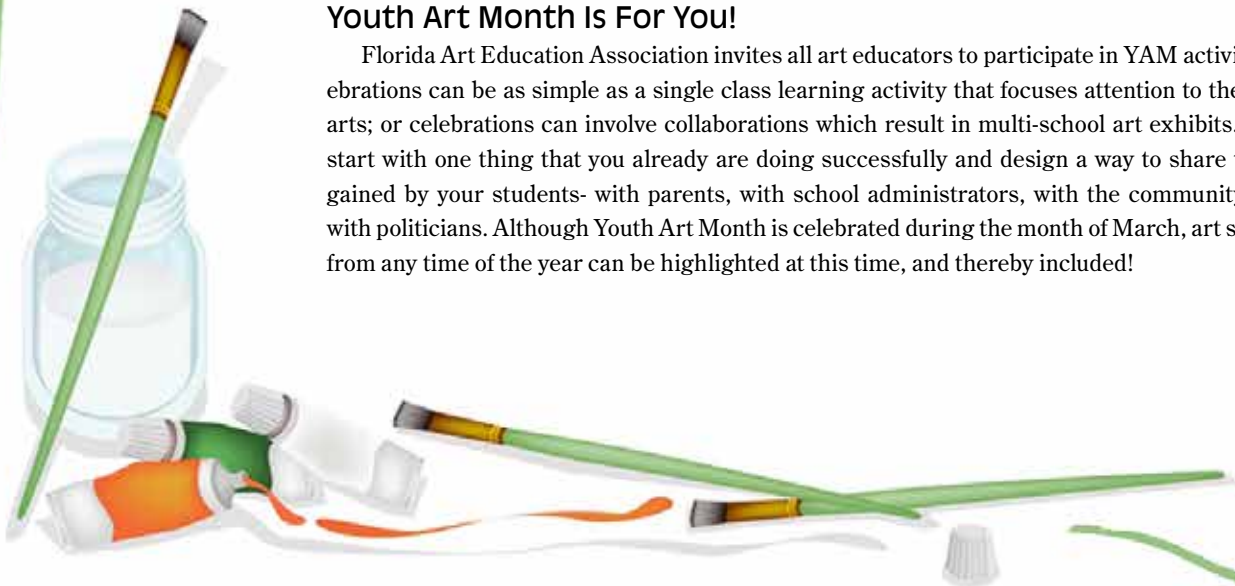
What Is Youth Art Month?

A national arts advocacy program, Youth Art Month was initiated in 1961 by the ACMI (Art and Craft Materials Institute.) The CAE, (Council for Art Education, Inc.) administers the program along with the sponsorship of NAEA. The goals of Youth Art Month are:

- 🌐 To recognize art education as a viable factor in the total education curricula that develops citizens of a global society.
- 🌐 To recognize art is a necessity for the full development of better quality of life for all.
- 🌐 To direct attention to the value of art education for divergent and critical thinking.
- 🌐 To expand art programs in schools and stimulate new art programs.
- 🌐 To encourage commitment to the arts by students, community organizations, and individuals everywhere.
- 🌐 To provide additional opportunities for individuals of all ages to participate in creative art learning.
- 🌐 To increase community, business and governmental support for art education.
- 🌐 To increase community understanding and interest in art and art education through involvement in art exhibits, workshops, and other creative ventures.
- 🌐 To reflect and demonstrate the goals of the National Art Education Association that work toward the improvement of art education at all levels.

Youth Art Month Is For You!

Florida Art Education Association invites all art educators to participate in YAM activities! Celebrations can be as simple as a single class learning activity that focuses attention to the value of arts; or celebrations can involve collaborations which result in multi-school art exhibits. You can start with one thing that you already are doing successfully and design a way to share the value gained by your students- with parents, with school administrators, with the community, and/or with politicians. Although Youth Art Month is celebrated during the month of March, art successes from any time of the year can be highlighted at this time, and thereby included!



Division Updates...



Elementary
Joanna Davis-Lanum,
NBCT-Early-Middle Childhood Art
Garden Elementary School
Elementary Division Director

Wow! Welcome back to an exciting second half of the school year! We have accomplished so much already this year together and I look forward to navigating an exciting spring season with all of you!

First of all, thank you to everyone who took the time out to attend the Elementary Division meeting while we were at our conference in October. I felt your anxiety and feel your heartache. We are treading on some interesting times in ALL areas of education and I want you to know that your voices were heard. As I said during the meeting, make sure you know who your legislators are. Make sure you have made YOUR voice heard regarding the anxiety-ridden EOC exams. Make sure your principal knows your scheduling woes. Make sure your parents and community knows how hard you are working to provide artistic opportunities for your students! We can navigate this treacherous time together.

I attended several wonderful workshops while in Daytona and I encourage ANY of you who are on the fence about presenting a workshop to please reach out to me if you are unsure about this endeavor! One of the best things I have ever done was take a “leap of faith” and present as a second-year art teacher. I always say that I learn more from the teachers in my workshop than TEACHING the workshop itself! I know so many of you have wonderful ideas and lessons that need to be shared... think about it!

I don't know about you, but the Spring always seems to go so quickly and before I know it, it's Youth Art Month, NAEA, and then we have countless Art Shows and exhibitions until the year quickly concludes. While the Spring affords me the most exciting times to show off my students' work, I also feel like I'm spinning my wheels. I don't know about you, but whenever I feel like I'm stuck in “work-mode”, I either go for a long run or try to make art for myself. For me, it's photography. I hope you find art therapeutic when you're stuck in a work rut. Remember that in order for you to be creative for your students, you must first be creative for YOU!

Remember, I am only an email away should you need any support, JLD1983@aol.com. Here's to 2015 and an exciting time ahead! 🍀



Middle School
Anni Christie,
Middle School Division Director

Fellow middle school art educators, as you have heard from our FAEA president Karen, the board will be focusing on advocacy this year. Not only do we as art teachers need to be art education advocates, but we need to be actively teaching our art students to become future art education advocates. Tactics could range from having students write letters to the governor, to encouraging them to generate their own transformative art that powerfully impacts the community around them.

I have been questioning my own curriculum and asking whether I show my students the many ways in which art can positively and negatively impact the world. How are we going beyond art techniques to show our students the importance of art? At the end of my class, do students understand how they can use art now to bring about change and why it is important for them to take an art class? Ultimately, while it is necessary for me to be an art education advocate, it is just as necessary that my students—the future leaders—will be prepared to advocate for art education as well.

A couple of projects that have caught my attention are Houses for Haiti (www.haitihouses.org/) and One Million Bones (www.onemillionbones.org/theproject). While the One Million Bones project is closed, there is some amazing footage of the project that you could share with students on the website. If you know of further projects that would inspire students to change the world through art, pass them along to me. I'll compile them and send them out in an eblast. 🍀



High School
Marty Loftus,
High School Division Director
Visual Arts Department Chair,
Pinellas County Center for
Arts at Gibbs High School

Greetings! During the course of first semester, I often find myself too busy to reflect on the things that have been going on in my classroom. Although this year has been abnormally stressful professionally for most of us, it isn't until we are given some time off that we begin to appreciate some of the wonderful things we, and our students have accomplished. If you haven't done so already, please take some time to look at your accomplishments with fresh eyes. I am constantly amazed at the caliber of work that comes from our member's students each year.

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Higher Education
Dr. Susannah Brown,
FAEA Higher Education Division Director

Building Our Visual Art Education Community

by Dr. Susannah Brown



At the core of this transformation, values such as, collaboration, democracy and professionalism guide the arts educator. The National Art Education Association (NAEA) published a series of Advocacy White Papers for Art Education focusing on five topics. The fifth topic or section, *Ensuring Excellent Visual Arts Education for Every Student*, includes Melody Milbrandt's (2012) paper concerning equitable access to quality art programs. Milbrandt (2012) models her advocacy paper after the National Education Association's (2008) document entitled, *Great Public Schools for Every Student by 2020: Achieving a New Balance in the Federal Role to Transform America's Public Schools*. Six core values are described in the context of art education (equal opportunity, a just society, democracy, professionalism, partnership, and collective action). The first value, equal opportunity, provides the motivation for many arts educators. "All students have the right to access experiences in the visual arts that help them discover their full potential, develop strong identity and character, and develop creative and critical thinking abilities necessary for success in the 21st century. The arts are not a frill to a child's education; they are at the center of how young children learn to understand their world" (Milbrandt, 2012, p.6).



Building our art education community allows us to reach common goals through our collaborative work. As we begin a new year, consider how your work connects to others in order to provide excellent visual arts education for all. Ignite the imagination of your students and engage in creative work. To further inspire our thoughts towards community building and arts advocacy, I share some concepts from the work of Maxine Greene and Melody Milbrandt.

Maxine Greene (1995) explains the concept of engagement as encircled by imagination to include how we can utilize this creative source to take action and make the world a better place. Her approach to social imagination involves our perception of what is right (values and beliefs) and the question of how we can correct what we perceive as wrong in our community and the world. In Greene's (1995) theory, imagination alone is not sufficient unless combined with intention and action for good will ("wide-awakeness into action"). Caring and concern for all according to Greene (1995) is a necessary part of education and is essential for building a collaborative community. "The principles and the contexts have to be *chosen* by living human beings against their own life-worlds and in the light of their lives with others, by persons able to call, to say, to sing, and—using their imaginations, tapping their courage—to transform" (Greene, 1995, p.198). Let's use our imaginations and have the courage to transform visual arts education for every student.



As we move forward in 2015, I encourage you to re-envision art education. What can be done differently this semester to reach and engage your students? Please share your stories, achievements and announcements with me to include in future FAEA Higher Education Division Reports. Please email information to Susannah.faea@gmail.com.

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District Assembly
Elizabeth "Bizzy" Jenkins
District Assembly Division Director

Division Updates...

Astounding that we are half way through the year. Is it half over or half left? This may be a good time to take a look at all your Association has accomplished so far this year and tweak your plans for all the opportunities that await this spring. The spring is typically a busier time with school art exhibits, competitions, awards ceremonies, etcetera so double check planned dates to be sure to avoid as many conflicts as possible. This is also a great time to send out an updated calendar of events to your members so they can plan individual school shows and events around your calendar.

It was great to meet many of you in person at the FAEA Conference. We had a great District Assemblies Meeting with some innovative ideas and amazing success stories. Exciting news: Manatee started a new Association and they are flourishing! They shared their success stories complete with a slide show. So if you know of a neighboring District contemplating establishing an association of their own, point them in their direction for fresh expert guidance. Congratulations on an astounding first year!

Some great ideas from our "Lists" activity are:

"Tricks" to increase membership:

- 🎯 Raffle everything from an iPad to FAEA conference registration/membership for those who sign up on or by a designated date.
- 🎯 Offer Free Lunch at the sign up meeting
- 🎯 Discounts for early signup or multiyear membership

Best Association Event:

- 🎯 Student art exhibits (at District Admin Building; with accompanying teacher prototype and narrative; Multilevel-Elementary, Middle, High)
- 🎯 Oktoberfest Social
- 🎯 Annual Art Teacher Awards
- 🎯 Raku workshop
- 🎯 Association Celebrations

Type of Event that gets the biggest response:

- 1 Workshops
- 2 Student Art Exhibits
- 3 Socials, Teacher Art Exhibit, Museum/Gallery trips

On a fun note, choose one word to describe how you feel being an Association leader: Connected, learning, assertive, accomplished, responsible, honored, encouraging, proud or anxious.

