



TRENDS

the journal of the texas art education association

2014

Embrace Change

Tim Lowke
President, TAEA

Does change make you nervous? In the 21st century, it seems as if we are in a constant state of flux and change. You go out and get the latest technological gadget, and before you open the box and plug it in to charge it, there is a new, better, more advanced gadget on the market. As art educators, we feel this flux, this unending advancement. Many of us who are mid-career have seen vast changes in society, the educational system, and how learning takes place. Gone are the school days of paper rolls, messages in your box, and shut your door and teach. Society is on the move, and youth in 2014 are the leaders in technology and many times innovation. The youth of Texas possess more personal technology, global connections, and move at a faster pace than we as adults could have ever imagined. We are serving and teaching “digital natives” while our own skills are those of “digital immigrants.” As art educators of all types and jobs, we always work to stay ahead of our audiences and students. This becomes a constant challenge in today’s world where visual art is not immune to advances in new media. In museums, art rooms, and community venues across our state, visual art is being made on phones, tablets, and computers. Audiences of all walks of life are connecting to imagery in new ways through light, sound, print, and experience. Our youth and art educators are pushing what is perceived and accepted art practices to new heights and breaking boundaries. Isn’t that what the creative class has always done? Our educational system has adopted new TEKS that place greater emphasis on creativity, originality, and digital media as important to growing and nurturing the youth of our state making them relevant for the age in which they live. I am proud to serve with art educators who constantly adapt and accept change for the betterment of their audiences and society – embrace change!



Tim Lowke is in his twenty-second year teaching with Round Rock ISD where he is currently a visual art teacher and Fine Arts Department Chair at Cedar Ridge High School. Along with his teaching duties, Tim also works as the Round Rock ISD Visual Arts Coordinator. He currently serves as President of Texas Art Education Association (TAEA) (2013-2015) and has served as TAEA President-elect (2011-2013), TAEA Region IV Representative, TAEA Conference 2010 Co-Chair, Junior VASE Region 13 Director, and VASE Region 13 North Director. Leading, teaching, and serving children, youth, and teachers is one of his many passions. Tim is married and has one daughter and two sons.

2015 Call for Manuscripts

TRENDS, The Journal of the Texas Art Education Association

Theme: Exploring Relevant Art Experiences for 21st Century Learners

Our future is shaped by our changing times. As we shift from the "Information Age" to the "Conceptual Age," there will be a need for more imaginative, resourceful, and empathetic thinking to sustain us (Pink, 2006, p.2). As facilitators for learning through exploration of big ideas, art educators are poised to meet 21st century challenges. How do art education professionals, including teachers, artists, administrators, professors, policy makers, community-based activists, and therapists ensure relevant art experiences for 21st century learners? How do art educators with diverse interests and experiences cultivate learning environments where art education is more than the development of a set of skills, but instead an avenue to better see and relate to the real world?

Trends invites innovative articles incorporating diverse perspectives for the development and implementation of art experiences that cultivate learning for sustaining an imaginative, resourceful, and empathetic life in the 21st century. Your perspectives, discussions, and quandaries as teachers, researchers, community workers, museum educators, policy-makers, and graduate students regarding the challenges of incorporating relevant art experiences are encouraged. Your voices will provide a rich exploration of relevant art experiences for 21st century learners.

Trends, The Journal of the Texas Art Education Association is a refereed professional journal published annually by the TAEA and is sent to all members and to selected state and national officials. The journal accepts articles written by authors residing outside of the state of Texas.

Deadline: Original manuscripts must be received by January 1, 2015 as MS Word document attachments, electronically via e-mail to Carrie Markello at cmarkello@uh.edu. To facilitate the anonymous peer review-process, author's name and any identifying information should appear on a separate page. Manuscripts must be formatted according to APA (6th Edition) standards. Photographic images are encouraged; please prepare them in digital (300 dpi.jpg) format and include the photo and/or copyright release form.

For questions or more information, please feel free to contact Carrie Markello or refer to the Trends homepage (<http://www.taea.org/TAEA/Docs/2015/2015-Trends-Call-Manuscripts.pdf>).

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The Review Board for 2014 Trends



Rebecca (Schaefer) Bailey is an elementary art educator at Razor Elementary School in Plano, Texas. She received her Bachelor's in Visual Art Studies from the University of North Texas. More recently, she has made it a priority to stay active within professional development organizations at the district, state, and national levels. She is currently serving as the TAEA Elementary Division Chair.



Amanda Batson completed her BFA at the University of North Texas with a degree in Visual Art Studies where she also received her K-12 art education certification. She then went on to complete her M.A. at the University of Texas at Austin where she began her work with the international non-profit, Let Art Talk. She is an active member of the Texas Art Education Association and the National Art Education Association holding several leadership positions within each organization including her current title as Museum Division Chair Elect for TAEA. Currently, Amanda is working as the Program Coordinator at the Dallas Museum of Art in the Center for Creative Connections.



Cala Coats, Ph.D., earned her degree in Art Education from the University of North Texas in the spring of 2014. She is now an Assistant Professor of Art Education at Stephen F. Austin State University. Professor Coats' research examines the intersection of critical theory and aesthetic relations in the everyday.



William Nieberding, Ph.D., is an Assistant Professor of Art Education at Stephen F. Austin State University in Nacogdoches. A graduate of the Ohio State University, William's research focuses on the discourses of vision and how phenomenological ways of seeing offer insight into contemporary understandings of images and image making.



Adetty Pérez de Miles, Ph.D., is an Assistant Professor of Art Education and Art History at the University of North Texas. Her research interests include: Bakhtin's philosophy of communication, contemporary Latin America art, feminist epistemology, and visual culture. Her work has been published in *Studies in Art Education* and *Visual Culture & Gender*.



Heidi Powell, Ed.D., currently teaches at the University of Texas at Austin in the Department of Art and Art History. She is a scholar and visual artist of Native American (Delaware-Lenni Lenape) and Norwegian descent. She served as a Fulbright Scholar, a National Endowment for the Humanities Fellow, and publishes and speaks both internationally and nationally about art making, arts integration, visual storytelling, and cultural identity.

Dawn Steincker, Ph.D., currently teaching Middle School in Houston Independent School District.

Letter from the Editors

Connecting Art Education and New Media/Technology:

Society is on the Move!

How are art educators making global connections and advancing their skill and knowledge in new media and technology? In the 2014 issue of Trends, contributing authors have provided readers with various discussions and explorations within the realm of technology. They provide both positive connections and quandaries that exist when interacting with new forms of media and technology.

Shaunna Smith explores 3D printing with workshop participants of all ages and focuses on highlighting artistic potential within her local community. She presents 3D printing as not a replacement for the traditional art mediums, but as a new tool for the art educator's toolkit.

Christina Bain focuses on digital storytelling and how it can serve as a powerful educational tool. She shares perspectives of art teachers who create digital stories while participating in a professional development workshop.

Stephanie Baer and Tareq Daher discuss a mashup between the world of online journaling and the more traditional art room sketchbook. They explore this connection through the lens of pre-service teacher reflections revealing how characteristics of the mashup become part of a creative process.

Paul Bolin takes the reader on a historical ride with the technology of radio. He describes and discusses the influence of radio on the practice of art education in the first half of the twentieth century.

Liz Langdon, inspired by artist Nick Cave, uses Cave's collaborative and improvisational approach to offer multi-disciplinary arts programming to under-served children. Through this experience, children participate in imaginative play and share new media to connect their spontaneous creative expressions with the world.

For the 2014 issue of Trends, we are highlighting division leaders and division leader elects from within our Texas Art Education Association. This provides current and new TAEA members a better understanding of the division leaders' roles and their contributions.

We are honored and privileged to share *Teaching Art in the Age of Social Media: Firsthand Accounts of Five Technology-Savvy Art Teachers* with you by our invited author Elizabeth Delacruz and her co-authors Deborah Brock, Tricia Fuglestad, Karissa Ferrell, Juliana Huffer, and Samantha Melvin. Dr. Delacruz and the co-authors of the article, as our leading scholars, discuss ideas and issues that are prevalent at the national level in regard to new media and technology. We are delighted to expand discourse in our field by including a highly distinguished art educator and researcher in the 2014 Trends.

Contents

We are also pleased to continue a section from the 2013 Trends that highlights a regional artist. This year Jih-yin Lee, a graduate student from the University of Houston, interviewed Jeff Shore and Jon Fisher about how art has impacted their lives, how they impact others, and how they incorporate technology into their art making.

Additionally, we provide the perspective of TAEA Past President Linda Fleetwood in her article about the revised 2013 Art TEKS. She discusses the new TEKS in terms of originality, creativity, and technology.

We hope that you find the peer-reviewed articles, invited national discourse piece, artist interview, and the Past President's perspective on the revised Art TEKS helpful, inspirational, and worth sharing with your students, peers, and colleagues. Our experience as editors working with our organization's leaders and the peer-reviewed and invited authors has been enlightening and rewarding. We hope you also benefit from this year's issue of Trends.



Amanda Alexander, Ph.D., is an Assistant Professor of Art Education at the University of Texas at Arlington (UTA). Before joining the UTA faculty, Alexander was an Assistant Professor at Edinboro University of Pennsylvania and taught courses for Upward Bound,

a program dedicated to preparing inner city high school kids for college. She completed her doctoral research at OSU and also served as a Peace Corps volunteer from 2002-2005. Her research interests include global art and cultural (ex)change, community based art education, and social justice.



Carrie Markello, Ed. D., is a Clinical Associate Professor at the University of Houston where she teaches art education classes to preservice generalist teachers and art educators. She is an active member of the Houston art community and founding member of Grassroots:

Art in Action, a nonprofit organization encouraging connections between artists and art educators. In addition to her teaching, Markello creates mixed media artworks and holds an extensive exhibition history. Markello's artmaking, teaching, and community involvement foster her research interests. Her primary interest is in artmaking as a way of knowing. Markello's research interests also include professional identity development and practices of art educators.

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Elementary Division

Rebecca (Schaefer) Bailey



I have been blessed to call Rasor Elementary my school home for the past five years. Rasor is one of 44 elementary schools in the Plano Independent School District located north of Dallas, Texas. With a high transfer rate, my school enrolls around 515 kindergarten through fifth grade students at any given time. One of my favorite

attributes about Rasor is that we have 29 countries and 22 languages spoken at home represented within our student body. As the only art teacher on campus, I am lucky to have a supportive team, staff, administration, and community that understand the value and importance of visual arts in the lives of students.

My career in art education began as a result of my two passions: working with children and expression through art. I wanted to impact students in the same way my art teachers have and continue to impact me. Those who taught me in middle school, high school, and college nurtured my creativity. These educators embraced my creativity and helped shape the person and teacher that I have become today. Creativity is the one word that comes with so much value in today's world. By encouraging my students' creative spirits, I hope to empower them to become active participants in society. We use creative thinking to push our own limits, reach new heights, and solve problems--both small and large in our personal lives and in our communities. If I can encourage my students to embrace their own imaginations in the art classroom, then they will be more likely to use that same creative approach to shape their identities and contributions later on in life.

Beyond teaching in the classroom, my involvement in art education professional development organizations began when I was a preservice educator at the University of North Texas (UNT). While at UNT, I spent time serving as the UNT National Art Education Association Student Chapter Historian and then later as Vice President. It is during this time that I found my passion for serving with other educators in the field. After I began teaching at Rasor Elementary School in Plano ISD, I volunteered to be a Co-President of the Plano Art Leaders (PAL), our local art education association, and in doing



Rasor Elementary student working with art and technology



Student responses to: What did I learn today?

so was able to represent PAL on the Texas Art Education Association (TAEA) Council-at-Large. It is empowering to be in the presence of individuals who value and advocate for art education in such strong ways. Observing our organization's leaders in action continues to shape me as an art educator.

Throughout my career, I make a point to volunteer where I can to help at both the campus and district levels. On campus, I serve as a Co-Chair for the Sunshine Committee. This committee is charged with planning activities to boost the morale on campus. Through my position, I enjoy bringing the staff into the art room several times a year for creative events like our "Painting without a twist" or "Ceramic Event." For these events, I lead three sessions for the teachers to create a painting or a session where teachers create slab vases. One of the benefits of having teachers in the art room is that I get to show off the creative expressions of our staff by displaying the results for the students to see! It is fun watching how excited and surprised the students are when they hear that their classroom teachers created the artworks they have been admiring. The teachers also enjoy having time set aside for them to make art! It is a win-win situation for everyone! I highly recommend getting staff involved in a creative project. At the district level, I spend time volunteering by presenting at our professional development days and helping with our regional Visual Art Scholastic Event (VASE) event. Volunteering at VASE has been an eye opening experience. The artworks that are presented continue to blow me away each year and knowing that behind each one is an amazing art educator makes me proud to teach in Texas.

During my career, I have received several recognitions for my professional contributions. While in my senior year at UNT, I was nominated and selected to receive the National Art Education Association (NAEA) Higher Education Student of the Year Award at the NAEA Convention in Minneapolis, Minnesota. During my first year of teaching, my peers voted for me as the Beginning Teacher of the Year at my Plano ISD campus. In addition, earlier this year, I was nominated and chosen as the Experienced Teacher of the Year on my campus. Lastly, the Parent Teacher Association at my school awarded me a Lifetime Member Award for my contributions to the school and for my contributions to the Reflections Art Competition. I cannot express my gratitude enough for the support I have been shown through these experiences.

Art education, like any career, can be a roller coaster made up of highs and lows. I can say without a doubt that I have been lucky

to have many ups and very few downs throughout my career. Life changing opportunities, such as teaching art in Uganda, meeting lifelong friends, and having the chance to get to know and be a part of the lives of the students at my school for the past five years, are because of my participation in art education. In the future, I hope to continue to learn about and engage in the field of art education by continuing to make professional development a priority in my life.

Elementary Division Elect

Jean King



For the past 16 years, I have taught art at Lorenzo De Zavala Elementary in the Houston Independent School District. Over this time, I have served on the School Decision Making Committee (SDMC), the Student Performance Work Group, and took part in The New Teacher Project's committees on the new appraisal system. My

school is a Title I school with a student population of approximately 600 children; 98% of them are Hispanic. Previously, I taught art at the W.C. Cunningham Middle School in Galena Park Independent School District for six years.

I have been lead specialist teacher, lead art teacher, Vanguard gifted and talented art teacher, and multicultural art teacher. Before I began teaching in public schools, I taught as a visual artist/instructor from 1978 to 1992 for a variety of organizations including St. Joseph Multi-Ethnic Cultural Arts (now MECA), Creative Alternatives (now City Artworks), and the Contemporary Art Museum of Houston (CAMH). I have taught three years olds through senior citizens and given art workshops on everything from mandalas, string games, and origami to Precious Metal Clay and iPods. I am a three time Fund for Teachers Fellow and a 2008 Japan Fulbright Memorial Fund Fellow. In 2011, I was selected as the Elementary Division Outstanding Art Educator. From 2007 to 2013, I served as one of the TAEA Area VI Representatives.

Middle School/Junior High Division

Lisa Miller



In August of 1999, I began my journey as an art teacher in the small central Texas town of Bremond. Nearly fifteen years later I am still the only art teacher in the school district and am known by most of the students as the "Art Lady." During the summer months, I teach classes for art teachers. Prior to working in public

education, I worked in Human Resources at the Austin Public Library. My degree in studio art is from the University of Texas, and I have worked off and on most of my life as an artist. When I moved from Austin to Bremond, I exchanged a life surrounded by art and artists to an area that did not have the same "art scene." When I became certified and started working for the Bremond Independent School District, it became apparent that the students were starving for art. My school had not had an art teacher for six years, and I started

from the ground up to develop the program. Because of my isolation, I started reaching out to professional arts organizations and discovered not only the Brazos Valley Art Education Association (BVAEA) but the Texas Art Education Association (TAEA) as well. These two groups became my lifeline and remain a major force in my career.

Bremond Middle School is a small school in a town that has a population of approximately 800 people. It has a strong Polish heritage because of the influx of Polish immigrants at the turn of the century, which is embraced by the community with an annual Polish Festival. Each year students in my art classes explore the history and culture of Bremond by learning about Polish Folk Arts such as Wycinanki (Polish paper cutting), Pysanky Eggs, and Szopkai (elaborate constructed models covered with foil). These projects are displayed at the local Bremond History Museum.

When I started teaching art at Bremond, the students were clamoring for art. My reception was positive and daunting because I became the Art Lady or the personal representative for all things "art." Students, their parents, fellow educators, administrators, and the community at large looked to me for information and knowledge about art, art history, and artists. As a result of this demand, I became an "Ambassador for Art" and used every resource available to help the students create art and make it visible to the community, such as student art shows and exhibits in the hallway, articles and photos in the local press, participation in art contests near and far, and finding venues to make art visible and viable.

Showcasing student artistic achievements helped the art program grow. Another way for me to be an Art Ambassador was to help students connect with art in person by providing them as many opportunities to meet artists, art professionals, and see real works of art, completed or in stages of production. Annual field trips for the middle and high school art clubs became a priority, and I looked to my art career connections to provide students the chance to meet and discuss art in person with professional artists. This year I took my advanced high school art class to Walburg, Texas to meet my art teacher, Carol Light. Ms. Light has been a working artist for 40 years and is one of the most prolific artists I have ever met.



Lisa Miller with her artwork at the Spotlight on Art Educators Exhibition

She works in a variety of water media, and the students worked with her in acrylic at her studio. They also brought home ideas for a variety of water media projects to explore on their own for the remainder of the year. The thank you

notes the students wrote to Ms. Light were heart-felt and important reminders of the impact that meeting and discussing art with an experienced artist can have on students. This proven and important tool will remain in my art teacher "tool box" and is one I will offer to other art teachers once I retire and return to making art full time.

The quote "We keep Kids in School" resonates with me on a personal level because in the 15 years that I have taught art at Bremond there have been numerous times when students communicated their belief that art was why they came and stayed in school. With a focus



BVAEA Teachers' 2014 Youth Art Month Project. Front row: Christine Grafe, Karen Dean. Back Row: Melissa Schulman, Amber Herberlin, Jami Bevans, Barbara Ferreira, Lucinda Houtchens, and Lisa Miller.

on art as a profession, I attempt to share with the students that an artist needs creativity and skills, but that they also need organizational skills to survive in the world. Participation in art contests enables the students to learn time management by meeting deadlines. Each unit is approached as a work assignment with rubrics used to convey the concept of the production of a product. Life in my classroom is not all structure and classroom management, but also focuses on creativity and interpersonal skills. Students are encouraged to create work that is personal for them and reflects their personality, art as therapy, so to speak. When I teach art to adults, sometimes they break down and start crying because of something that happened to them when they were 13 years old. In a middle school art class, I have discovered that art is a place where students need to feel safe and become true to their inner person. It provides them the strength to embrace who they are and let that be reflected in their work. At the end of last year, I had one student tell me that the art room was the only place that she felt safe and confident. This meant a great deal to me, especially when this student and I discussed how to take those feelings out into the "real world." This also illustrates the power of the art teacher and the caring that we must provide young artists as they develop into individuals and gain inner knowledge.

Networking with other art teachers is my lifeline to professional development. My membership in Bremond Visual Art Education Association (BVAEA) and TAEA have fulfilled that role in my career. As a member of BVAEA, I served as president from 2010-2012 and continue to serve on various committees such as publicity and Youth Art Month (YAM). For YAM 2014, BVAEA created the third annual YAM art project. The 2014 project was a Mayan Stela carved by students from eleven school districts and is currently on display at the Brazos Valley Arts Council for the month of March. The first TAEA conference that I attended was a revelation and has become an annual opportunity to connect with colleagues that I hope to enjoy for years to come. After serving as Middle School/Junior High Division Chair-Elect for two years, I was sworn in as the Middle School/Junior High Division Chair at the November 2013 Conference.

The theme for middle school this year is "Travel the World with Middle School." Information about middle school issues can be found on our TAEA Middle School/Junior High Facebook page. Samantha Melvin finally convinced me to open a Twitter account, which is @akaartlady. Social media helps those of us in rural school districts stay in touch across the great distances of Texas. Please feel free to contact me at either of those locations. While I do not teach for awards, it is nice to receive a pat on the back on occasion.

In 2007, I was awarded "Outstanding Educator Award" from the Bush Library, and in 2012, I was honored to receive the TAEA Middle School/Junior High Educator of 2012 award. For the past three years, I have served as Region 6 Junior VASE Director.

As a working artist, I continue to exhibit my work, and at the end of March, I will be joining a group of artists from Robertson County who will be exhibiting their work at the Robertson County Fair Art Show. To give BVAEA art teachers the opportunity to showcase their own work, I have worked with Dr. Shirley Hammond of the Bush Library and Museum for the past four years to mount the "Spotlight on Art Educators" in the lobby. This exhibition hosts a reception and an art talk at each opening.