The Associations across the state truly fill a gap that exists in District School Boards by displaying student artwork, supporting art teachers, and advocating for strong Arts Programs. It is so refreshing to see the diverse methods used across the state. You are each to be commended for your efforts. Your Association does make a difference. Keep up the good work and please share your accomplishments and your challenges.

As far as the half over or half left, I look at it as a lot of lessons learned and tasks accomplished to make the remaining events even better. If you were not able to attend the District Assemblies meeting at conference please contact me at bizzy.faea@gmail.com with your Association's current contact information so we can update our records. As always please send me any suggestions, concerns, or questions. Have a great second semester! 🎯



Supervision/Administration
Ashley Spero
Supervision/Administration
Division Director

I hope you had a wonderful holiday season filled with family, friends and wonderful memories! It's hard to believe that it's already 2015. It is time to implement New Years Resolutions, end the first half of the school year, and start afresh with the new semester. As you prepare for the spring semester, don't forget about opportunities available through FAEA.

The month of March marks Youth Art Month. This is the perfect time of year to make a huge artistic impact and highlight the value of art education! School districts celebrate in a number of different ways: from school exhibitions to festivals, from displays in the district office to school board recognition events, etc. However you celebrate Youth Art Month, don't forget to digitally archive your events. Each year, FAEA collects details and photos on how school districts recognized Youth Art Month. Are you new to celebrating YAM, or looking for exciting and innovative ideas on how to celebrate it? Visit the Resource link on the FAEA website for more information!

Don't forget that FAEA offers the K-12 Student Art Assessment and Virtual Exhibition this time of year as well! Teachers can submit student artwork at \$5 each to be assessed in the spring—all mediums are welcome. For your convenience, 4point judging rubrics are posted at www.faea.org under the Student Exhibition link and are broken up into four categories: elementary grades K-2, elementary grades 3-5, middle school grades 6-8 and high school grades 9-12. Awards include Award of Excellence, Award of Merit and Emerging Artist. Also on the Student Exhibition link, you can view artwork archived back to 2010. The most recent K-12 Virtual Exhibition from 2014 is located on the FAEA homepage. Please visit www.faea.org for more details on the 2015 K12 Student Art Assessment and Virtual Exhibition deadline.

I know October seems far away... but don't forget to mark your calendars for the 63rd Annual Florida Art Education Conference. After two wonderful years in Daytona Beach, Florida, we are moving down to Naples, Florida! See you October 8-11, 2015! 🎯



Museum Division
Elizabeth Miron
Museum Division Director
K-12 Curriculum Specialist, MOCA Jacksonville

Visual Literacy in the Museum

A common thread I've noticed throughout the museum education world is the use of the words "visual literacy." Wikipedia defines visual literacy as the ability to interpret, negotiate, and make meaning from information presented in the form of an image, extending to the meaning of literacy, which commonly signifies interpretation of a written or printed text. Visual literacy is based on the idea that pictures can be "read" and that meaning can be communicated through a process of reading.

Throughout museums across the country, visual literacy is forming a presence as a way of incorporating arts into common core. Visual literacy is a staple of 21st century skills in which students must "demonstrate the ability to interpret, recognize, appreciate and understand information presented through visible actions, objects and symbols, natural or man-made." The International Visual Literacy Association was formed for the purpose of providing a forum for the exchange of information related to visual literacy. Each year the IVLA hosts an annual conference dedicated to the study and practice of Visual Literacy.

The Art of Seeing Art, a free public tour at The Toledo Museum of Art, educates visitors on the process of looking carefully and exploring a work of art on a deeper level. Through a series of six steps: Look, Observe, See, Describe, Analyze, and Interpret, visitors can fully engage with any work of art at their museum. This year, the Toledo Museum of Art hosted the 47th Annual Conference of the International Visual Literacy Association.

So how does your museum incorporate visual literacy? When giving gallery tours, do you work in the Feldman method or VTS? VTS, or Visual Thinking Strategies, teachers are asked to use three open-ended questions: What's going on in this picture? What do you see that makes you say that? What more can we find? The goal of VTS is not to teach the history of a work of art but rather to encourage students to observe independently and to back up their comments with evidence. At ArtMuseumTeaching.com, VTS has been a frequent topic of discussion both advocated and debated multiple times.

At the Museum of Contemporary Art Jacksonville, visual literacy is incorporated in a unique way through their outreach program, *Voice of the People*. *Voice of the People* provides fourth grade students from Title 1 schools with an opportunity



Terrance Hunter, Museum Educator at MOCA Jacksonville, gives a tour to 4th grade students participating in Voice of the People.

to create an audio guide that describes and interprets works of art from MOCA's Permanent Collection. This educational initiative fosters critical thinking, writing and oral communication skills while providing an opportunity for creative expression. More information about this program can be found here: <http://mocajacksonville.org/education/voice>

I encourage you this Winter to research and investigate visual literacy and how other institutions are incorporating different strategies. Reevaluate your touring methods and speak with your docents about ways they incorporate visual literacy and VTS in their tours. 🌐



Retirees
Bill Chiodo
Retirees Division Director

Retirement School

Two years before my retirement date I started having informal lunches and conversations with friends who had already retired. I figured that having already undergone the transition, they might have some advice on avoiding pitfalls and ensuring success. It was a method to align my thinking and prepare for a major lifestyle change. I talked with a lot of people and it turns out that I was right. They had a wealth of information to share. Remarkably, the main points boiled down to the big three.

First, get the financials right. Retirement is a complicated business and it is a custom-fit for everyone. Savings, investments and assets all have to be considered in a new light. Responsibilities and obligations don't evaporate overnight because you have turned in your keys and paperwork. Will you be able to make ends meet comfortably? Will you continue to work part-time? Personally, the first seventeen times my financial advisor told me I would be all right I didn't believe him. "Are you sure?" I would ask. "Yes," he would reply. "But are you *really* sure?" I would counter. Luckily, he has the patience of a saint and never lost his cool. Maybe that's why he's a financial advisor.

Second, get out of the house every day. I was surprised at the friend who offered this tip. She is the last person I would ever have thought to have the slightest trouble making the retirement adjustment. She is smart, talented, active, and has close and longtime friendships and relationships—but all with people who were still working. She described her difficult transition as "having no place to go every morning," and sinking into a caf-

feine-stupor while channel surfing endlessly through the day. Finally, disgusted that she was way too knowledgeable about celebrity breakups, she forced herself out of the house every day and regained her perspective.

Third, have a plan, have a project, or have a schedule. After thirty, or thirty-five, or forty years of being on time, present and highly-productive, human beings seem incapable of slamming on the brakes just because they signed a paper. A comprehensive formal plan to make those long-deferred dreams start coming true can make a huge difference. Educators instinctively know that whether it is scheduling travel, creating works of art, or contributing actively to a cause that stirs their passions, planning is essential. An after-retirement project is a great way to absorb working life momentum into a different area. A schedule, *your* schedule, which can be changed at will, is empowering. After all, now you are the boss of your life again.

Here is what I have learned since completing retirement school. Staying connected through FAEA and other professional networks is a great source of energy and ideas. It is a way to be part of something larger than yourself and to maintain or create friendships. Hearing other retired art educators share at conference what they were doing since retirement gave me ideas to percolate. Honestly, none of my art friends ever seem to have even the slightest problem being busy and productive with rewarding activities.

Retirement is the best.

Bill Chiodo, tropicbill@aol.com 📧

High School *continued from page 5*

Despite the attempts to standardize what we do as art teachers, we still have the opportunity to reinvent ourselves each year. FAEA offers many opportunities to learn new approaches, techniques, and mediums throughout year! In addition to the plethora of sessions offered at the conference each Fall, we offer some fantastic summer workshops. Stay tuned for more information.

One great way of sharing, and rewarding our young artists' achievements is to take part in the annual FAEA K-12 Student Art Assessment and Virtual Exhibition! Please make sure your membership is current, as you will be able to begin submitting work shortly after the New

Year. Awards will once again consist of Awards of Excellence, Awards of Merit, and Awards of Emerging Artist, with top awards given in Elementary, Middle, and High School Divisions. Once again, this year, Sargent Art will provide one overall winner, his/her parent/guardian and the student's art teacher with an expenses paid trip to New York to visit art museums.

Remember that March is Youth Art Month! As you begin thinking about what you are planning to do with your students to celebrate art in the classroom, please consider sharing your experiences with others. Our communication is the best professional development! If you are do-

ing something special in the classroom and would like to share, please email me at loftusm@pcsb.org and we'll find a way to spread the word.

With all of the upcoming changes, FAEA is working hard to make it easier for teachers to access important information in regard to course exams. Test item bank specifications are now available on the FAEA website. Please visit www.faea.org to access this important information.

We're halfway there! If you're anything like me, you are wondering where the time has gone, and before you know it summer will be upon us. Continue to do the amazing work that we've grown to expect from our FAEA membership! 📧

Authentic, Original, Genuine Drawings

By: Debbie Clement, author, musician, and artist

In my travels across the country wearing my author/illustrator hat, I see an entire continuum of children's work. Children's art. Children's crafted projects. Children's "craftivities". I am typically making a one-day visit to elementary schools (even preschools), and I take pictures of what I see. As a former elementary Art Teacher, my mind is spinning. My eyes oogle at real, authentic student artwork ... and I cringe at the "stepford" craftivity bulletin boards. I believe it is our responsibility to provide opportunities that TEACH them to develop their creativity while affording them time and resources to learn about collaboration in the process.

Let us first define what I am talking about here.

☉ **Process:** It's all about the engagement, the exploration, the experiment. The joie-de-vivre. The moment at hand. The immediate feedback. Process, by its very definition is an 'open-ended' experience. It's you and the media and there are no right or wrong answers. It's literally: go with the flow + see what happens. It's quite possibly messy. Even TOTALLY messy! It's very often exciting. It's inherently personal: process. It's a

moment-by-moment, PLAY-by-PLAY (get it?) unfolding with the material, the medium, the moment

☉ **Product:** It's all about the parents, the grandparents, the refrigerator. It's pretty typically *cute* and gets the response, "Oh you made a _____." There's a preconceived idea. There's a pattern. We need to march along and get the steps in order. Teacher has counted out the parts. Teacher has pre-cut the tricky bits. First this. Then that. This goes here. That goes there. Add some of these. Teacher adds a magnet. Voila. It's usually pretty difficult to tell yours from your friends. Sometimes impossible in fact.

We have all seen "artwork" that were created and HEAVILY supervised by adults. Why do adults feel the need to intercede? Adjust? Fix? Alter? Do you feel compelled to tweak your students' artwork? Why is that? Sure, product-driven artwork is unavoidable in those first few weeks (months?) of early elementary grades. There are many skills that are learned as students all create the same piece of artwork—glue usage, fine motor skills, following directions, shape recognition. I get it. There is indeed an entire continuum of "capability" within a classroom at any level.

My own personal bias is that we give very young children lots of opportunities for the process work. My bias is that we afford children the opportunity to use their innate child-like capabilities of original and novel thought-processing just as long as possible. Do you hold out because of the mess? Do you hold out because some students will "go there" and some won't? Do you hold out because you want all students to feel a certain level of "success" and not frustration?