When I was in sixth grade, I spent several days constructing a dragon's head out of clay. I was very proud of the piece and could not wait to see it after it had been fired. When I came into school after the firing, I remember rushing up to my art teacher asking her where my dragon was and how did it look. She waved her hand and said that it was over in the bins. To my horror and dismay, it was in pieces in a pile of broken clay. To this day, I wonder if my teacher explained to me the process of hollowing out the inside of the piece so that air would not be trapped causing the artwork to explode when fired in the kiln. I wonder now, as an art educator, about the level of empathy that teacher had for a young student proud of her artwork but unclear how to make it succeed. It was fortunate that in high school I had an incredible art teacher named Jorge Garza who inspired me in my art and in art education. Both of these experiences taught me the power and value of art education and the lasting impact it can have on young lives. My earlier negative art experience is why I focus on working with middle school art educators because we have artists in our rooms with fragile egos that are easily damaged. When I remember the adult art students who broke down in tears recalling the words of a middle school art teacher, it makes me consider the words that leave my mouth on a daily basis. I read on an art teacher blog the other day that middle school art teachers need to be "Gentle Warriors," and I think that is an interesting description. Middle school art teachers do need to be structured and wear tough armor, but also they need to have a fully functioning heart under that armor that helps connect with students.



Carol Light demonstrates painting with water media for students Brittanie Caul, Sarah Rowan, Katherine Hull, and Miranda DeHart.

Christine Grafe



I am the fifth and sixth grade "Facilitator of Creative Expression" (otherwise known as the Art Teacher) at Cypress Grove Intermediate School in College Station, TX. I have taught art in College Station for 22 out of my 24 years of teaching, and I serve approximately 500 students per school year. In addition to teaching art classes, I also sponsor

a 60 member after school Art Club. I find that the longer I'm in this profession, the more I understand the importance of what we do in the art classroom. Not only do we build necessary skills for future success, but I believe we nurture the very things today's students need most. Process is the driving force in my classroom rather than product, for as long as students push themselves to do their best, the achieved growth is much more important than the finished work.

Betsy Murphy



I was elected to serve as High School Division Chair from November 2013 to November 2015. For the past seven years, my "day job" has been teaching Drawing and Art 1 at Cedar Park High School, a large suburban high school northwest of Austin. I am the faculty sponsor for the National Art Honor Society and serve as team leader for the art department. This

school year marks my 30th year in public education. I'm delighted to have served as a mentor teacher for numerous student teachers and observers from the University of Texas. I worked my way up to teaching high school after 16 years in elementary and seven years in middle schools.

I believe art education is important; making and viewing art is a uniquely human experience. Learning about art helps us link to our past, communicate ideas, express our innermost feelings, and respond to our surroundings. Art learning, at its best, provides us the opportunity to conceive an idea that can be developed through craftsmanship and perseverance. The result of the art learning process is a one-of-a-kind visual artwork.

In my practice as an art educator, I have focused on developing classroom art experiences that encourage authentic student engagement. It can be a challenge to strike a balance between skill-based activities and more creative, choice-based art learning. In an effort to find out what motivates students, I have undertaken action research studies where I planned for change, took action, observed student behavior, and reflected on results. I believe it is critical to teach not only state mandated knowledge and skills, but to provide students opportunities to express their own ideas and work with subjects that interest and inspire them. Experience has shown me that providing opportunities for collaboration with other teachers, departments, and students can make learning richer and more meaningful for all.



On Target by Cedar Park High School (CPHS) student, Cody Woodmancy

Art teachers benefit from participating in continuing education. Over time, art education research and theory evolves, and if art educators want to do what's best for their students, it is critical that they stay current with new ideas and initiatives. Art educators need to participate in professional activities such as reading current publications, attending local, state, and national conferences, taking studio or technology classes, and/

or enrolling in a graduate program. It is the responsibility of art teachers to help bridge the practice-theory divide in visual art studies by becoming an active participant in their own professional learning.

One of the highlights of my teaching career has been giving back to my profession. While in my pre-service undergraduate program, I had mentors who invited me into their classrooms and provided me the opportunity to work with their students. When I received my first teaching position, I had so many questions. Several mid-career art teachers taught me many things, such as how to load a kiln, weave an Egyptian knot, and find great free posters. Welcoming new student teachers into my class and helping them develop into outstanding art educators is rewarding. I always look forward to sharing ideas with other art educators while attending workshops at the Texas Art Education Association's (TAEA) state and regional mini-conferences. I make it a point to present or facilitate at least one session each year. Our entire state conference is put on by hundreds of volunteers! The membership of our organization is incredibly creative and generous. Encouraging each other is absolutely necessary if we hope to maintain a vital art education community.

Last year I was honored to be part of the TAEA Master Art Educator Series. I was asked to present a lecture where I discussed strategies for maintaining my own artistic practice. I am an artist that



Words of Life by CPHS student Samantha Vaters



Pretty Bird by CPHS student, Paige Townsend

teaches, and I feel that this sets a good example for my students. Making art helps me to maintain appropriate expectations for the students in my classroom and enables me to experiment with new techniques and materials. Showing my artwork communicates to my students the value of art in our society. These experiences eventually trickle down to the classroom. When I invite my identity as an artist into my classroom, it benefits my students.

This January I was thrilled to receive my copy of the newest National Art Education Association (NAEA) publication, *Practice Theory: Seeing the Power of Art Teacher Researchers*. I was included as one of the contributing authors of this graduate research text. My chapter, *Student Engagement: Toward a Democratic Classroom*, tells the story of an action research study I conducted with my high school students. Seeing this chapter in print is one of the high points of my teaching career!

My future aspiration includes working with both adult learners and preschoolers in university and community settings. I see myself spending time preparing college students and little ones for school success.

The outlook for art education in our state is as big and bright as the west Texas sky! The opportunity to share visual ideas and images is much greater today than when I first started teaching art in 1984. Most of us have access to information and images that we would never have imagined. Art teachers from all over the globe ask advice, share lesson ideas, look for employment, and blow off steam in Facebook groups and blogs. Students can conduct art research in our classrooms in a matter of seconds via their hand-held personal devices. We are no longer limited to teach “the masters” from a set of posters and textbooks. Students and teachers can study art work created by artists living today, working in an array of media, with an assortment of viewpoints and voices. In this era of access to new ideas and approaches to art making, I look forward to the art our students can create.

High School Division Elect

Michelle Mosher

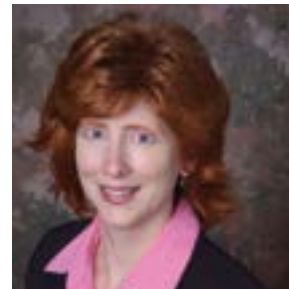


I hold a Bachelor of International Studies, a Bachelor of Art in Art with an emphasis in Ceramics, a Master of Art in Art, and a Master of Fine Arts in Ceramics and Sculpture. Although I am trained to be a college professor and a studio artist, I find joy in introducing art to young students and watching them grow in their skill and understanding.

I am currently living and working in Taylor, Texas at the Taylor Middle School. Previously, I had worked at Brady High School in Brady, Texas for five years. This is my first year teaching in Taylor. Both schools are in rural/small town settings, and I find it gratifying to teach middle and high school level students. Many of my students have never studied art. In Taylor, I teach seventh and eighth graders and am the sole art teacher for the school. This year, I have sponsored National University Interscholastic League (UIL) and Destination Imagination students. I am also preparing students for Junior VASE, the state Visual Art Scholastic Event for middle school students.

Higher Education Division

Christina Bain



I am thrilled to call myself a longhorn! For the past three years, I have served as an Associate Professor of Art Education at The University of Texas at Austin (UT). I teach undergraduate courses in art education and integrated arts and graduate courses in research and curriculum. As the Undergraduate Coordinator for

our department, I work closely with UT’s College of Education in order to confirm that our preservice students meet all required state certification requirements. We are in the process of updating our undergraduate degree requirements and I work with various departments across the university to ensure that any changes are not only beneficial for our students’ preparation, but that they also meet national art education accreditation requirements.

Three major forces have shaped my personal philosophy on art education:

1. What was missing in my own art education training/preparation;
2. My learning and teaching experiences in K-12 classrooms;
3. My belief that constructing ones’ teaching identity is an ongoing process, and is influenced by many factors.

I think there is a pervading myth in our society, perpetuated by some art teachers, artists, parents, administrators, and guidance counselors that teaching art is a “fall back” career. As a high school student, I listened to adults who encouraged me “not to waste my

artistic talents" so I trained for a career in graphic design. After graduating from Syracuse University with a BFA in Graphic Design and Art History, my high school art teacher contacted me and asked if I would be interested in teaching art for a half day in my former high school. I thought, "Sure! Sounds like fun!" Since the job wasn't a full time position, I didn't need certification.

The invitation to teach at East Syracuse-Minoa High School changed the direction of my entire career. Before entering the classroom, I naively thought that mastering skills and techniques was all that was necessary in order to be an effective art teacher. Through careful guidance from my former high school art teachers, enrolling in graduate courses in art education at Syracuse University, and making many mistakes in my own classroom along the way, I eventually made up for my initial lack of knowledge about pedagogy and learning.

Today when I plan my courses at the university level, these questions guide my practice: What did I NOT know when I was first teaching? What do I wish I had known? How do I help students understand the complexities of teaching and learning? and How can my experiences in the K-12 classroom help students think about how they can problem solve in their future classrooms? Teaching is a challenging and exciting career that demands a commitment of time, energy, and planning. I believe that teaching art is not a "fall back" career and that we must recruit the best, brightest, and most talented to educate children in our schools because everyone deserves a quality art education program.

I've held several different positions throughout my career as an art educator. I have a permanent New York State art teacher certification and have enjoyed teaching art to children in elementary, middle, and high school. At the elementary level, I taught "art a la cart," wheeling my art materials from class to class throughout the day. My other classrooms varied from a "real" art classroom to a dark cinderblock garage, segregated away from the rest of the school.

As life (and family) led me to various teaching positions in New York and Texas, I began to reflect on the disconnect between theory and practice in my own teaching preparation. In order to better understand how learning theory informs teaching practice, I decided to pursue a doctoral degree in art education at The University of Georgia. My dissertation was a case study that described how college students utilized a digital sketchbook in order to learn how to create digital art. After completing my Ph.D., I joined the art education faculty at The University of North Texas (UNT). During my 10 years at UNT, my teaching and research focus shifted from technology to preservice preparation. As the Coordinator for Field Experiences at UNT, I oversaw the placement of more than 400 student teachers. At UT Austin I continue my work with preservice training and preparation.

Shirley MacLaine said, "Films and life are like clay...waiting for us to mold it. And when you trust your own insides and that becomes achievement, it's a kind of principle that seems to me is at work with everyone." Although I have won several awards for my teaching and service to the field, I feel that my most important legacy is the work that my students perform in K-12 classrooms. Through our teaching, each one of us shapes and then reshapes those around us. So in closing, I am indebted to the many wonderful students

and colleagues that I have had the pleasure to work with over the years. The fingerprints they have left on my life and my teaching have shaped, and continue to shape, my ongoing journey as an art educator.

Higher Education Division Elect

Sherry Snowden



Three fleeting decades of teaching the visual arts has resulted in a flurry of exciting experiences and unique privileges as a Pre-K through higher education educator. Currently, at Texas State University (TXST), I am in my 12th year teaching an art education theory and practice course for elementary, generalist majors. My summer courses include

directing a fun week of Kid's Kollege, an art camp for children in our community. Last spring, coordinating and directing Big Art Day with the National Art Education Association's student chapter at TXST was one of this year's highlights of my involvement advocating children's art programs in Texas' schools.

The breadth of opportunities to serve our state has been varied and rewarding. In 2013, I served as an elementary visual arts committee member, charged to review the alignment of the Texas Essential Knowledge and Skills (TEKS) and the Educator Standards to the Generalist EC-6 exam framework. In 2012, while serving on the Fine Arts TEKS Review Committee, the members and I reviewed and revised the Visual Arts TEKS for grades K-2nd. Administration certification has enabled me to serve in a variety of former leadership roles to include Visual Arts Coordinator for Hays CISD, Visual and Performing Arts Chair for Jack C. Hays High School, and Fine Arts Director for SAIL, a charter school in Austin.

It continues to be my pleasure to teach and serve fine arts education in a myriad of capacities, sharing my experiences and skills to help inspire future teachers. I look forward to promoting professionalism in our noble calling as educators and towards enriching the journey for arts education for others.

Student Division

Shaun S. Lane



I am a Visual Art Studies Senior at The University of Texas at Austin (UT). I have been afforded many opportunities through the program, because of the dedication to students constantly displayed by Dr. Bain, Dr. Bolin, and all of the other Visual Art Studies (VAS) professors. I am truly enjoying learning the various aspects of art education,

and I am particularly enjoying putting into practice what I am learning through multiple community service opportunities. This semester I have had the privilege of serving as the president of our local NAEA Student Chapter, the UT Artists in Action. Along with my fellow organization members, I have found extremely rewarding

ways to give back to my local community and touch lives through the power of art. Throughout my personal life, I have encountered many different experiences within the realm of art that revealed to me the importance of acting on inspiration, truly experiencing my environment, mastering my craft, and connecting to the world around me. There were many various facilitators that encouraged my artistic development, and I wouldn't trade those encounters for anything. They directly shaped me into the artist I am today. It is through all of these experiences that I have come to the conclusion that art is about connecting with people and the world around you. Various experiences influence me in different ways, and art gives me a voice. It provides a way to share my experiences, and how they affected me with other people.

I firmly believe that the language of art--from interpreting and communicating concepts and inspirational ideas to utilizing the skill set of various mediums--should be passed on to our future generations. It will allow them to express their passions and positions to others as well as learn to connect, accept, and understand the world around them. Developing higher learning skills through art--such as collaboration, problem solving, and critical thinking--will also enable them to meet the challenges the future holds as well as develop innovative ideas that will carry on our species to dimensions unimaginable. Utilizing my position as an art educator, I intend to teach young minds the significance of their role in the world, and how our civilization influences them. I will convey to them the essential knowledge necessary to function within that civilization, be successful at whatever path they choose to follow, and encourage them to pursue that path relentlessly. I personally believe that knowledge and perspective can be used interchangeably. What one person knows is different from what someone else knows, primarily because of the experiences they had. I feel that to truly experience all this world has to offer I must expand my knowledge or perspective, by connecting to other people, possibly through their artwork, and learn things I did not know before. I intend to expose the young minds for which I am responsible to this point of view, and hopefully teach them the value of listening as well as sharing. In order to do this effectively, I will be encouraging, flexible, dedicated, and fair in all that I do within the classroom. Should the student arrive each day with an open mind and reasonable temperament, I have no doubt that they will learn how to see, understand, and contribute to the world around them.

Prior to starting college in 2009, I served as a United States Marine Infantryman. I underwent training in San Diego, California (Camp Pendleton); Chesapeake Bay, Virginia; and Camp Lejeune, North Carolina (Camp Lejeune). I was stationed in St. Mary's Georgia and Camp Lejeune, deploying from Lejeune to South Helmand Province, Afghanistan in the spring of 2008. It was during this time that I learned the value of discipline, punctuality, accountability, selflessness, and sacrifice. I had the honor to serve alongside some truly inspiring men and women who taught me a vast amount about the world beyond one's self. I have tried to implement these skills and principles into my life as a higher education student, and fully intend to continue utilizing them when I become a teacher. Since 2009, I have also been fortunate enough to maintain constant employment with the Darden Restaurants as a server at the Olive Garden. This particular job has granted me a wealth of experience

interacting with various cultures, backgrounds, and ages in often strenuous circumstances. I would like to think that the practice in time management, task prioritizing, and patience will serve me well in my future classroom.

As far as the future is concerned, I have nothing but excitement and anticipation for what it holds. From what I could tell in my limited experience observing in-service teachers, children are capable of bringing phenomenally innovative ideas to discussions and creating astounding works of art to express these ideas. I cannot wait until I am afforded the opportunity to challenge their young minds with new perspectives and encourage their critical thinking with unique problems to solve artistically. The methodologies and techniques imparted onto fellow classmates and I by Dr. Powell, Dr. Meyer, Dr. Adejumo, and the other VAS professors have opened my mind to remarkably profound ways of thinking about art--an experience I hope to replicate for my own students in the future. I truly believe that as long as there are teachers on every level of education that continue to find innovative ways to prove that art is a viable force to consider in the classroom, Texans will see no shortage of quality instruction in their schools. I also believe that organizations such as TAEA that encourage and facilitate opportunities for teachers to interact, share, and contribute to the statewide community will continue to foster growing support with Texas citizens. After all that I have learned, especially of the benefits of quality art education, I am certain the efforts of art teachers and their professional organizations will yield positive results in student learning and achievement. Undoubtedly, I am excited for my potential role in art education and for the future of art education in Texas.

Supervision/Administration Division

Karri Clark



My career as an art educator began 30 years ago. I was a classroom art teacher for 22 years, and now I am the Fine Arts Coordinator for the Klein Independent School District (Klein ISD) located north of Houston. This fall, I began my eighth year as the Fine Arts Coordinator where I provide professional development by organizing events

and developing curriculum. My position as a coordinator is best described as a vehicle to encourage educator development and involvement, which inevitably improves student participation and success. My career has evolved over the years from coordinating events and designing fine arts facilities to being involved with hiring visual art educators. With a changing and diverse culture in Klein ISD, hiring a teacher is an exciting accomplishment. The principal and I are always seeking to discover someone who is passionate about teaching art and best fits the needs of students in their community.

I feel like I was meant to become an educator. I believe in providing educators and students with opportunities that reach far beyond the classroom walls. Opportunities should be endless. I was inspired by the education process at an early age because my

mother was a teacher. Seeing the difference my mother made in the lives of children was an essential part of why I became an educator. Even though my mother was an elementary reading teacher, she was passionate about creativity. My mother wasn't your typical mimeograph "color between-the-lines" kind of teacher. She gave students a blank sheet of paper providing an opportunity to express their own thoughts. Providing her students with an opportunity to experiment through a drawing or a painting was far more important than the perfection of a "cookie cutter" lesson where every project looked the same. I was fortunate to have had similar opportunities growing up in an environment where art supplies and projects were in abundance. I was always sketching, painting, and crafting something new. Pursuing a teaching career in art education was an easy choice due to the creative opportunities I was given as a child. I can't imagine having any other career. Discovering a profession that I love and sharing it with others is the most rewarding career.

Early in my teaching career, I realized creating art is often the only emotional outlet some children ever experience. I learned quickly many emotions could evolve from allowing students the opportunity to express themselves when given a chance to work beyond the "cookie cutter" lesson. One of the most frequent circumstances I remember from my teaching was learning commonalities among students who struggled in almost every aspect of their life including their school work. At one point, I realized the importance of connecting students to their artwork. Teachers and students were amazed when unknown strengths were discovered when the struggling students' artwork was displayed in the hallway. There was a newfound respect developing between students and teachers as well as among students and their peers. Struggling students found a way to express themselves and gain positive attention. Creating art cultivated conversations not only between students and teachers but also with students and their parents. Fostering conversations through art is one of the main reasons why I am an advocate for exhibiting artwork in the school hallways, district administration buildings, and public venues as well as participating in local student contests. If provided the opportunity to show their creativity, students have a fair chance at being heard. There's nothing like watching the pride in a shy seventh grade boy explain how he made his artwork while his friends are all gathered around him in the hallway.

I've also learned over the years that every student's artwork should be displayed. One of my most unforgettable memories as a teacher was when one of my students did not have artwork displayed during open house. This particular student had a severe learning disability. During open house, his mother questioned why her son didn't have artwork on the wall like everyone else. I was devastated. Even though most of his artwork was difficult to interpret, I was a firm believer in displaying artwork from every student. His artwork slipped through the cracks because the student didn't quite understand what was happening. This unfortunate situation made a long-lasting impression on me as an educator. From that point on, I used a checklist to make sure every student's artwork was displayed for teachers, family, and friends to see. Every student should be provided with the same opportunity to have artwork displayed, and it was my responsibility as the teacher to make sure that happened.

As a coordinator, I continue using a checklist to make sure students from every campus have an opportunity to showcase artwork. I never want to have to explain to a parent why there isn't artwork from their child's school represented in a district-wide exhibition. District art teachers are encouraged to hang artwork frequently and from all students at their campus. As artwork is displayed in the district instructional center, central office, and other facilities, teachers are learning to include artwork from all grade and skill levels. The sheer joy of seeing a third grader run through the instructional building looking for their artwork to show her parents is exhilarating. It is extremely rewarding to have grandparents visit the Klein Administration Building to view their grandchild's artwork and to hear from the superintendent's secretary about how excited a family is when our superintendent, Dr. Cain, takes a photograph with a student, parents, and grandparents alongside the artwork. Showcasing student art in the superintendent's office provides an opportunity for Dr. Cain to connect with the community through artwork. I firmly believe art brings the school and community together. Providing opportunities for teachers and students to share their creations outside the classrooms is crucial to me as a supervisor. The Klein ISD art faculty participates in an annual exhibition at the Pearl Fincher Museum of Fine Arts. Listening to teachers is captivating as they dialog with members of the community over the concept of their artwork. Making a connection between artists and the community is essential to taking the first steps to breaking down social barriers, which we often face in today's society. Providing an opportunity to make a connection also opens conversation among diverse backgrounds and cultures.