At the Early Childhood Conference this summer, Dr. Carol Russell shared the following:

- ☉ A steady diet of high-structured, product oriented, adult directed "art experiences"
- ☉ Can frustrate children and can be detrimental to the creative spirit
- ☉ Often reflects someone else's work rather than the child's and can lead children to question their own creative abilities
- ☉ Often requires adult intervention, assistance or completion for many children, particularly those who may have some manipulative or processing challenges
- ☉ Denies them in making personally meaningful art
- ☉ Can result in older children and adults who cannot create for themselves and respond to artistic requests with something like "I can't draw" or "will you draw one for me"?



Food for thought

Just as we know about Multiple Intelligence Theory and how offering opportunities for each child's strength to shine is critical..... Just as we know about learning styles and preferences and how using a "VAK Attack" in our lesson plans to support, Visual, Auditory and Kinesthetic learners is vital—then we must also consider and give serious weight to opportunities for children so that they can experience process and product during our time together. We need to know what benefits come from which and sculpt experiences accordingly into lesson plans.

Life is good with balance

We need free and creative thinkers for the challenges of the day. We need those that are comfortable 'outside-of-the-box' immersed in the process when the light bulb goes off. We need more light bulbs to go off! I believe light bulbs light up when we are immersed in the ARTS! We need individuals and dreamers and poets and explorers. We need creativity. We need artists!! Perhaps now more than ever! We need those who can collaborate and work well with others which the Arts are known to strengthen. The Arts have been documented to do all of the above.

We also need concrete thinkers who can follow challenging instructions, piece-by-meticulous-piece and get the bridge constructed. We need craftsmen who know the absolute parameters of following detailed instructions. Sometimes there really is a 'right' answer and $2+2$ must indeed = 4 every single time. We need mathematicians and engineers. So perhaps in the end we need exposure to both process AND product. What I believe is that we need the ARTS first. There will always be time for the crafts.

The world will be banging down the door soon enough with demands of product + productivity. Let's let the kiddos be immersed in their childhood for as long as possible. Let's give them every possible opportunity to explore, create, sparkle with individuality and show us what they've got—show us what's inside—show us their process. 🌈



About the author

Debbie Clement is a children's book author, illustrator, motivational speaker, songstress, and former Art Educator. She travels around the country doing classroom visits and singing songs with children. She has written over 100 of "Debbie's Ditties" and 3 picture books. She infuses fun and energy into her presentations whilst also showing the importance of carrying a dream through and teaching literacy and sign language. Her book, "Red White and Blue" won an Indie Award of Excellence and her two other books "Tall Giraffe" and "You're Wonderful" boast beautiful and unique quilted illustrations. You can check out more of Debbie's work on her colorful blog "Rainbows Within Reach" (www.rainbowswithinreach.blogspot.com) or her sister-site "PreK and K Sharing" (www.prekandksharing.blogspot.com)



Yoko Nogami, M.F.A.

By: Joanna-Davis Lanum

Yoko Nogami, M.F.A. was the recent top contributor to the K12 Virtual Student Exhibition. Nogami is on the visual arts faculty at Pinellas County Center for the Arts at Gibbs High School. She is a board member to Pinellas Art Education Association, member of Florida Art Education Association, College Art Association and a registered Advanced Placement instructor of AP 2D & 3D Design and Drawing Portfolio. She has served as the Visual Art Department Chair 2012-14.

Yoko Nogami was born and raised in Tokyo, Japan, received her B.F.A. from Boston University and received a M.F.A. from the University of South Florida.

She apprenticed with Judy Baca, a Mexican-American muralist, in Los Angeles, Ca., where she assisted in the production of World Wall and Guadalupe Mural Project.

Though possessing a strong background in painting, she also incorporates video, installation and performance as an interdisciplinary artist. Her work is conceptually driven on issues of cultural displacement, gender, parenthood and identity.

Many of her works incorporate a fictional character named "Toko" who is a hybrid of herself and her daughter, Tora. Toko explores, reflects and portrays how the artist

views the environment she is situated in.

She has an extensive exhibition record, nationally and internationally, as a professional exhibiting artist. Her works are shown and collected in Los Angeles, Brooklyn, Tampa, Tokyo, Berlin & Helsinki. She is represented by Clayton Galleries in Tampa.

Nogami's teaching experiences range as adjunct professor of art at the University of South Florida, University of Tampa, Hillsborough Community College and the Art Institute of Tampa, also as an interdisciplinary artist resident at the Creative Clay (teaching Developmentally Disabled Adults through the Pinellas County School Extended Transitions Program) and Youth Arts Corps with at-risk youth and Interlochen Arts Camp visual art faculty from 2008-2011.



Yoko Nogami's "Grapefruit Moon" (24"x48" oil on birch) from her "Toko is a Born Again Cracker" series.



1. How do you choose which pieces you would like represented? Do you choose? Do your students submit themselves?

I choose all of the works submitted for the FAEA K-12 Student Exhibition. I am lucky to be able to have a large pool of fantastic works from my students as we are an arts magnet program. I choose works which are constructed with high craftsmanship and exemplify strong understanding of the principles and elements of design. All of my students are required to have at least 3 successful principles and elements of design woven into their projects. This formula pushes students to create original and complicated solution to a given problem.

2. What do you like most about the FAEA K-12 Student Exhibition?

Being chosen and exhibited for the FAEA K-12 Student Exhibition is a significant achievement for students. It is a recognition of their work at a state level and one more item on their resume towards a potential scholarship towards their post-secondary future. The accessibility to view their works virtually is a plus and students love to see their works published this way.

3. What do your students think about the rubric and judging process?

The process is very close to that of AP adjudication, conducted blindly, and a great way to have the students realize the connection between the AP curriculum and this real life scenario.

4. Most teachers are worried about the entry fees. How do you handle this with so many submissions?

I am very lucky to say that Pinellas County supports us on the entry fees and this has certainly helped us to not think twice about whether we should submit work or not.



5. Do you have any advice for teachers who have never entered any work into the K-12 FAEA Student Art Exhibition?

Any student competitions are a worthwhile endeavor for the students. While the FAEA K-12 Student Art Exhibition is virtual, having your work recognized and shared with others, encourage them in a whole new way than the grades we give them. For serious minded art students, who want to go to an art school and they are depending on grants and scholarships to get them through, this exhibition is a must for them to participate and be recognized in. Having one of our own students recognized is also a great asset to the school as well. If the fee is an issue, I would try to fundraise through your art clubs, booster clubs, National Art Honor Society or even ask your administrators to help fund the entry fees. It is definitely additional work for teachers but I feel that the results can be a worthwhile time and money spent for the student, recognition of your hard work with that student and for the school. ☺

Glenda Lubiner

By: Joanna-Davis Lanum



Glenda Lubiner is from Montreal, Canada and started her education in that city. When she moved to southern California she completed her BA in Studio Art at University of California in Riverside, California. She continued her education at Notre Dame du Namur University in Belmont, California where she received her MA in Art Therapy. She continued to go to school at San Jose State University and was in the MFA program. Glenda moved to Florida in 1989 and a few short years later she decided to become an art teacher.



She has been teaching for 19 years, the first 17 as an elementary art teacher and the past two in middle school. Glenda has worked in Broward County the entire time, 15 years with the district and the past 4 years at Franklin Academy, a K-8 single gender public Charter School. This past year she also received her Drama 6-12 certification and in addition to teaching middle school art she is teaching one drama class as well. Glenda received her National Board certification in 2003 and recertified in 2013.

Currently, Glenda is attending Nova Southeastern University to pursue a doctoral degree in Instructional Leadership. She is in the process of completing her dissertation.

1. Why did you become an art educator?

I also knew I would do something in art or dance (I did ballet for 30+ years) but decided to keep dance as my hobby and art as a career. At the end of high school, I heard about something called art therapy.

When I entered college I took many psychology classes and even more art classes. I pursued my dream of becoming an art therapist while living in Northern California, and worked mainly with physically and sexually abused children. It was a tough job! All throughout college I worked in hospital pharmacies making IV solutions and Chemotherapy IV solutions.

When I moved to Florida I immediately got a job in a hospital, but knew that was not the career path for me. I tried to get a job as an art therapist but I had no luck, so it was then that I decided to become an art teacher. I never thought I would make it through my first year, but 19 years later ... as they say the rest is history.

2. How has art changed since you were a student?

I grew up in Montreal, Canada and we did not have any special area teachers except for a PE teacher (a very handsome one, I might add — or at least as a young girl, we all thought so). Our classroom teachers taught all subjects. The only art experience I remember was in first grade. We had an incredible teacher who loved art. It is almost 50 years later and I still remember every art project I did in that class.

We did not have middle school or junior high so we went from grade 6 to high school. By grade 9 I finally had art. As I reflect on my high school art career, I realize that although the teachers were really nice, we did not have a very rigorous art program. It was basically general art. I was so bored by grade 11 that I asked my art teacher if I could do a silk screen project. Although I had no clue how to do silk screen she allowed me to do my project. Not knowing anything about printmaking (I guess this was the beginning of my love for any kind of printmaking) I made my first print with 2 different techniques and 13 colors!!! I don't think I could do it again if I tried.

I love that I am able to push my students to their highest potential and they also know that I have extremely high expectations. I am so grateful that my administration supports me in all aspects of the arts (I am certified in Drama as well, and started teaching one drama class this year).

3. How has it stayed the same?

Not having lived in Canada now for 35 years, I'm not sure how it has changed or stayed the same, but I know that the art programs in United States are much more intense then when I was growing up.

4. Who was the most influential on your career as an art teacher?

I had some great art teachers in high school, and although it was not like the programs in United States, the art teachers were always supportive. My printmaking teacher Boyd White, who I had my first year at McGill University was definitely an influence - my love for printmaking still remains. As I reflect on my career, I think the biggest influence on my career has been my mom. My mother started to study art at Sir George Williams University (now Concordia in Montreal) when she was young, but times were hard when she was young and she had to quit and go to work. She never stopped drawing and painting. She has always encouraged me to do art, dance, and/or whatever made me happy. Mamma Lubiner is my biggest cheerleader and fan.

5. Who are some of your favorite artists?

Like most art teachers, it is hard to say who my favorite artists are, but I do love the dramatics of Caravaggio, the light of Monet, the excitement of van Gogh, and you gotta love Edvard Munch (my favorite woodcut of his is The Vampire)!

6. What artists do you love to introduce to students?

I usually start introducing them to the more well known artist like van Gogh and Monet, but I also like to experience Andy Warhol, Robert Rauschenberg, and Matisse.

7. How do you inspire students in your classes?

I like to tell them about real life experiences, things that I saw, and artists that I have met. I don't just demonstrate the projects that I teach, I work right along side of my students and encourage them to work hard. They know I have very high expectations and they always try to exceed my expectations.

8. How do you stay inspired as a teacher and an artist?

My students inspire me a lot! Being involved with the county, state, and national organizations, going to and giving workshops and talks and just being around other art teachers and artist are some things that inspire me the most. I love to travel and I always make sure to go to at least one art museum when travelling. I love to look at local artwork as well.

9. Do you have any advice for beginning art teachers?

How much space do you have? OK, seriously. New art teachers shouldn't be afraid to ask for help. I think it is so important for a beginning art teacher to have a veteran art teacher be their mentor, one with whom they feel comfortable. New teachers should get involved in their county association and their state association right away. There is great opportunity for learning and networking when attending workshops and conferences. 🍷

Thank You!