I have experienced many career highlights reinforcing my belief that I was meant to be an educator. Some of these include launching an elementary art program, designing art rooms, and creating opportunities to showcase student and faculty artwork. My supervisory position has allowed me to develop visual art program standards fostering creativity and originality. I believe teaching creativity is an integral part of cultivating critical thinking and problem solving. These two characteristics are essential for success academically as a student and in a career as an adult. Providing an opportunity to conceptualize renders open-minded judgments regarding events in our community and in everyday life. My commitment to community connections through art exhibitions led me to help set standards for Houston area art events and standardize Visual Art Scholastic Event's (VASE) for greater Houston.

I am very excited to be a part of the evolving visual art education in Texas over the last 30 years. I feel the future in art education is becoming more stable as campus administration will be held accountable for fine arts opportunities provided to their students through the Texas Education Agency's recent implementation of the Community and Student Engagement assessment. This assessment reinforces the importance of fine arts to students and the community. Companies are starting to look for employees who can create new concepts and develop innovative solutions to solve problems. It is important for us, as art educators to provide opportunities to enhance those skills. These are skills worthy of passing down to the next generation as my mother did to her students and to me when I was young. That's why it's important to provide opportunities to "color outside-the-lines."

Charley Sharon Goodale Chumley



I am working in an administration position with Northside ISD in San Antonio, as the Visual Arts Supervisor. I currently supervise 135 visual art K-12 teachers. Prior to administration, I taught in public schools and universities in San Antonio and in Houston, Texas. I have taught every grade level from kindergarteners to

university graduate students and have a total of 35 years working as an educational instructor and administrator. I received a B.S. in Visual Arts and Education from Abilene Christian University in Abilene, Texas; a M.A. in Professional Studies / Visual Arts from the University of Houston, Houston, Texas; and an Ed.D. in Curriculum and Instruction with a Specialization in Visual Arts and Computer Graphics from the University of Houston, Houston, Texas. I possess a Lifetime Texas Teacher Certification in all level art, secondary English, and elementary classroom. I am a perpetual student and continue learning through multiple hours of training including Administrative Internship Management, Instructional Leadership Training, Curriculum Institutes, and Studio Art Classes. I was honored in 2012 by being inducted into the San Antonio Women's Hall of Fame, Creative Category; in 2005, I received the award for the Texas Outstanding Art Educator in the division of Supervision and Administration; and I am currently serving as the Division Chair Elect / Administration for the Texas Art Education Association. I am a practicing artist working in watercolor painting, woodcuts, ceramics, fiber arts, and computer art. I have utilized my talent to develop skills in many varied art media; this self-development is something I believe is extremely necessary in order to teach the many art media available to today's students.

Kaela A. Hoskings



I am passionate about art and strongly dedicated to delivering quality museum education by making art relatable and relevant to the public. As the Director of Education at Artpace San Antonio, I have the privilege of working with students, adults, teachers, and our contemporary artists. My goal as an art educator is to pass along my

passion to others by connecting, collaborating, and challenging audiences.

I believe creating connections to art through personal narratives and other disciplines provides learners of all ages the opportunity to engage in a way that will open their minds to new and exciting ideas. An individual is at the heart of each and every program, lesson, event, or tour I lead. No matter what the person's age, I

believe that he or she just wants to feel connected through his or her own stories and histories. When I ask participants to share moments of their lives in the context of a work of art, they are more likely to remember the experience because they have become a part of the object's meaning. By guiding visitors to become the focus of learning, I also empower them to draw their own conclusions. I create a learning environment that establishes an opportunity for guests to successfully connect to the art by making them feel that their opinions and thoughts are valued and an invaluable element to the group's conversation. One of the ways I accomplish this is by asking questions to begin the dialogue and then listening rather than talking.

Helping people connect to art by relating art to other disciplines or curricular areas is another strategy that is at the core of my practice. Prior to becoming a museum educator, I worked as an art teacher in Pflugerville I.S.D., an experience that continues to influence my comprehension of how to make art accessible to a diverse range of learners. As a teacher, I designed an art program that positioned critical thinking at the core of instruction and took the students' learning beyond the art-making experience. I wanted students to discover art through science, math, writing, movement, and more. In my current museum position, I continue this method of making art and curricular connections and find that, much like sharing personal stories, approaching art through other disciplines allows audiences to feel like vital contributors to the discussion. For example, the artistic process is comparable to the scientific method. Artists have a problem, research potential solutions, form a hypothesis, and then experiment by creating a work of art. Next, artists analyze the results and draw conclusions. Both young students studying science in school and adults in a formal work setting can relate to this progression thereby providing them access to the art through the unexpected connection to the scientific method.

My enthusiasm for art and the excitement that I gained by sharing my knowledge with others also shines through collaborative activities. I believe that art has the power to build communities by providing a safe place for learning, experimentation, and dreaming—collaboration is at the heart of every community. By connecting with audiences, both at Artpace and beyond, individuals are granted entry into the learning process allowing them to collaborate in their own educational journey.

Teachers are lifelines to educational programming for museums. One of the highlights of my museum role is collaborating with teachers to design innovative curriculum for use in their classrooms. The educators' students are the future of the arts, so enriching the teachers' understanding becomes an essential component of the lessons. My task is to augment and maximize the significance of the lessons and teaching strategies for the educators. It is important to embrace the skills, talents, and wisdom that teachers bring to the conversation. I love that I learn just as much from the educators as they do from me.

Collaboration with colleagues, interns, and volunteers plays a vital role in shaping who I am as an educator, and who I strive to be. Building a team of collaborators is fundamental in strengthening and



Kaela with Artpace campers, 2013

supporting an organization’s mission, and I thrive on being an instrumental part of that team, as both a leader and a contributor. I cherish the role of being a mentor by nurturing the growth of others as they become art lovers, ambassadors, and leaders. It is important to provide the people I work with the necessary tools to take ownership of projects to achieve success.

Lastly, my passion for art and education is expressed through my need to challenge myself and the audiences I affect. I am a goal-oriented person, continually striving to make myself better by being a reflective practitioner who recurrently considers how to improve. Each day is a bit like action-based research—trying things, evaluating, and determining a new or improved course of action. For example, each program I facilitate includes an evaluation for participants as well as for my team and I. I analyze the results and then prepare a strategic plan for the next program. I want my practice as an educator to be both dynamic and dependable, embracing a willingness to change what is not working while maintaining a level of proficiency that others can rely on.

Additionally, I strive to challenge the participants I work with to think beyond their expectations of what art is and what art can be. My objective is to help individuals move from what they know and are comfortable with to a place where they are willing to welcome new ideas about art even beyond their comfort zones. Facilitating connections and collaborations are the first steps in making this goal a reality. However, I must also establish a level of trust by equipping participants with the confidence to explore and the desire to challenge themselves in their own art education.

When I am asked what I do for a career, my response is “I change lives.” While this may seem like an exaggeration, to me it is a reality. Art has the transformative ability to change the trajectory of lives, and it is my responsibility as an educator to convey this message. When I consider my career highlights, I think about the opportunities I have had to work with some phenomenal students through programs like the Artpace3 Touring Program, Camp Artpace, and our teen programs. Through teacher workshops, the San Antonio Art Education Association, and the Texas Art Education Association (TAEA), I have met and collaborated with the most talented educators in the state. Community events like Chalk It Up, Family Day, and our Outreach programs have connected me with groups throughout San Antonio and beyond. My mission is to create and execute programs that can influence a shift in someone’s life by encouraging them to think differently about art and its connection to his or her own life. I aspire to prompt participants to become collaborators in the learning process encouraging them to become life-long learners. I hope the individuals I work with will absorb my enthusiasm, energy, and passion, and then pass their own excitement about the art on to others.

Museum Division Elect
Amanda Batson

For two years, I have been part of an exciting, innovative, and dynamic group of educators at the Dallas Museum of Art (DMA). I am



the current Program Coordinator for the Center for Creative Connections (C3), an experimental learning environment within the DMA. As part of a diverse museum education department, I am responsible for planning, organizing, teaching, and implementing hands-on programming for adult visitors. My job also allows me to work closely

with local artists, universities, and other groups within the Dallas community. Our gallery is a place for visitors of all ages with a variety of learning styles and visitors from all cultural backgrounds. I am privileged to work in an environment that provides new opportunities on a daily basis.



Connecting
Art Education
&
New Media/
Technology

3D Printing: Where Art and Technology Collide

Shaunna Smith

"I've never used a computer until today," said Carmen. At the young age of 70, she accompanied her great-grandson to a 3D printing workshop at the local community center. With the original intent of simply sitting in the back while he participated, she apprehensively joined in the fun and participated upon our urging. "I just can't believe I made this!" she exclaimed as she raised her hand to display the neon green ring that she designed in 3D modeling software and printed on a 3D printer (see Figure 1).

"I just can't believe I made this!"



Figure 1. Carmen's Original 3D Printed Ring

My graduate students, from the Educational Technology program in the College of Education at Texas State University, and I led a series of four Saturday workshops in 3D printing. Each two-hour workshop was held at the Centro Cultural Hispano de San Marcos. Originally designed for secondary students (grades 6-12), the workshops quickly became a melting pot of participants ranging in ages from 5 to 70. No two attendees were the same as they each represented varying degrees of artists and crafters as well as technology novices and high-tech techies. With the bustling sound of voices echoing off the walls of the crowded art classroom, this experience pleasantly reminded me that learning is loud.

For my students and I, this was part of a community outreach effort to bring artistic experiences with new media and technology into the local community to highlight the artistic potential within us all – discrediting preconceived notions of age, artistic ability, and technology skills.

3D Printing: Futuristic New Media

3D printing involves the creation of a digital design that is transformed into the physical output of a 3D object. It is used by many professional industries and is often referred to as digital fabrication, digital manufacturing, or rapid prototyping (Lipson & Kurman, 2013). The process begins by using 3D modeling software (e.g. Autodesk 123d Design) to design a digital model. Second, the digital model is sent to a 3D printer, which uses an additive process that involves melting down material (e.g. metal, plastic, and/or silicone) to literally print the object in horizontal layers from bottom to top (see Figure 2). For comparison, 3D printing can be thought of as a hot glue gun on wheels, or the digital version of a traditional coil pot sculptural technique (Hoskins, 2013).