Thank you to all of the members who attended the 62nd Annual FAEA Conference. The conference is the association's largest annual undertaking and is made possible by FAEA's Board of Directors, volunteers, sponsors, exhibitors, and presenters. We would like to extend a big "Thank You" to Pearl Krepps, a Lifetime Achievement Award winner, for her commitment to ensuring that exhibiting runs smoothly from year to year. To our retirees – thank you for continuing to provide our new teachers with great conference experiences and donated art supplies and materials.

Thank you to our members and exhibitors for volunteering your time and expertise in your workshops and presentations – the conference would not have been possible without you. We rely

heavily on our membership to provide excellent workshops and presentations. We encourage all members to consider sharing their expertise with us at FAEA's 2015 Conference.

Thank you to the following 2014 FAEA Conference sponsors for your generosity and support:

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- 🌀 Palm Beach County Art Teachers Association
- 🌀 Florida Department of State, Division of Cultural Affairs
- 🌀 School of the Art Institute of Chicago
- 🌀 Miami-Dade County Public Schools

Remember, there are many ways to continue your support of FAEA: your membership, submission of workshop proposals, and nominating outstanding art educators for an FAEA award are just a few. Please continue to enter student work into the K-12 Student Art Assessment and Virtual Exhibition and of course, promote the importance of the visual arts in education. We look forward to seeing you at FAEA's 63rd Annual Conference scheduled for October 8-11, 2015 at the Naples Grande Beach Resort!

Item rated	Average Rating
Please rate the registration process.	4.4
Please rate the conference location.	4.3
Please rate the conference hotel.	4.3
Please rate the Art Forums you attended.	4.0
Please rate the Mini and Half Day Studios you attended.	4.3
Please rate the first General Session with F. Robert Sabol, PhD as the keynote speaker.	3.8
Please rate the reception at the Museum of Arts and Sciences.	3.7
Please rate the reception at the Atlantic Center for the Arts.	4.0
Please rate the Artist Bazaar.	3.6
Please rate the Commercial Exhibit Hall.	4.1
Please rate the Saturday evening Gala.	3.6
Please rate the second General Session with Matthew Reinhart as the keynote speaker.	4.5



In FOCUS

Education Through the Artist's Lens

Save the date: 63rd Annual FAEA Conference

October 8-11, 2015, Naples, FL



LEARN MORE AT
www.faea.org



Congratulations to 2014 FAEA Award Winners!

**Florida's Outstanding
Elementary Art Educator**
Julie Levesque
Frontier Elementary School
Clearwater, FL

**Florida's Outstanding Middle Level
Art Educator**
Dwayne Shepherd
Osceola Middle School
Seminole, FL

**Florida's Outstanding Secondary
Art Educator**
Beth Goldstein
Miami Springs Senior High
Miami, FL

Florida Art Educator of the Year
Glenda Lubiner
Franklin Academy
Pembroke Pines, FL

Principal of the Year
Carol Crilley
Hammock Pointe Elementary
Boca Raton, FL

Superintendent of the Year
Nikolai Vitti
Duval County Public Schools
Jacksonville, FL

Friends of Art Education Award
**DACRA—Craig Robbins &
Tiffany Chestler**
Miami-Dade County

Lifetime Achievement Award
Pearl Krepps
Palm Beach County Public Schools
West Palm Beach, FL

Career Service Award
Sue Castleman
Pinellas County Public Schools
Largo, FL

**Florida Student Award—
National Honor Society**
Carina Krehl
Debi Barrett-Hayes, Art Teacher
Florida State University School
Tallahassee, FL

June Hinckley Award of Excellence
Barbara Davis
Florida State University School
Tallahassee, FL

June Hinckley Award of Excellence
Clinton McCracken
Howard Middle School
Orlando, FL

Charles Dorn Award of Excellence
Alicia DiRizzano
Gibbs High School
Yoko Nogami, Art Teacher
Pinellas County Public Schools

Thank you again to Sargent Art for sponsoring prizes for the 2014 K-12 Student Art Assessment and Virtual Exhibition



K-12 Student Art Assessment And Virtual Exhibition Sargent Art Winners

Thank you again to Sargent Art for sponsoring prizes for the 2014 K-12 Student Virtual Art Exhibition. The prize winners are represented on this and the following pages. Sargent Art will provide student and teacher prizes for one (1) winner in each of the following three categories – Elementary, Middle, and High – in the form of art supplies and a certificate for each student. Sargent Art provided the overall winner, one of her parent/guardian's and her art teacher an expenses paid trip to New York to visit art museums.

Overall Winner:

*Student:
Alicia DiRizziano, Grade 12*

*Teacher:
Yoko Nogami*

*PCCA @ Gibbs High School
Pinellas County*





*Elementary School Winner:
Student: Patrick Cho, Grade 4
Art Teacher: Jennifer Snead
Chets Creek Elementary School
Duval County*



*Middle School Winner:
Student: Zia Colbentz, Grade 8
Teacher: Dwayne Sheperd
Osceola Middle School
Marion County*



*High School Winner:
Student: Ryan Dahm, Grade 12
Teacher: Dana Smalley
East Lake High School
Pinellas County*

K-12 Student Art Assessment and Virtual Exhibition

The 2014 K-12 Student Art Assessment and Virtual Exhibition continues to provide our members with an assessment tool of their art programs. Over 1,400 student entries were received from 129 art teachers across the state. Due to the large number of entries, the students' artworks having received an "Award of Excellence" were presented in the virtual exhibition. At the 2014 FAEA Conference 102 pieces from the K-12 Student Art Assessment & Virtual Exhibition were exhibited. These artworks are currently online at www.faea.org. The purpose of the K-12 virtual exhibition is to serve as a statewide assessment for visual arts and to promote the achievements of students enrolled in visual arts classes throughout Florida. Each work was scored using a 4-point rubric that is based on those used in *Assessing Expressive Learning: A Practical Guide for Teacher Directed Authentic Assessment in K-12 Visual Arts Education*, written by Charles Dorn, Stanley S. Madeja and Robert Sabol. Student's artworks were adjudicated and awarded in three categories: *Award of Excellence*, *Award of Merit* and *Award of Emerging Artist*. By using digital images of actual artwork, FAEA develops an extensive exhibition of student work. FAEA was grateful for Sargent Art's generous support and sponsorship of the 2014 FAEA K-12 Student Art Assessment and Virtual Exhibition. Sargent Art provided student and teacher prizes, in the form of art supplies and a certificate for each student, with one winner in each of the following three categories: Elementary, Middle and High. Sargent Art also provided one overall winner, his/her parent/guardian and the student's art teacher with an all expense paid trip to New York to visit art museums.



*Natali Dominguez
Hammock Pointe Elementary School
Art Teacher: Britt Feingold*



*Usher Jeanty
Azalea Elementary School
Art Teacher: Lynn Mask*



*Kelly Sullivan
Lecanto Middle School
Art Teacher: Brenda Balton*

Thank you again to Sargent Art for sponsoring prizes for the 2014 K-12 Student Art Assessment and Virtual Exhibition



Thomas Remke
Florida State University School
Art Teacher: Debra Barrett-Hayes



Rebecca Miles
Douglas Anderson School of the Arts
Art Teacher: Alyce Walcavich



Brooke Malone
Trinity Preparatory School
Art Teacher: Irina Ashcraft



Ashley Nruyen
Gibbs High School
Art Teacher: Roxanne McGlashan

2014 Member Virtual Exhibition

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The 5th Annual Member Virtual Exhibition was celebrated at this year's FAEA Conference at a reception on Thursday, October 2 at the Museum of Arts and Sciences in Daytona. In its fifth year, 32 members submitted over 100 entries. A committee of professional artists reviewed the entries and selected the following members to receive awards:

Alexandra Naelon—*Fallsat Yellowstone*
Julie Orsini Shakher—*Entwined no 1*
Jack Tovey—*Stairway to Heaven*
David Chang—*Rose Garden Studio*
Jack Turnock—*Topography*
Cathi Rivera—*Swept Away*
Michelle Tillander—*The Warrior Shop Apron*
Marsha Gegerson—*Gearing Up*
Shaw Lane—*Moon Rocks*
Melissa Maxfield Miranda—*Reaching 2014*
Yoko Nogami—*Swallow*
Bridget Geiger—*Misty Morning Pier*



Marsha Gegerson
Gearing Up
Orlando, FL



Melissa Maxfield Miranda
Reaching 2014
Miami, FL



Shaw Lane
Moon Rocks
St. Augustine, FL



Michelle Tillander
The Warrior Shop Apron
Gainesville, FL



David Chang
Rose Garden Studio
Miramar, FL



Julie Orsini Shakher
Entwined no 1
Miami, FL



Cathi Rivera
Swept Away
Miami, FL



Alexandra Naelon
Fallsat Yellowstone
Miami, FL



Jack Tovey
Stairway to Heaven
St. Petersburg, FL



Yoko Nogami
Swallow
St. Petersburg, FL



Bridget Geiger
Misty Morning Pier
Melbourne, FL



Jack Turnock
Topography
Jacksonville, FL

Seismic Shifts in the Education Landscape

What Do They Mean for Arts Education and Arts Education Policy?

By: F. Robert Sabol, Purdue University

(Reprinted with permission)

KEYWORDS:

arts education
arts education advocacy
arts policy
assessment
Common Core Standards
national visual arts standards
No Child Left Behind
teacher evaluation

The field of education in the United States is in a period of unprecedented change. Educators in all disciplines are challenged to understand and respond to the waves of reform sweeping over the national education landscape. Linking these reforms to meaningful outcomes that will produce more rigorous and effective measures of quality and performance in our schools is an ongoing goal for all educators as they work to respond to calls for educational reform. Changes in the general field of education have direct implications for arts education policy and practice. Arts educators find themselves in the position of making sense of these landmark reforms and changes in the context of arts education and determining what courses of action and responses they should pursue on the road to meaningful reform. This report provides an overview of a selected number of contemporary developments in the general field of education, brief summaries of consequential studies and education-related reports, and an examination of some policy issues these developments and reports raise for arts educators as they work to shape the future landscape of arts education.

INTRODUCTION

Education in the United States has experienced upheaval of historic proportions in the past two and a half decades. Accepted educational paradigms have been challenged by internal and external forces. Cries from the public for educational accountability, combined with the varying political, economic, cultural, technological, and social agendas of politicians, business leaders, educators, and others, are driving these changes. Leaders in the United States today are fixated on the objective of gaining dominance in the world through an educational system that has been charged with being unresponsive, outmoded, misguided, nonproductive, antiquated, and self-serving. Alarming reports about the decline of American students' performance on standardized measures of academic achievement continue to provide evidence of the apparent failure of our educational system. As a result, the United States finds itself tumbling in world rankings of educational achievement. For many, this decline poses a threat to our national security, economy, democratic way of life, and American leadership in the world.

What follows are descriptions of a number of issues, factors, and influences on the contemporary education landscape. Much has been written and discussed about each of these factors, but for the sake of clarity and a broader perspective, in-depth reporting and interpretations of these factors will not be included here. Following identification of these factors, brief summaries of recent significant studies and reports that have shaped and guided the evolutionary pathway of contemporary arts education are provided. Discussion of these factors and of the selected studies and reports is not intended to be exhaustive, nor does it claim to provide conclusive resolutions to the problems that face the field of education today. The following discussion will attempt to portray the educational landscape upon which the field of arts education exists and to describe the forces that are influencing, directing, and fueling the development of future arts education.

Arts Education Advocacy

As a result of the number of seismic shifts that have occurred in the field of education, arts educators often find themselves grappling with an ongoing advocacy challenge to demonstrate how arts education relates to the development and support of broad and changing educational goals and outcomes. Arts educators are tasked with presenting arguments that can justify the existence of arts education in our schools. Moreover, they must provide convincing evidence that the outcomes of arts

education are compatible with broader national educational goals and objectives and are supporting learning in other disciplines in the curriculum. Unquestionably, such demonstrations should be required of all disciplines; however, arts education continues to be targeted as a peripheral subject in a comprehensive education, even though the federal government has clearly identified it as a core learning subject that should be included in a comprehensive education.

Hetland et al. (2007) suggest that arts education provides a unique skill set and habits of mind that are valuable in and of themselves. They also contend that these outcomes contribute to learning in other disciplines. The skills that they claim arts education introduces, develops, and refines include the ability to develop craft; engage and persist in a task; envision, express, and find a personal vision; observe; reflect; stretch; explore; and understand the art world and art community.

Eisner (1998; 2002) contends that arts education is a necessary element of a comprehensive education for all students. He recommends that a broader definition of literacy is needed for understanding the role education plays in creating a literate person. Eisner suggests that the arts are deeply rooted in cognition and representation and deeply involved in how education expands and deepens the kinds of meaning people have in their lives. He suggests that arts education is valuable as a stand-alone discipline and does not need to be justified in terms of how it contributes to learning in other disciplines. In support of this belief, Eisner (2002) puts forward a list of the ten lessons that education in the arts teaches. They are:

1. The arts teach children to make good judgments about qualitative relationships.
2. The arts teach children that problems can have more than one solution.
3. The arts celebrate multiple perspectives.
4. The arts teach children that complex forms of problem solving are seldom fixed, but change with circumstances and opportunity.
5. The arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know. The limits of our language do not define the limits of our cognition.
6. The arts teach students that small differences can have large effects.
7. The arts teach students to think through and within material.
8. The arts help children learn to say what cannot be said.

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Seismic Shifts in the Education Landscape

continued from page 25

9. The arts enable us to have experiences we can obtain from no other source and through such experience to discover the range and variety of what we are capable of feeling.
10. The arts' position in the school curriculum symbolizes to the young what adults believe is important.

These and other arguments are still being made today to establish the integrity of and need for quality arts education in our schools and communities.

Neuroscience Discoveries

Recent discoveries in the field of neuroscience have garnered a great deal of attention in the field of education. Neuroscientists are exploring the workings of the human brain in order to uncover how the brain decodes information and uses it to learn. Benjamin Bloom and many other cognitive scientists have identified taxonomies of learning and higher-order thinking skills. Discoveries of neurological pathways used in learning have enabled educators to use these pathways to shape learning experiences and develop assessment mechanisms that require learners to demonstrate their uses of these pathways in solving problems and in linking various realms of knowledge and skills in producing creative responses to problems.

A number of scholars and researchers have focused their examinations on neurological functions used in the visual arts. Eric Jensen, in his groundbreaking work *Arts with the Brain in Mind* (2001), suggests that engagement in the visual arts requires utilization of more of the brain's capacities and greater integration of knowledge and skills obtained from the study of other disciplines than does engagement in other disciplines.

Jonah Lehrer, in his books *Proust Was a Neuroscientist* (2008) and *How We Decide* (2009), suggests that individuals routinely use the higher-order thinking pathways and methods employed by artists and designers in identifying various aspects of problems, testing solutions to problems, and making decisions about them. He suggests that artists, through the fantasies and fictions that make up their art, raise existential questions about truth and the nature of truth. Scientists, by contrast, attempt to objectively describe the universe, imagining a perfect reflection of reality: They operate under the assumption that they can solve every problem through the application of their scientific understanding of the universe. Believing that the universe is nothing more than a mass of vibrating molecules, scientists assume that by understanding these molecules, we can understand the whole. Artists, by contrast, suggest that truth is relative and that reality is based on individual truths. Truth begins with us. Lehrer concludes that science depends on art to produce its possibilities and that artists depend on scientists for affirmations of their truths. Science

needs art to frame the mystery, but art needs science so that everything is not a mystery. Neither truth alone is our solution, for "our reality exists in plural."

Robert and Michele Root-Bernstein, in their thought-provoking book *Spark of Genius: The 13 Thinking Tools of the World's Most Creative People* (1999), suggest that a number of Nobel Prize-winning scientists and others who are known for their creative discoveries in a wide range of fields regularly engaged in creating works of art. Root-Bernstein and Root-Bernstein report that while engaging in artistic creation, these geniuses were able to make cognitive and creative leaps that led to discoveries that might not have been made had they not accessed the habits of mind and neurological pathways upon which engagement in the arts depends. In the field of arts education, a number of scholars have written about cognition and its role in the creation and study of works of art. Dorn (1999), Efland (2002), and Eisner (2002) have described the uses of human cognition and cognition's relationship to the visual arts. They put forward comprehensive arguments detailing the various functions and processes that are routinely introduced, developed, and refined through instruction, learning, and production in the visual arts. They suggest that thinking about and making art are intelligent behaviors and explain how higher-order thinking and problem-solving activity function in the act of creative formation.

Creativity

Creativity has always been valued in American society. "Yankee ingenuity," for example, has long been a hallmark of our national psyche. In attempting to understand the dynamics of the current world economy, a number of writers have suggested that creativity is one of the principal characteristics that has enabled the United States to maintain its leadership role in global economic development. In a recent Newsweek article, Bronson and Merryman (2010) report that American students' creativity test results on the Torrance tests of creativity steadily increased from 1962 to 1990. Since then, they have steadily decreased. It is too early to determine why these declines are happening. Some suggest that there has been little effort to develop and nurture creativity in our schools. Around the world, other countries are making creativity development a national priority. Idea generation and problem-based learning approaches have been adopted to foster creativity development in students.

In his groundbreaking book *A Whole New Mind*, Daniel Pink (2006) suggests that the future of the United States and the world is dependent upon the creative responses that people can produce to problems and needs of the world. Pink argues that because of globalization, we are moving from an economy

and society built on the logical, linear, computerlike capabilities of the Information Age to an economy and society built on the inventive, empathic, big-picture capabilities of what he calls the “Conceptual Age.” He contends that the Conceptual Age depends upon the complementary functions of “left-brain” and “right-brain” capabilities. He suggests that the linear, sequential thinking that occurs in the left brain must be accompanied by the holistic, creative thinking that occurs in the right brain. Pink further suggests that design, story, symphony, empathy, play, and meaning are the “senses” that will guide our lives and shape our world in the future. Arts education classrooms and programs encourage these “senses” and give them license for expression.

Andreasen (2005) uses modern neuroscience to explore how the brain functions during the creative process, suggesting that geniuses may be able to tap into the unconscious mind in ways that most of us are unable to do. She outlines a number of factors that contribute to the presence of creativity in the brain. One of the factors she identifies as fostering the development of creativity and the expression of creative responses to problems is social environment. Andreasen details how Leonardo da Vinci and Michelangelo’s creative outputs were positively influenced by the prevailing social environment of Renaissance Italy, a period during which creativity and innovation were highly sought and rewarded by patrons and society.

In his book *The Flight of the Creative Class*, Richard Florida (2005) suggests that the United States is in danger of losing its most crucial economic advantage: its status as the world’s talent magnet. Florida argues that the United States is only one of many places where cutting-edge innovation occurs. He suggests that the world is actively searching for highly creative individuals and that many foreign businesses and governments are enticing creative individuals to come to work in their nations in order to increase their competitive edge in the world economy and support the development of their nations. In Florida’s view, continued economic development is dependent on what he calls the 3-Ts: technology, talent, and tolerance. He posits that when these characteristics are teamed up with human creativity, positive growth and solutions to global problems can result.

In *Explaining Creativity: The Science of Human Innovation* (2006) and *Group Genius: The Creative Power of Collaboration* (2007), psychologist Keith Sawyer suggests that creative output and creative response are enhanced through the processes used in collaboration. Sawyer contends that collaborative creativity is superior to individual creative responses. Furthermore, he argues that creativity is always collaborative, even when expressed by solitary individuals. He goes on to build the case for how creativity and collaboration drive innovation, ex-

pand creative capabilities, and empower creative problem solving in the fields of business, politics, science, and education.

Creativity has long been a key component and, for many, a hallmark of arts education programming. The ability to formulate creative responses to artistic problems has been a consistent expectation of arts learning. Zimmerman (2009) addresses the need to reconceptualize creativity in the arts classroom and suggests a new definition for creativity. She contends that “researchers and practitioners need to conceive of creativity as multidimensional with consideration of how cognitive complexity, affective intensity, technical skills, and interest and motivation play major roles” (394).

Creativity traditionally has been expressed in works of art, and its manifestation in arts classrooms is likely to remain a goal of all arts education programs.

Alternative Licensure of Teachers

With increasing numbers of students in American schools, the retirement of the baby boomer generation, and alarming rates of teachers leaving the profession, American schools find themselves with a growing need for highly skilled teachers. Schools and states have been forced to seek alternative means through which to build and increase the nation’s teaching force. Many states have taken steps to enable individuals with undergraduate degrees in a specific discipline to take a limited number of pedagogical courses and then enter the teaching force. Alternative teacher licensure models have been implemented with mixed results. Preliminary studies of teachers who entered the teaching profession through alternative licensure models have been inconclusive; however, it appears that as many as 60 percent who enter teaching through alternative certification programs leave the profession by the third year (Berry 2001; Darling-Hammond 2001; Sabol 2004)—a rate far higher than that recorded for those who enter the field through traditional preservice career pathways. Suffice to say that more study is needed of alternative licensure systems and those educators who enter the teaching profession through them.

Student Assessment

With the passage of No Child Left Behind in 2002, assessment of student learning became the fulcrum around which U.S. education turns. Learning assessment has always been part of the educational landscape as far back as the days of Thorndike (1926) and others (Cronbach 1942; Cronbach 1946; Meier 1927; Wechsler 1958), but in the past decade, assessment has arguably become the focus of teaching. Terms like “adequate yearly progress” (AYP) and “high-stakes assessment,” to name only a few, have become common jargon within education, and

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“teaching to the test” has become the norm in our schools. Student assessment results have become such a central indicator of learning that many current teacher evaluation models require that student test scores be included in the data submitted for evaluation of individual teachers. Teachers report spending increasing amounts of time developing assessments; scoring assessments; processing assessment data; and analyzing assessment data for programmatic, curricular, and instructional purposes (Sabol 2010). Assessment in the arts is fraught with challenges that other disciplines need not address. Traditional assessment methods often fail to explore the most significant kinds of learning taking place in arts classrooms, such as growth or sophistication of thinking and development of problem-solving or creative thinking pathways. Other aspects of student learning in the arts are elusive and difficult to characterize in rubrics and work samples. Arts educators routinely struggle to evaluate areas such as personal expression, creativity, and the evolution of ideas and concepts expressed in students’ works of art. Arts educators continue to need professional development in order to learn how to create assessments, implement assessments, and use assessment results appropriately in their programs (Sabol 2009). The arts education field has readily embraced assessment, but it constitutes troublesome terrain that arts educators are still working to traverse.