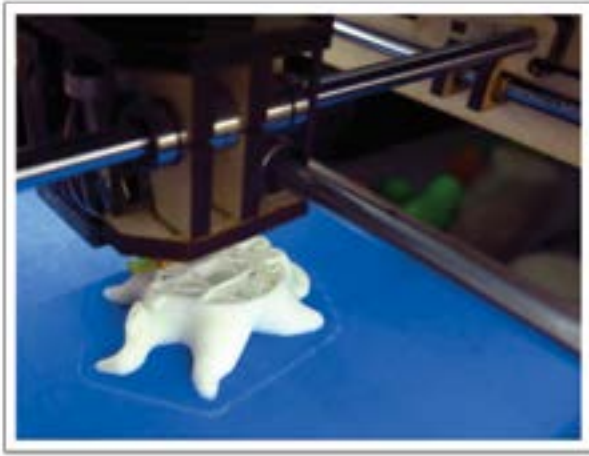


Figure 2. 3D Printer in Action

Though it seems like science fiction, 3D printing actually has roots in artistic processes that were patented in the 1860s (Beaman, 1997; Hoskins, 2013). With its share of both positive and negative headlines in recent news media, it provides a timely opportunity for discussions of ethics amongst new media in an increasingly digital society. With one foot in the proverbial door of technological innovation, 3D printing is grounded in artistic processes that seek to enhance productivity and efficiency while also pushing the limits of creative possibilities.

Historical Developments of 3D Printing

Several researchers have traced the historical developments related to 3D printing by tracking how artists and the industry have evolved in parallel. Beaman's (1997) historical research points out that as early as 1860, artists were merging technology with existing creative processes to transform their art-making practice. Hoskins (2013) notes the work of François Willème as a historical starting point with his photosculpture technique, from which he patented a device in 1864. The photosculpture process involved, 1) taking a series of photographs around a seated figure, 2) using a pantograph to trace the profiles of the seated figure from each photograph to construct a clay model of each profile, and 3) piecing together the clay model profiles to create a 3D cast for the statuette. Beaman (1997) and Hoskins (2013) both point to the significance of Benjamin Cheverton who patented his sculpture-copying machine in 1884, which utilized similar techniques including a pantograph

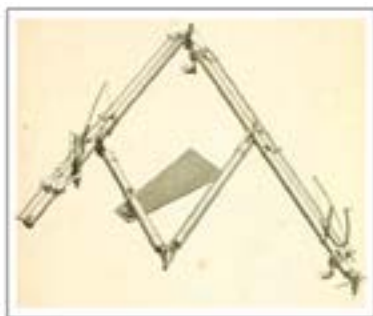


Figure 3. Sorenson's Engraving Pantograph. Fig. No. 27, 1867, courtesy of Wikimedia Commons, a freely licensed media file repository.

to trace contours of a sculptural form to recreate an identical copy. Figure 3 shows a technical drawing of a pantograph schematic that was used to reproduce topographic drawings and create engravings, in addition to photosculpture.

Beaman (1997) credits George Macdonald Reid who combined both techniques with digital technologies in the 1960s to create Instant Sculpture (1963), which can be witnessed in his series of documentary films that visualize the process from start to finish. Reid's technique involves the use of similarly structured photosculpture processes and pantograph devices to trace the contours of photographs and existing 3D sculptures to simultaneously carve an identical 3D copy out of new material. However, Lipson and Kurman (2013) point out that the entire process did not truly become digital until the 1980s with Carl Deckard and Joe Beaman's revolutionary invention of the laser sintering printer, which could transform physical drawings into a three-dimensional model that could then be printed out of plastic. Today, 3D printers use a variety of processes and are used in numerous artistic capacities including fashion, jewelry design, and even architecture.

3D Printing for Everyone

What used to require a specialized studio with expensive devices can now be achieved with accessible inexpensive technologies. The affordances of modern technology allow for the use of web-based 3D modeling software to generate 3D digital models (e.g. Autodesk 123d which is free) and then send the digital design file to a 3D printer (e.g. Printrbot Simple which costs \$299 or Cube which costs \$1299). What happens when one does not have access to a 3D printer? Then one can choose from the many 3D printing services that for a small fee can print a digital model in a variety of materials, such as ceramic or metal, and mail it directly to one's home (e.g. Shapeways). Provided these digital tools to "make (almost) anything," any art classroom can transform into an innovative print-on-demand design studio (Gershenfeld, 2005, p.1). Leveraging these inexpensive new media design technologies results in endless creative and practical possibilities, such as those shown in Figure 4.

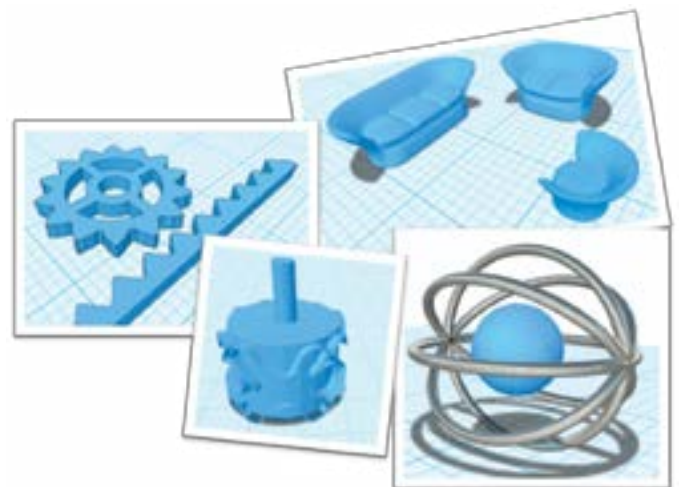


Figure 4. Screenshots of student-created digital models designed in Autodesk 123d Design, (from left to right) replacement gear and track, rolling gingerbread cookie cutter, scale model dollhouse living room furniture, and puzzle.

In the style of photosculpture, one also has the power to take a series of photographs from all angles of a stationary object with his/her own digital camera or smartphone. Then use free web-based capturing software (e.g. Autodesk 123d Catch) to generate a digital model and print on a 3D printer. For example, Figure 5 shows the process students went through to create their own original board game pieces, which included 1) taking photographs with a smartphone, 2) uploading photos to Autodesk 123d Catch, 3) editing the digital model to remove unnecessary background elements, and 4) printing the design on a 3D printer.



Figure 5. Student-created examples of updating the photosculpture process to create original board game pieces.

Critical Implications of 3D Printing: Timely Discussions of Ethics and Opportunity

With increasing access to these new media technologies almost anything appears to be possible. Naturally, this tends to generate fear in some people – fear of the unknown or fear of bad intentions and more. As with most innovations, there is always a dark side; however, it is counterbalanced with a light side. There are always a couple of people who favor the dark side and find ways to use a technological innovation for something that mainstream society perceives as bad or evil. Anyone paying attention to the media lately has heard about the gentleman who designed and 3D printed his own functioning gun. Fortunately, Lipson and Kurman (2013) point out that the dark side of 3D printing is indeed offset by a light side, as seen in medical innovations of 3D printed organs and new approaches for producing prosthetic devices and even living tissue and organ replacements.

Though there are obvious scary implications of the potential dark side of 3D printing, the potential of the light side points out the need to discuss ethical uses of such technologies. As the Internet has proven to be used for ill intentions (e.g. cyber theft and bullying), its potential for transforming communication by connecting a global society makes it worthy of use personally and in classroom settings. Instead of shutting down the Internet, educators must make a point to help students develop safe and ethical practices online. The same focus on safety and ethical practice needs to be applied to 3D printing.

With this emerging innovation, there is an opportunity for discussing issues of intellectual property. Beyond the typical concern of students copying images found on the Internet, there is an increased need to discuss the implications of this new media and the ramifications of replicating other designers' 3D objects. By exposing students to the possibilities of 3D printing technologies, educators can continue the encouraging dialogue of an artist's need to respect and honor the creativity of others' designs. Teachable moments, such as these will further help students navigate the increasingly digital world.

Integrating 3D Printing in the Art Classroom

3D printing technology is becoming more and more accessible each day and given that the technology has historical roots in art and design, it only makes sense for this emerging technology to be integrated into the art classroom in order to address the use of new media within the design process. As Foster (2007) notes,

Given the prevalence of technology in our world – all the designed products we use every day – every student should have a basic understanding of how and why those products are designed and produced. Each student should have a basic literacy of the designed world they inhabit. (p. 1)

The integration of 3D printing is an opportunity to facilitate this understanding while also facilitating the development of marketable technology skills for students to be more competitive in their 21st century career paths (Devaney, 2008; Gregory, 2001).

Inexpensive Tools of the Trade

Until recently, 3D printing technology was not cost-effective for the typical art classroom, yet now there are surprisingly a lot of choices on the market. I use a free web-based software suite called Autodesk 123d that can be used on a PC, Mac, or iPad. The software suite has a variety of apps that serve different functionality including 123d Catch, which allows one to recreate photosculpture techniques by using cameras to capture a real life 3D object and translate it into a digital model. 123d Creature provides one with the ability to manipulate creature forms and digitally paint them, while 123d Design is used to create digital models with solid geometric forms. Additionally, 123d Make allows one to convert digital models into sliced representations or parametric designs, and 123d Sculpt provides the ability to sculpt and paint digital clay. Though students of all ages love each of these apps for various purposes, I primarily use 123d Design because it allows for the straightforward creation of original objects.

With a flood of 3D printers of varying quality on the market today, I choose to use two types of printers: the Printbot Simple and the

Cube. The Printbot Simple is a kit that one builds and calibrates costing about \$299 and is easily portable because it folds up and only weighs about 7 pounds. The Cube is ready to print right out of the box and costs about \$1299. Both 3D printers are perfect choices for art classrooms because they use a biodegradable plastic compound called Polylactic acid (PLA), which is based on corn and potatoes and does not create unfavorable fumes. As mentioned, if these inexpensive 3D printers seem too pricy, there is the option of using an online 3D printing service such as Shapeways.

The Design-Based Learning Process

As art educators, we are well aware of the power of self-expression through artistic creation, and the self-affirming confidence that is built throughout these experiences. 3D printing utilizes an iterative, design-based learning process that harmonizes with the critical thinking and creative problem solving, which is naturally occurring in the art classroom (Smith, 2013). First, students engage in understanding and developing criteria for a design. Second, students brainstorm and generate multiple solutions, which is best accomplished in groups to allow for diverse creativity to take place. Third, students create prototypes in which they use various technologies to design and test models as they identify which model aligns to their previously developed design criteria. Within the prototype phase, students develop digital models, which can then be printed on a 3D printer. Fourth, students implement the chosen solution by sharing it with others to get evaluative feedback in the form of critique. Feedback also organically takes place throughout the whole process. The fifth and final phase integrates a formal reflective component to allow students time to authentically reflect and share their perceived personal growth, which is a priceless learning opportunity and an important skill to develop.