Teacher Evaluation

The educational reform movement of the 1980s and 1990s that precipitated the creation of broad-based curricular standards and assessments produced an additional wave of reform that focused on educators, their preparation, and their continued demonstration of competency and professional development. A current national focus on teacher evaluations has captivated decision-makers and policymakers as they move to understand how teachers’ performances in the classroom influence students’ achievement levels. An increasing number of states are creating teacher evaluation systems and models to measure teacher performances. Some are recommending uniform assessments of all educators, while others suggest that numerous models are necessary in order to accommodate the varying conditions and needs that discipline specific teaching entails. Although teacher evaluation systems may produce positive impacts in our schools, by the same token they may produce unintended consequences that have a negative impact on the quality and accessibility of arts education.

Charter Schools

Because of the public’s perceived failure of the public school system, a number of states have encouraged the creation of alternatives to the traditional public school system. These al-

ternative schools are commonly called charter schools. Some of these schools operate independently as businesses, while others are established with a specific charter or mission that focuses the core of studies on a selected discipline or cluster of disciplines. Controversy increasingly surrounds these schools, because they are frequently exempted from meeting the same performance criteria as the traditional public school system. Charter schools can selectively admit students and limit enrollment. They can also charge tuition that effectively prevents certain students and families from enrolling. Some states have approved voucher systems in which families are given tax dollar vouchers that can be used to pay students’ tuition to attend these schools. Unfortunately, tax dollars used for vouchers are siphoned from public school funds, forcing public schools to reduce services and faculty needed to meet the needs of those students attending public schools. As with other educational experiments, measurements of charter school students’ academic performances are inconclusive. Various studies have suggested that charter schools, as a whole, have produced similar assessment results as public schools (*Education Week* 2012a; *Education Week* 2012b; Zubrzycki 2012). Without question, some charter schools have significantly outperformed public schools, but it is equally true that some have performed at significantly lower levels than public schools. More research and study of the various charter school models is needed before any conclusive judgment about the effectiveness of the charter school model can be made.

The Economic Crisis and Education

Over the past four years, the United States has experienced an economic collapse that many have compared to the Great Depression of the 1930s. The economic crisis has manifested itself in numerous ways in public education, with the most prominent effect being less funding for schools generally. Local school districts have been forced to make critical decisions about the allocation of shrinking budgets. It is too early to evaluate the long-term educational impact and effects these cuts may have on the education of America’s youth.

When combined with the mandates of No Child Left Behind, economic conditions have led to increasingly limited funding for purchasing educational materials and equipment for visual arts education programs (Sabol 2010). Funding limitations have also led to cutbacks in visual arts education programming and services (Sabol 2010). Because of widespread faculty and staff reductions, visual arts education class sizes have grown (Mali 2012; Sabol 2010). A report issued by the president’s Council of Economic Advisors, the Domestic Policy Council, and the National Economic Council reports that 300,000 teacher job losses have occurred since 2009 (Mali 2012). Sabol (2010) reports

that 25 percent of visual arts programs experienced reductions in teaching staff in 2009 alone, with another 20 percent reporting the need for additional teaching staff to handle teaching loads. The impact of faculty reductions on student academic achievement is unknown at this point and should be carefully studied by policymakers and decision-makers at all levels.

Digital Technology

Civilization has been changed permanently because of the advancements that have been made in digital technology. Technological advances have impacted nearly every aspect of human life. Technology is a critical tool in the medical, business, legal, political, agricultural, and educational fields. Cellular phones, laptop computers, smart tablets, the Internet, wireless connectivity, social networks, and countless other manifestations of the pervasive presence of technology exist in our daily lives.

Digital technology is being used in our schools to foster creative expression, teacher–parent communication, distance education/online learning, student and teacher research, student teacher training, social networking, and interactive instruction. Such technology is also being used to facilitate the development of curricula and instructional methods, assessment, and classroom management tasks such as ordering supplies, filing school paperwork, and submitting attendance reports, supply orders, state reports, and so on.

Technology and education have become permanently intertwined. All disciplines use technology to create curricula, deliver instruction, and assess student achievement. Unfortunately, the problem of ensuring equal access to technology continues to plague school systems. Updating equipment and software has become a critical task for all schools and education programs within them. Advances in smartboard, smartphone, and smartpad technology have provided a number of advantages for learning, but the absence of such technology has also inhibited the growth of some programs. Some arts education programs continue to struggle to provide their programs with the technology needed for curriculum development, instruction, assessment, and creative studio work.

AN OVERVIEW OF SOME RECENT STUDIES AND THEIR ROLE IN SEISMIC SHIFTING

During the past decade, a number of consequential studies and reports have informed general education broadly and the field of arts education in particular. These documents have helped shape thinking and provide evidence about the current state of arts education and the factors that influence or control the field's evolution and its relationship to general education. The following section offers abbreviated summaries of selected

studies and reports that significantly relate to arts education and to shaping the future course of arts education in U.S. schools.

The Publication of Arts Education in Public Elementary and Secondary Schools: 1999–2000 and 2009–10

During the spring of 2012, the U.S. Department of Education and the National Center for Educational Statistics published *Arts Education in Public Elementary and Secondary Schools: 1999-2000 and 2009-10* (Parsad and Spiegelman 2012) to provide information about the current status of elementary and secondary art education in the United States. Previous studies were conducted in 1994–95 and in 1999–2000. Data for this study were collected from administrators and visual arts education specialists during the 2009–10 academic year using the Fast Response Survey System (FRSS).

The study produced a number of troubling findings that identified downward shifts in access to arts education programs over the past decade. At the elementary level, for example, 87 percent of school districts reported providing access to instruction in the visual arts in the 1999–2000 academic year. In 2009–10, the percentage of schools reporting access decreased to 83 percent. In 84 percent of the elementary schools that provided art education, art specialists were employed to provide instruction. Of those programs, 85 percent provided instruction at least once a week and 83 percent of their school districts had a district curriculum guide that art teachers were expected to follow. Full-time visual arts specialists spent an average of twenty-two hours a week teaching twenty-four different classes with about twenty-two students per class, while 43 percent of those art teachers taught at more than one school.

During the same year, 83 percent of elementary schools with concentrated poverty provided yearlong instruction in visual arts, compared with 92 percent of schools classified as having the lowest poverty concentrations. Dedicated rooms with special equipment were used in 59 percent of schools with the highest poverty concentrations compared with 76 percent of schools with the lowest poverty concentrations.

Formal assessment of student learning at the elementary level was conducted through observation (98% of schools), performance tasks (92%), portfolios (55%), developed rubrics (55%), short written answers or essays (22%), and selected response items (19%).

Overall, 59 percent of elementary school districts reported providing professional development in the visual arts. The percentage of visual arts specialists who participated in professional development that connected the visual arts with other subjects was lower in 2009–10 (69%) than in 1999–2000 (79%).

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In 2009–10, only 56 percent of arts educators participated in professional development that aimed to increase their knowledge about visual arts, compared to 73 percent of educators in 1999–2000.

Similar findings were produced at the secondary level. In 1999–2000, 93 percent of secondary schools provided visual arts instruction. In 2008–09, access to art instruction decreased to 89 percent. In these programs, 86 percent of art teachers taught full time, 8 percent taught part time, and 6 percent of the courses were taught by “other” instructors. Eighty-three percent of school districts had a district curriculum guide that art teachers were expected to follow. Only 40 percent of the programs reported offering more than five courses. Among school districts, 92 percent reported having dedicated rooms for art instruction with special equipment. Regarding teaching loads, 12 percent of instructors taught at more than one school, and 29 percent taught on a block schedule. Secondary art teachers spent an average of twentythree hours a week teaching seven different classes per week with about twenty-two students per class.

The percentage of secondary schools offering five or more visual arts courses varied by poverty concentration. Twentytwo percent of schools with the highest poverty concentrations offered five or more courses in the visual arts, compared with 36 to 56 percent of schools with the lowest poverty concentrations. Dedicated rooms with specialized equipment were reported for 85 percent of schools with the highest poverty concentrations, compared to 95 and 97 percent of schools with the lowest poverty concentrations.

Formal assessment of student learning at the secondary level was conducted through performance tasks or projects (98% of schools), observation (96%), developed rubrics (85%), portfolios (76%), and assessments requiring short answers or essays (54%).

In 2009–10, 64 percent of secondary schools reported providing any professional development programming for visual arts teachers. Of visual arts specialists who participated in professional development activities, 60 percent attended programs about integrating educational technologies into visual arts instruction, 57 percent attended programs about connecting visual arts learning with other subject areas, 51 percent attended programs about developing knowledge about the visual arts, and 50 percent attended programs on applied study in art studio production.

This report offers little interpretation of its findings. In fact, interpretation was not an objective of the authors; rather, they intended to provide a descriptive snapshot of a number of characteristics of arts education programs for the 2009–10 academic year. The report does include comparisons with find-

ings for selected characteristics from the 1999–2000 academic year. These comparisons suggest a number of possible trends; however, no substantial conclusions can be reached about their causes or the factors that contributed to. In fact, on the surface it might appear that visual arts education has not significantly changed in the decade since the previous report was published. However, in aggregate, these findings suggest that the status of visual arts education has eroded in a number of meaningful ways.

Few instances can be found in the report to suggest that access to and the status of visual arts education have improved in ten years. No evidence is provided about the impact that No Child Left Behind may have had in accelerating or contributing to the erosion of access to and the status of visual arts education programming reported in this study. It is important to note that the data collection period (2009–10) occurred prior to the time when the full impact of the current economic downturn was felt in our schools. It is likely that visual arts education has been more dramatically impacted than the findings in this report suggest.

It is important that visual arts educators understand the findings reported in this study. These findings suggest that visual arts education is valued in U.S. schools, that visual arts educators are engaged in assessing student learning, and that these educators have professional development needs that must be addressed. The report also lists issues that should be added to advocacy agendas across the country in order to address the needs of students in our schools and art programs.

The Publication of *Improving the Assessment of Student Learning in the Arts: State of the Field and Recommendation*

As focus on assessment and accountability significantly increased over the past two and a half decades, the need for a study designed to capture the current state of assessment in arts learning became clear. The National Endowment for the Arts and WestEd conducted such a study to determine current trends, promising techniques, and successful practices being used throughout the country to assess student learning (Herpin, Washington, and Li 2012). Additionally, the study aimed to identify potential areas in which arts assessment could be improved.

Critical findings spanned a range of questions. First, the authors found a lack of high-quality assessment tools, informational documents, assessment guides, and technical reports related to K–12 student learning in the arts. Second, the study suggests that there is a lack of clarity regarding the difference between arts knowledge and arts skills. Survey respondents reported using a variety of assessment tools to collect data

about students' learning, including rubrics, observations, portfolios, and performance-based tests. Respondents reported using collected data for formative feedback, program evaluation, and to meet district or school accountability standards. Third, the study suggests a need for a single comprehensive clearinghouse for tools, information, and resources focused on assessing student knowledge and skills in the arts. Such exemplar tools and models of successful assessment practices would significantly aid arts educators in learning about assessment. Similarly, a significant need for professional development related to arts assessment exists. Art educators are eager to assess students' learning; however, the field needs guidance and assistance in implementing high-quality assessment practices. Finally, the authors report that less than one-quarter of respondents received undergraduate- or graduate-level training in assessing students' learning.

National Assessment of Educational Progress, Arts 2008

The National Assessment of Educational Progress (NAEP) informs the public about the academic achievement of elementary and secondary students in the United States. The NAEP collects and reports information on student performances at the national, state, and local levels, making the assessment an integral part of national evaluation of the condition and progress of education.

The 2008 NAEP in the arts included assessments of eighth grade students' visual arts and music creating and responding abilities (Keiper et al. 2009). Assessments were conducted using both multiple choice and constructed-response items. Students were asked to analyze and describe works of art, as well as to create their own works of art. In general, students who performed well on questions that involved responding to visual art also performed well on questions about creating visual art. The average responding score (on a scale of 0 to 300) was 150, with a range of 104 to 193. The average creating score (on a scale of 0 to 100) was 52, with a range of 40 to 62. Female students outperformed male students in both the creating and responding portions of the assessment. Average responding scores for white and Asian/Pacific Islander students were higher than those for black and Hispanic students. Responding scores for students from private schools (159) were higher than those for students from public schools (149). Students from suburban schools had the highest responding scores, with an average of 155 points, followed by students from rural schools (151), students from town schools (149), and students from city schools (144). Creating scores for students from private schools (60) were higher than those for students from public schools (51). Students from suburban schools had the highest creating scores, with an average of 54 points, followed by students from rural schools

(52), students from town schools (50), and students from city schools (49). Although the previous NAEP assessment in the arts was conducted in 1997, comparisons between the two sets of results could not be made, because some of the scoring procedures could not be replicated.

Publication of the *MetLife Survey of the American Teacher*

It goes without saying that U.S. educational systems are experiencing an unprecedented time of challenge and change. A variety of national education issues are being discussed and debated in both print and electronic media and among legislators, school board members, parents, educators, and other stakeholders. Recently, MetLife (2012) released a report of findings from a study it had conducted entitled *The MetLife Survey of the American Teacher: Teachers, Parents, and the Economy*. The study, the twenty-eighth in a series sponsored annually by MetLife since 1984, surveyed 1,001 K–12 public school teachers, 1,086 adults, and 947 public school students in grades 3 through 12 to examine the teaching profession and parent–school involvement during a prolonged economic downturn. The study attempted to identify how teachers and parents are working together to provide quality student learning and healthy development with reduced budgets, reallocation of resources, and continued pressures to demonstrate improvement in teaching and learning. These critical issues are only a few among many that face our schools today.

Three principal findings were reported. The first is that the effects of the economic downturn are being felt widely and deeply in education. More than three-quarters (76%) of teachers reported budget cuts in their schools; these cuts were experienced across the full range of school types, including urban, rural, and suburban. Two-thirds (66%) of teachers reported that their school had laid off teachers and staff as a result of budget cuts. In schools where teacher reductions occurred, programs or services were frequently reduced or eliminated. Overall, more than one-third (36%) of teachers reported reductions or eliminations of programs in art or music (28%), foreign language (17%), or physical education (12%) and similar cuts in afterschool programs (34%) in the last year. Teachers in schools with more than two-thirds minority students were more likely than other teachers to report reductions or eliminations of arts or music programs at their schools. Additionally, nearly two-thirds (63%) of teachers reported that the average class size had increased in their schools, and over one-third (34%) reported that technology had not been kept up-to-date to meet student standards. In schools where budget cuts were experienced, parents and teachers reported being more pessimistic that the level of student achievement would improve than

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did parents in those schools where budgets either remained the same or increased.

The second principal finding was that parent engagement has increased over the past twenty-five years but remains a challenge for many schools. The study reported that educators are continuously seeking ways to engage parents in their children's education and that most teachers, parents, and students believe that schools are engaging parents in supporting student success. There was a dramatic increase in the number of students (16% in 1988 to 46% in 2012) who reported that their parents visited school at least once a month, and two-thirds of students reported talking every day with their parents about things that happened in school. Parents also reported that schools with higher parent engagement perform better on a range of measures. Another key finding revealed that more parent engagement is directly associated with higher teacher job satisfaction; increased optimism among teachers, parents, and students about student achievement; and more positive relations between parents and teachers.

Finally, the study reported that teachers are less satisfied with their careers and that in the past two years there has been a significant decline in teachers' satisfaction with their profession. The study reported that the percentage of teachers who say they are "very likely" or "fairly likely" to leave the teaching profession for another occupation, feel their job is not secure, increased from 17% in 2009, when theMetLife survey began measuring job satisfaction, to 29% in 2011. Salaries, class sizes, and workloads were the most commonly cited reasons for teacher departures. Slightly more than half (53%) of parents and two-thirds (65%) of teachers said that public school teachers' salaries are not fair, considering the work they do. In schools with teachers who report high job satisfaction, teachers are more likely to have adequate opportunities for professional development and time to collaborate with other teachers, receive more support to engage parents effectively, and experience greater involvement of parents in coming together to improve student learning and success.

A number of findings from this study are troubling to all educators. Each of us is being asked to do more with less and challenged to be more creative and innovative in our approaches to maintaining quality education. Many of the factors contributing to this current situation are beyond the control of any individual teacher or group of teachers. Certainly, establishing strong partnerships with parents and others in the public can help to diminish the impact of economic problems on our arts education programs. In light of these troubling issues facing our schools, we must be ever mindful of the purposes for which schools exist and the reasons for which we entered the teaching profession. Educators must be committed to providing the

finest quality of art education possible to each student in their classrooms, schools, and communities. In the final analysis, education must always be about providing knowledge and skills to all children in order to allow them to pursue the futures they create for themselves and our country. Without question, a quality arts education is central to this vision.

Twenty-First-Century Skills

Growing concern about the competitiveness of the United States in the global market led to the formation of the Partnership for 21st Century Skills. This consortium of business and technology leaders produced a list of thirteen skills that they identified as essential for Americans to maintain their leadership and remain competitive in the world economy. These same skills were also deemed essential skills for students to develop in order to advance their learning in core academic disciplines. They include critical thinking; communication; collaboration; creativity; innovation; information literacy; media literacy; information, communication, and technology literacy; flexibility and adaptability; innovation and self-direction; social and cross-cultural skills; productivity and accountability; and leadership and responsibility.

The program of twenty-first-century skills has been widely embraced throughout the country as a means for improving learning in all disciplines. To illustrate these skills, Dean et al. (2010) created a twenty-first-century skills arts map, which includes examples of how each of the skills might appear in dance, music, theater, and visual arts programs at the fourth, eighth, and twelfth grade levels. It also includes examples of interdisciplinary themes for learning that include global awareness; financial, economic, business, and entrepreneurial literacy; civic literacy; health literacy; and environmental literacy. Quality arts education programming is generally suited to foster each of these skills and address interdisciplinary learning themes.

Common Core Standards

Following the publication of *A Nation at Risk* (National Commission on Excellence in Education 1983) and *Toward Civilization* (National Endowment for the Arts 1988), a wave of national educational reform began that continues to this day. One of the enduring artifacts of this reform movement can be found in curriculum standards in all disciplines. Educators in the 1980s and 1990s were faced with the task of identifying the essential knowledge and skills that should be included in each discipline's curricular content. Many states launched standards creation initiatives that resulted in the production of idiosyncratic sets of standards across the country. As a result, the National Governor's Association and the Council of Chief State

School Officers created the Common Core Standards for Language Arts and Math. Most states in the country adopted these standards in an effort to provide uniform curricular content in all classrooms for these disciplines. These states are now requiring that the Common Core Standards be addressed in arts education programs. At this point, the impact that the inclusion of these standards will have on arts education programming and instruction in the visual arts is unclear.

New National Arts Standards

Since their publication in 1994, the National Standards for the Arts have provided a broad framework for the development of arts curricula (Consortium for National Arts Education Associations 1994). In the years following their publication, state departments of education published their own unique, individualized versions of these standards, which took into account state and local educational needs in the arts. Variation among these state standards abounded (Sabol 1994), but for the most part, they reflected the discipline-based art education model for learning in the visual arts. Over the past two and a half decades, the general field of education has made significant strides in expanding the range of content such standards address. Standard thinking about the purposes and goals of arts education has gone through similar changes, rendering the current standards less reflective of the current need for comprehensive education in the arts. As a result, new standards are being written for dance, music, theater, visual arts, and media arts. These new standards will be based on more current thinking and a theoretical model that will significantly expand the understanding of the contemporary goals and purposes of an education in each of these art forms. Publication of the new standards in the next year and a half is likely to transform arts education and trigger another seismic wave of reform in arts education in all schools and communities across the country.

No Child Left Behind

The 2001 reauthorization of the Elementary and Secondary Education Act of 1965 (ESEA), more commonly known as No Child Left Behind, sent shockwaves across the educational landscape. ESEA was originally part of President Lyndon Johnson's Great Society reform agenda and was intended to fund schools that were located in deprived areas that lacked adequate state funding to improve the quality of education they offered. The current version of the law, NCLB, triggered sweeping changes in all disciplines of public education. NCLB is so complex that knowledgeable people often disagree about what it specifies and what it means for our schools. However, it is clear that since its reauthorization, NCLB has caused educators, decision-makers, and the public to rethink the purposes,

goals, and practices of our educational systems. Consistent with the aims of the 1965 ESEA, the intent of NCLB is to assist students who are disadvantaged and who attend schools in disadvantaged settings. NCLB aimed to close the achievement gap and bring all students up to proficiency in math and English by 2014. However, in reality, NCLB has had an impact on all schools and communities in all disciplines and at all instructional levels.

NCLB is based on four basic principles: stronger accountability, as measured through test results; increased flexibility and local control; expanded options for parents; and an emphasis on methods that have already been proven to work. The legislation has introduced a number of terms and practices previously unknown in U.S. education. Terms such as "best practices," "AYP," "schools in need of improvement" (INI), "schools in need of corrective action" (UCA), "charter schools," and others have become part of popular educational jargon. Sabol (2006) reports that arts educators identify the need for receiving information and training about NCLB as one of their principal professional development needs. It is uncertain what revisions Congress will make when it reauthorizes NCLB, but the lessons learned since 2001 will be critical in influencing the new provisions of the law.

The Arts and Achievement in At-Risk Youth

In a recent study funded by the National Endowment for the Arts, Catterall, Dumais, and Hampden-Thompson (2012) examined the effects that arts education programming—either within or outside the school curriculum—has on at-risk youth participation in academic and civic behaviors. Three principal findings were produced: socially and economically disadvantaged youth who have high levels of arts engagement or arts learning show more positive outcomes in a variety of areas than their peers with low levels of arts engagement; at-risk youth with a history of intensive arts experiences show achievement levels closer to, and in some cases exceeding, the levels shown by the general population; and most of the positive relationships between arts involvement and academic outcomes apply only to at-risk populations, but positive relationships between arts and civic engagement are noted in groups not defined as at-risk as well.

Broadly speaking, this study suggests that arts involvement is indeed associated with better academic and civic outcomes. Although the researchers provide a cautionary note that states that causal inferences cannot be drawn, they also find a positive relationship between at-risk students who are engaged in arts education programming and more positive academic and civic outcomes. At-risk students engaged in arts education programming had higher science and writing test scores, higher GPAs,

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and higher aspirations to attend college than did students who were not involved in arts education programming. These same students also produced higher college graduation rates and higher GPAs in college than did students not engaged in arts education courses and programs.