A Graduate-Level University Course

In an effort to explore the educational opportunities of 3D printing technologies, I offer a course called “Issues in Educational Technology” for graduate-level students in the Department of Curriculum and Instruction at Texas State University. The course is centered on practical integration strategies for inexpensive 3D printing technologies to facilitate arts integration into other content areas and includes the following objectives:

- explore immersive art and design activities that include three-dimensional digital fabrication technologies (Autodesk 123d Design software and Cube 3D printers);
- investigate visual reasoning abilities in relation to multidisciplinary contexts (spatial reasoning, mental rotation, and visual thinking);
- develop standards-based lesson units that integrate digital fabrication technologies to support student-centered learning;
- complete an action research project including the design and implementation of an integrated lesson within a multidisciplinary learning environment; and

- reflect on the overall experience in the course and the potential impact on teaching practice.

The following section reports on one of the experiences related to work conducted within the graduate-level university course during the fall 2013 semester.

Community Engagement: A Case Study of a Local Area Workshop Series

Invited by a colleague from the Centro Cultural Hispano de San Marcos, my students and I chose this community center as a site for one of our collaborative action research projects. With free laptops that were rescued from the technology graveyard on campus, we used Autodesk 123d Design modeling software and two Cube 3D printers to facilitate hands-on design activities. We provided a series of four two-hour workshops on Saturdays that were centered on the theme of Dia de los Muertos including the creation of jewelry, masks, and luminarias—small paper lanterns. The lesson that was the subject of this case study was designed to use 3D modeling software and 3D printers to facilitate the creation of a wearable ring (see Figure 6).



Figure 6. Screenshot of a digital model ring design in Autodesk 123d Design (left) and photograph of 3D printed rings (right).

The Flexible Lesson Plan

Instructionally, the goal of this lesson was to provide a hands-on exploration of measurement, proportion, and symmetry. The lesson plan was purposefully designed to be flexible to differentiate for various ages and abilities. Beginning with a discussion of the fundamental connections between aesthetics and function of design elements on a ring, the participants were then led through a step-by-step tutorial that scaffolded the basic functionality of the software to show how to build a ring base and focal design element. First, the base of the ring was created by participants using a piece of paper and tape to measure their finger, which they then measured the width (circumference) of the paper ring to determine the size needed for the base of their digital model in the software. Second, participants explored proportion and depth as they created an original design element in the software to be used as a focal point for the ring. Third, participants explored symmetry by choosing to create rotational symmetry or asymmetrical arrangements of elements around the



Figure 7. Two participants anxiously watching the 3D printer to see their digitally designed rings come to life.

ring base. Lastly, the rings were sent to the 3D printer where the participants anxiously awaited their digital designs to become 3D reality (see Figure 7).

Diverse Learning Outcomes

As with most learning, sometimes it is not about the final product that is created. Often it is about the experiential learning that takes place throughout the process. Regardless of preconceived notions of age, artistic ability, and technology skills, each participant designed and printed his/her own functioning ring during the two-hour workshop. During the process, the participants quickly discovered that age is only a number, creativity is about taking risks, and sometimes one has to think outside of the (tech) box.

Age is Only a Number

Participants in this workshop ranged from ages 5 to 70 and converged with a common goal to create a personally meaningful ring. Stereotypes of age and developmental abilities were shattered as early childhood aged participants (age 5-8) were showing adults how to use the laptops. Their fearless attitude toward technology initially shocked some of the adults, which then turned to awe as they became the learners and the children became the teachers. Matthew, a seven-year-old, began “playing” with different tools in the software and quickly gained an audience of adults who asked him if he could show them how he did one of his “tricks.” Meanwhile, Carmen, at the tender age of 70, precariously clicked her way to learn how to use a computer for the first time and eagerly designed her own ring. Figure 8 shows how groups of people began supporting and learning from one another throughout the workshop.



Figure 8. Participants supporting and learning from each other.

Traditional assumptions of developmental appropriateness and presumed ability levels became disregarded stereotypes as true differentiation emerged throughout the classroom. Intrinsic motivation triggered by curiosity became the star of the show as individuals proved that age is indeed only a number and is not always a reliable label.

Creativity is about Taking Risks

Similarly, preconceived notions of one’s own artistic abilities became altered as individuals challenged themselves in new creative ways. One of the most important learning outcomes shared by the group was the acknowledgement of learning from mistakes, or what my graduate students and I affectionately refer to as “epic fails.” With so many design variables to contend with including human error and technical mishaps, the ability to successfully print a ring was quite the feat. Monica (age 13) found that her digital design did not translate well when printed out of the plastic, upon which she examined her epic fail and asserted that the focal point needed to be redesigned to accommodate for the resolution of the printer. Whereas, Patricia (age 10) determined that her ring failed to print correctly because of how she aligned it to the base on the digital model, though she quickly decided that her serendipitous “oops” looked “awesome” and proudly wore it as-is. Figure 9 shows Monica’s and Patricia’s examples of epic fails.



Figure 9. Examples of “epic fails,” Monica’s failed ring (left), Patricia’s failed ring (right).

Despite the seemingly failed artifact, all of the participants acknowledged the uniqueness of the mistakes and remarked on the fact that they were still beautiful pieces of art.

Learning to Think Outside of the (Tech) Box

Regardless of technological experience, using technology is about making connections and understanding sequential cause and effect. Diem (2008) emphasized that it is important for educators to encourage students to “think with technology rather than thinking about it” (p. 148). By placing an emphasis on cause and effect reactions, participants were able to experiment with what happens when I do this or that in order to see the possibilities. Felicia (age 42) drew upon her past experiences with making crafts and likened the 3D printer to a “hot glue gun on wheels,” which

allowed her to connect to the new media in a more relatable manner so that she could comfortably create her own design. Similarly, participants of all ages agreed that their success with the technology was related to their ability to utilize various creative skills, such as problem-solving and experimentation, which are noted as being part of what Mishra, Koehler, and Henriksen (2011) refer to as the “seven trans-disciplinary habits of mind.”

Conclusions: Implications for Integrating 3D Printing Technology in Art Education

Some art educators may be quick to admonish new media technology as the end of art education as we know it, as they feel that “technology imprisons the very act of free expression” (Sabieh, 2002, p. 3). However, others welcome new media, such as 3D printing technologies, as they see its potential benefits for student learning outcomes. Wood (2004) notes that educators need to approach art, design, and technology with “open minds and a sense of adventure” (p. 179). The traditional skills that are the backbone of artistic expression, such as line quality and other design-related understandings, remain indispensable whether using traditional or new media. Acknowledging these perspectives, one can agree “art educators must make students aware that technology aids them to inquire and use software, but it does not allow them to free themselves from boundaries of captivity within their own thoughts” (Sabieh, 2002, p. 1). The technology remains merely a tool, and the content is as creative as the risks that the artist is willing to take.

Effectively Integrating 3D Printing into Art Curriculum

Unlike the tools utilized in the industrial age, modern technology is ever changing and constantly updating. As Borko, Whitcomb, and Liston (2009) point out, there was not much of a learning curve when it came to old “analogue technologies such as the chalkboard” (p. 4). 3D printing technologies on the other hand are more complicated; therefore, more time consuming to learn, master, and effectively integrate into the curriculum.

Gregory (2001) suggests that educators immerse themselves in current technologies so as to get a proper feel for how to use them and/or to see why others, particularly students, find them so appealing. In doing so, educators can gain confidence and comfort with using the technology while also devising a plan to utilize it as a learning tool in the classroom. Keeping in mind that technology implementation must have a purpose and complement pedagogical goals, choosing a tool that aligns with what one is accomplishing in his/her curriculum can serve as an easier transition for most novices. Being able to see the connection between the purpose of the objectives and the purpose of a technology tool allows educators to reinforce authentic connections for student learning outcomes.

Acknowledging that technology is changing almost everything, art educators need to consider that embracing new media in their classrooms does not mean they must relinquish their paintbrushes or shelf their macramé (Randall, 2010). 3D printing is simply another medium for consideration – a new tool for the art educator’s toolkit. As artists and creative educators, we can see the creative potential that most technologies provide, and now it is a matter of taking risks to see what happens when we embark upon the 3D printing journey with curiosity and intrigue to allow art and technology to collide.



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New Connections: Professional Development through Digital Storytelling Christina Bain

Throughout history, stories have captivated, entertained, socialized, and educated people in every culture and corner of the world (Lebaron & Pillay, 2006; Miller, Wiley, Fung, & Liang, 1997; Stone-Mediatore, 2003; Wang, 2007). Storytelling, which is a very human centered activity, may seem to be a curious juxtaposition when joined with the impersonal efficiency of technology. However, digital storytelling is widely utilized in many disciplines (Robin, 2008). This article explains what digital storytelling is, discusses how it can serve as a powerful educational tool, and shares the perspectives of art teachers who created digital stories in a professional development workshop.

What is Digital Storytelling?

Technology enables users to create and share digital stories beyond the physical walls of any classroom. Ideally, it is more than simply utilizing technology as a means to retell an existing story. Bernajean Porter, owner of DigiTales - a company specializing in the art of telling digital stories, explains that "digital storytelling takes the ancient art of oral storytelling and engages a palette of technical tools to weave personal tales using images, graphics, music, and sound mixed together with the author's own story voice" (Porter, n.d.). While there is no single program, media, or template used to create this form, one key feature of digital stories is that they are built around a personal narrative that, like traditional stories, have a beginning, middle, and end. At the commencement of a training workshop conducted recently in Austin, Texas, MaryAnn McNair, a teaching consultant from the Center for Digital Storytelling said,

Everyone has a story to tell. You need to ask yourself, "Which story do I want to tell and why does it need to be told now?" It's more than sharing a memory. Your story is something that no one else can tell. (Personal communication, February 9, 2012)

Like their traditional counterparts, digital stories can fulfill myriad purposes. For example, Greek and Roman mythology attempted to explain things that were often unexplainable in the natural world. Parables in holy texts such as the Quran and The Bible instructed followers how to live a moral life. Stories that unfolded on the Shakespearean stage entertained audiences through tales about betrayal, love, and tragedy. Likewise, digital stories are created for many reasons. The

Center for Digital Storytelling (CDS) explains, "Digital stories can do many things, including celebrate triumphs, preserve memories, and help storytellers unearth and integrate painful experiences" (Center for Digital Storytelling, 2011).

There are many different types of digital stories. Lambert (2003) contends that most digital stories fit within the following four categories: (a) stories about someone important, (b) stories about events in our lives, (c) stories about places in our lives, and (d) stories about what we do. Stories about someone important typically focus either on a character story or a memorial story. Character stories describe the relationship we have with a significant other, such as a friend, family member, or pet. Likewise, memorial stories are also about personal relationships but pay tribute to those who have passed away. Stories about events in our

lives include adventure stories or accomplishment stories.