Students who had intensive arts experiences demonstrated higher levels of civic engagement than their non-arts-engaged peers. For example, at-risk youth with arts experiences were more likely to take an interest in current affairs, as evidenced by higher levels of volunteering, voting, involvement in political campaigning, and engagement in local or school politics and government and school service clubs.

President's Committee on the Arts and the Humanities, Reinvesting in Arts Education (2011)

As stated in NCLB, the arts are defined as a core learning subject in a balanced education. It is understood that an education in the arts contributes to learning in other disciplines and affects performance in standardized assessments of learning (Fiske 1999; Sabol 1998; Sabol and Zimmerman 1997). A report published by the President's Committee on the Arts and the Humanities (PCAH) in 2011 suggests that the arts and arts education play significant and essential roles in the nation's economy. The PCAH details a number of studies that illustrate this point and offers a number of suggestions for enhancing quality arts education in the country. Among these suggestions is the recommendation that teaching artists be incorporated into arts classrooms as a supplemental contribution to the arts education being provided by certified arts educators. The role that teaching artists can play in supporting the educational needs of all learners in the arts has been demonstrated for many decades, and these individuals are widely used to expand arts educational programming in schools and communities across the country. The caveat must be raised that teaching artists must not replace certified arts educators in school programs. In reality, however, this outcome has occurred in a number of schools and communities as a result of budget cuts and staff reductions. It is vitally important for policymakers and decision-makers to recognize the limitations of such models and to actively create and implement arts education policies that include the supplemental educational contributions that teaching artists make to any arts education program without compromising the contributions of certified education specialists.

A DISCUSSION OF SOME POLICY ISSUES FOR ARTS EDUCATION

Given the number of issues and reports that have influenced the educational landscape in recent years, it is difficult to tie these distinctive factors together to fully understand the

roles they play both separately and collectively in shaping the future for general education and for arts education more specifically. The following discussion is intended to identify a number of areas in which these developments should be considered and acted upon by policymakers, decision makers, school leaders, and arts educators.

Preservice Teacher Preparation

Policies related to the training of preservice arts educators must reflect the ongoing changes that are occurring in the field of general education. Preservice programs are obligated to keep pace with these changes in order to adequately prepare the next generation of arts educators. Preservice education policy must be equally responsive to ensure that preservice programs are capable of implementing necessary changes accordingly. Enrollments in preservice programs are likely to experience growth in the next few years as the number of students in public schools increases and the number of teachers decreases as a result of continuing retirement of the baby boomer generation.

Preservice programs and policies will need to explore alternative programming and certification options that enable pools of individuals from fine arts backgrounds to acquire the requisite knowledge and skills needed to become effective professional arts educators. A growing number of colleges and universities are adopting five-year programs or providing supplemental alternative certification programs through which fine arts majors can complete pedagogical coursework following in-depth studio experience.

Faculty in preservice programs need professional development opportunities that will enable them to keep abreast of the current developments in and evolution of the field of education generally and arts education specifically. Preservice programs need policies that encourage faculty to engage in professional development and revision or development of preservice programming. Such policies should also recognize the initiative of faculty who conduct pre-K–12 research that practitioners and school leaders can use to inform their practice. Merit raise, promotion, and tenure policies should include provisions that reward faculty who focus their efforts in these areas.

It is essential that policies that maintain studio-rich content in preservice programs be developed and implemented. Some programs do not have the capability to offer the wide array of studio courses needed by arts education students to acquire the breadth of studio knowledge and skills required to teach in the classroom. Policies that support the creation and expansion of a broad array of studio offerings are vital for increasing the knowledge and skills base of preservice arts educators at all instructional levels.

Teacher Evaluations

Teacher evaluations will continue to grow in importance in the field of education. In the broadest sense, they will positively impact the field by improving the quality of teaching, thereby improving the quality of student learning and achievement in our schools. Among the many factors that should be considered and included in crafting teacher evaluations, the following considerations for the evaluation of arts educators should be addressed:

1. Protocols for teacher evaluation adopted at the state and local levels must be aligned with those areas that the specific educator is responsible for teaching. Measures of achievement in mathematics and/or language arts and reading are invalid measures for evaluating teachers who are responsible for teaching other core subject areas.
2. Arts educators welcome accountability and measures of their effectiveness. To support these efforts, the National Art Education Association developed the Professional Standards for Visual Arts Educators (2009). Each of these standards includes benchmarks that identify the knowledge and skills all visual arts educators should possess and demonstrate in order to provide high-quality instruction in the visual arts to every student. Arts teacher evaluation systems should reflect these standards and provide multiple measures that produce a comprehensive profile of each individual teacher's performance.
3. Arts teacher evaluation systems should include multiple measures that are effective in different teaching settings and at different instructional levels. These systems must be capable of assessing the various kinds of learning that occur in arts classrooms and should be based on sound assessment theory and accepted assessment practice. For visual arts teachers, the need for access to and contact time with students is significantly different from that needed by generalist classroom teachers. For example, at the elementary level, visual arts educators usually teach multiple grade levels and frequently teach in multiple schools. Some elementary arts educators see as many as 300 to 500 students in a school for thirty minutes per week, while others may see 150 students for sixty minutes each week. Still others may see daily a small segment of the school population who has selected visual arts education on an elective basis. Teacher evaluation systems based on student achievement need to reflect these variables and the realities of teaching the visual arts.
4. There is merit in considering teacher evaluation measures that apply an aggregate, whole-school approach, whereby the teaching performance for the entire school is evaluated collectively and all school personnel are held accountable for the academic performances of all students in the school.
5. Strategies that evaluate all teachers based only on student achievement in math and language arts have the unintended consequence of narrowing the curriculum and reducing the opportunities for all students to acquire critical skills in innovation, creativity, critical thinking and problem solv-

ing, and collaboration. It is increasingly recognized that the development of these skills is essential for all students as part of a high quality, twenty-first-century education that will allow them to successfully compete in a global economy.

6. National, state, and local standards and curricula must be at the core of accountability systems. Support for instruction, such as access to the curriculum, increased instructional time, and availability of instructional resources, must be provided to teachers to enable them in helping their students attain the desired levels of learning and achievement in the arts.

Curriculum

Upheavals in curriculum in recent decades have been substantial. A number of curricular issues have been identified and attempts have been made to resolve those issues through curricular revision and expansion. The creation of new national arts curriculum standards will require major revisions in state and local curriculum standards. The field of arts education can therefore be expected to experience levels of change not encountered since the publication of the National Standards in 1994. Arts educators at every instructional level will have to review and restructure their curricula to reflect the nature and content of the new standards. State departments of education will need to review their curriculum policies and take steps to revise their state arts curriculum standards to ensure that they are compatible with the new national standards. Significant resources and expertise in curriculum development will be called upon to complete this task during a time when state budgets are in decline.

State curriculum development policies must be revised to ensure that they include such standards as the twenty-first-century skills and Common Core Language Arts and Mathematics standards, as well as taking into account other concerns regarding visual culture, college and career preparation, and interdisciplinary and integrated learning. A cautionary note should be offered here. Policymakers and decision-makers must ensure that the core of learning in arts classrooms continues to be development in the arts and that this aim not be diluted by the demands of other curricular concerns from outside the field of arts education. Arts education should continue to be about art and should not become the handmaiden of other disciplines.

Instruction

Quality instruction is at the core of all learning in schools. Instructional policies should require that teachers provide instruction that is developmentally appropriate, varied to meet the preferred learning modes of students, and engaging for all

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students. Educators must learn and master a wide variety of instructional methods and regularly rotate them in delivering instruction. Instruction should include technology as a means of meeting the different educational learning styles of various students. Educators need to include new instructional technology in their classrooms and explore innovative instructional methods that engage students in acquiring the knowledge and skills of visual arts learning and expression.

Assessment

Assessment is an essential component of all education. Assessment policies for arts education must address a wide range of goals and purposes and must support the use of a broad array of assessment methods and tools. These same policies should support the ongoing professional development of arts educators in acquiring the necessary knowledge and skills to conduct assessments. It is important for policymakers to address the ethical uses of data in decision-making and evaluating teacher performances. Educational policies should also address the uses of assessment in measuring student achievement, curriculum effectiveness, instructional efficacy, assessment practices and procedures, teacher performances, and program development. Assessment should be used for informing practice and policy and not for punitive purposes. It should become an ally of instruction and learning, not the central purpose and focus of schooling.

Digital Technology

The explosion of digital technology in the contemporary world is unprecedented in human history. Digital technology is omnipresent and has permanently altered every aspect of human life. Educators find themselves in the unenviable position of being required not only to use technology for educational purposes, but also to continue to learn about advances in technology. Policies about the uses and inclusion of digital technology in arts education must be revisited and revised.

New digital technology policies must address the media arts and set forth guidelines for the training and licensure of media arts instructors. Such policies must include provisions for the inclusion of media arts in all arts education curricula. Media arts is a key component of a comprehensive arts education, and curriculum content must not only address media arts as a manipulation of software and hardware systems, but also as a tool that can be utilized for artistic purposes in the creation of products that demonstrate an understanding of the aesthetic qualities found in all works of art.

Professional Development

The current economic climate has forced school leaders to cur-

tail or severely limit support for professional development of all educators. Such restrictions on supporting the professional development of teachers have had the effect of these teachers losing ground in keeping up with the waves of reform and educational upheavals the United States is experiencing. At stake are the diminished capacities of educators and, in turn, their students' academic achievement. In the medical field, it is unthinkable that any physician would not avail him or herself of ongoing professional development opportunities in order to keep abreast of advances in medicine. The professional development of educators is of equal importance. The range and number of advancements and shifts that have occurred in the field of education require that educators be given the same consideration for expanding their professional knowledge and skills as are practitioners in any other profession. Education leaders and policymakers must implement policies that support meaningful and timely professional development for all educators.

CONCLUSION

Just as the earth's crust is in a constant state of change and movement, so too is the field of education in a constant state of flux in response to shifting pressures from the public and policymakers and the changing educational needs of our country, our people, and our students.

Some changes in the earth's landscape occur slowly, almost imperceptibly, while others are rapid and produce cataclysmic results. The field of education has experienced both of these kinds of seismic shifts in the past two decades. Some of these shifts have been gradual, while others have been implemented with haste and urgency. To be certain, educational policy has not kept pace with the unprecedented changes that have occurred. Current educational policies need to be reexamined to determine whether they are reflective of these recent shifts. New policies must be created and enacted in order to mark these changing educational needs and developments.

It is of the utmost importance for policymakers and decision-makers to be vigilant in their efforts to monitor the recent volcanic eruption of research and reports about educational developments and issues. The shifting sands upon which educators find themselves continue to make the study of educational policy a principal concern for the field of education generally and for arts education in particular. In order for America to maintain its position of world leadership, it is incumbent upon educational leaders to provide similar leadership in policy study, development, and implementation. It is only through such efforts that the seismic shifts in the educational landscape can be fully understood and can contribute to improving the quality of arts education in our schools and communities. 🌐

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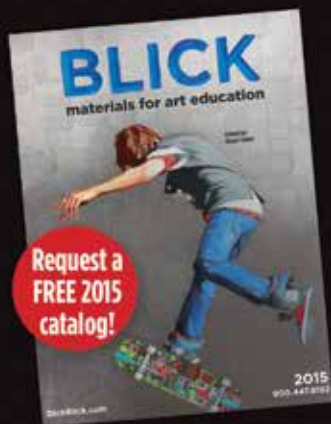
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