Lambert (2003) advises adventure storytellers to go beyond simply creating a scrapbook

of images from a trip, and to delve deeper into the essence of how the experience challenged or changed us. Accomplishment stories describe a struggle, how the individual overcame that challenge, and ultimately what they achieved or learned in the process. Stories about places, such as home, community, or the outdoors, often serve as metaphors for the relationships and meanings socially constructed in these spaces. Stories about what we do can encompass accounts of our daily work lives, hobbies, or commitments to personal causes such as volunteer or community work. Other personal types of stories include recovery stories, love stories, and discovery stories.

Everyone has a story to tell.

Evolution of Digital Storytelling

Joe Lambert and Dana Atchley established the Center for Digital Storytelling (CDS), a non-profit community arts organization located in Berkeley, California in 1998. To date, the CDS has conducted hundreds of workshops and trained more than 15,000 people (Center for Digital Storytelling, 2011). Digital storytelling “allows computer users to become creative storytellers through the traditional processes of selecting a topic, conducting some research, writing a script, and developing an interesting story” (Robin, 2008, p. 222). The story is then brought to life through multimedia applications, including video, audio, music, and computer-based visuals.

In the early days of computer technology, digital story making was possible but quite challenging. The process was time consuming, expensive, and production was limited to locations with large mainframe computers. As personal computers, related software, and equipment became more powerful, portable, and cost effective, digital storytelling became possible for a much wider audience.

Digital Storytelling in Education

Educational research demonstrates that digital storytelling is a valuable learning tool (Burgess, 2006; Hull & Katz, 2006; Lundby, 2008; Meadows, 2003; Miller, 2004; Ohler, 2006). Dreon, Kerper, and Landis (2011) believe that as teachers of the YouTube generation, it is imperative for educators to find new ways of educating students that engages them more fully in the process. Sadik (2008) found digital storytelling to be a technology-integrated approach that promoted student learning due to increased student engagement. Furthermore, the combination of visual imagery and text helps students remember, connect to, and comprehend new knowledge (Burmark, 2004; Kadjer, 2006). Since digital stories are constructed through the combination of writing, reading, art making, and technology, it naturally lends itself to developing interdisciplinary learning and connections. Ohler (2005/2006) claims that interdisciplinarity is significant because it helps develop skills “that might otherwise lie dormant within students but that will serve them well in school, at work, and in expressing themselves personally” (p. 47).

Learning skills for the 21st century can be practiced and acquired through the construction of digital stories. Trilling and Fadel (2009) describe these skills as a combination of learning and innovation skills, digital literacy skills, and career and life skills. Learning and innovation skills are composed of the 4Cs - critical thinking, communication, collaboration, and creativity. These multiple forms of literacy include the capability to communicate through reading and writing, the ability to use digital media to construct and express ideas, the application of critical thinking and reasoning to problems, as well as the ability to deconstruct and understand visual imagery in the world around them.

There are several ways that digital stories can be integrated into curriculum. For example, teachers with limited time or lack of technology expertise may use digital stories created by other individuals to support their lesson plans. In this scenario, digital stories can introduce a topic or they may serve as a motivational tool to pique students’ interest. Some exemplary resources include The Center for Digital Storytelling, Digi-tales at <http://www.digitales.us/>, and The Educational Uses of Digital Storytelling website at <http://digitalstorytelling.coe.uh.edu/>. However, teachers who create their own digital stories have the power to produce instructional materials that enhance their curriculum. Digital stories can also be structured with the intent to stimulate discussions about a specific topic. This is a clear example of how digital storytelling can support 21st century learning skills by encouraging students to think critically about an issue, as well as facilitating opportunities to consider multiple interpretations through discourse. Firsthand knowledge of students, their interests, and their learning needs can and should influence the choices a teacher makes in constructing digital stories for their classroom. On the other hand, Robin (2008) suggests that students gain the most when asked to produce their own digital story. Whether created individually or collaboratively in a small group, digital storytelling presents a unique learning challenge that can be tailored to virtually any topic. In fact, educators from other disciplines report successfully using digital storytelling as a summative measure to assess student learning (Farmer, 2004; Lacey, Layton, Miller, Goldbart, & Lawson, 2007; Maier & Fischer, 2006).

Digital Storytelling and Art Education

Digital storytelling is especially relevant for art education curriculum (Chung, 2006). Chung (2007) convincingly argues that it “holds tremendous potential for teaching contemporary visual culture to the digital generation” (p. 17). This fills an important need as the field of art education shifts toward more student centered practices and postmodern philosophies that encourage multiple interpretations (Barrett, 2003; Efland, Freedman, & Stuhr, 1996; Hardy, 2006; Jaquith & Hathaway, 2012). Likewise, Gude (2007) professes that quality art curriculum provides “opportunities to investigate and represent one’s own experiences—generating personal and shared meaning” (p. 6). The construction of digital stories clearly provides opportunities to construct stories based on personal experience. However, digital storytelling can also go beyond the personal perspective in order to help students express their knowledge and understanding of significant issues such as race, gender, culture, disability, and social justice. Furthermore, creating and sharing digital stories may not only help students and teachers better empathize and understand one another, but it provides a powerful voice to those who may feel marginalized in our schools and society (Spagat, Damien, & Jones, 2009).

Professional Development Workshop for Art Educators

Since 2011, the College of Fine Arts at The University of Texas at Austin has partnered with the Texas Cultural Trust (TCT) in promoting the Arts and Media Communication (AMC) curriculum, a project-based arts curriculum that integrates arts education with digital media. The goal of this Arts and Digital Literacy Initiative is to teach digital literacy and skills at the high school level in Texas through content based in the fine arts, including visual art, music, dance, and theatre. Indeed, this initiative aligns with Shulman's (1986) and Pierson's (2001) work, which argues that content, pedagogy, and technology should not be compartmentalized, nor thought of as separate areas.

Since digital media is continually evolving, it is important that educators have supportive environments to acquire new skills through in-service courses. And so, during the summer of 2012, the Visual Art Studies/Art Education faculty at The University of Texas at Austin offered four three-day professional development workshops for art teachers. The content of these workshops focused on acquiring curricular knowledge as well as digital skills to support the new Art and Media Communication (AMC) high school curriculum.

Technologists concur that it is important for professional development opportunities to move beyond solely focusing on mechanistic processes when integrating digital media into new or existing curriculum (Rhoton & Bowers, 2001). Likewise, Bain (2001) maintains that individuals learn most effectively when they have opportunities for play through the meaningful exploration of digital media. Therefore, rather than providing step-by-step recipes for every lesson in the AMC curriculum, we choose to focus on one assignment in depth during our workshops: the digital story.

Each of the four summer workshops were limited to 15 teachers in order to provide ample hands-on computer time and individualized assistance. More than half of the workshop attendees (64%) expected to instruct the new Art & Media Communication course during the 2012-2013 year in their high school. Some art teachers reported that they wanted to teach the new art-media curriculum, but were prohibited from doing so due to budgetary restrictions or scheduling conflicts. A few secondary art teachers had no desire to teach a separate art and technology course but anticipated integrating one or more lessons from the AMC curriculum into their existing studio-based courses. While the year long course is designed for the high school level, middle and elementary school art teachers reported interest in the content because they feel it is their duty to design art-media lessons that will help students scaffold knowledge as they move forward into advanced courses. The 54 Texas art teachers that completed the workshops were employed in both large and small districts; from wealthy districts as well as districts with low socio-economic standing. The teachers' technology knowledge varied from quite limited to advanced, and the equipment in their classrooms ranged from one computer to a state of the art \$300,000 lab filled with new computers, scanners, advanced software, and a high-end three-dimensional printer.



Figure 1. (Left) Hands-on Professional Development Training
Figure 2. (Right) Dr. Paul Bolin, Presenter at the Summer Workshop

Reflecting on the Professional Development Workshop

The perspectives of the participants that completed the summer 2012 professional development course at The University of Texas at Austin can provide valuable insight about their learning experience⁴. Fifty-four art teachers finished the summer in-service course and 42 responded to a web-based survey, for a 78% return rate. Overall, the respondents reported favorably on the in-service training. This included an increased level of comfort with the AMC curriculum (86%), increased knowledge of digital skills and techniques that the teacher can use for instruction (86%), a better understanding of how to integrate big ideas into art curriculum (80%), a better understanding of how to integrate material culture objects into an art curriculum (76%), and a strong interest in taking future art and technology in-service workshops (100%). Art teachers voiced a strong preference for in-service workshops that provide hands-on opportunities for learning. Ninety eight percent of respondents agreed that the hands-on experience of this workshop compared favorably to that of traditional studio-based in-service workshops. Participants were not only enthusiastic about creating a personal project, but they felt that their students would find digital storytelling relevant to their lives. During a discussion, one art teacher stated, "what could be more student centered than asking a kid to create a meaningful story from their own life? And using technology, something they love, in order to do it!" (Personal communication, June 16, 2012). Collaboratively brainstorming ways that art teachers could effectively teach art-media lessons despite specific limitations was on-going throughout the workshop; 93% reported that they learned adaptive techniques that could be applied in their classrooms.

New Connections

Digital storytelling has the potential to help art educators apply new connections to contemporary learning approaches in their classrooms. First, establishing trust through sharing are essential components for successful digital storytelling in any classroom setting. To build trust by creating a sense of community, early in the workshop the entire group was divided into several smaller story circles comprised of four to six individuals. At this point, each individual shared one or more ideas that they were considering for their story. Some stories were particularly difficult for participants to share. Time and time again, kind words of understanding, knowing nods of encouragement, as well as hugs passed between the teachers as they communicated to one another the sentiment “I hear you and I understand.” Some teachers expressed concern at how they might most effectively conduct story circles in their classrooms. Some adaptations to a story circle format could entail having the art teacher supervise and interact with one small group at a time, having several groups working simultaneously and moving between groups, or assigning groups if the teacher was concerned that some students would not work well together. One teacher also remarked that because digital stories are typically so personal, she would contact the school counselor for possible support prior to beginning this type of project. Another teacher stated that she would prefer having her students construct an artist’s story, rather than a personal story, in order to avoid upsetting any of her students. However, another art teacher disagreed with this perspective and explained how effective this type of assignment had been in her classroom when one of her high school students recorded an oral history that traced how she received birthday cards every year from her father, a man she barely knew because he had been imprisoned since she was a baby. Ultimately, art teachers know their students best and should use their best judgment to adapt any lesson as necessary.

In addition to the hands-on activity of creating a digital story, instructors and attendees collectively brainstormed practical solutions for adapting the AMC lessons to their unique classroom environments. This discussion modeled that a “one size fits all” curriculum is not the intended goal, instead, teachers are empowered to adapt the lessons to suit their students’ interests, student enrollment, classroom space, and available equipment. Our discussions ranged from technical issues, such as suggestions for ordering computers and software, to broader curricular issues, such as how to integrate lessons with other disciplines. On the final day, we also discussed how some of the newly acquired technological skills, such as voice recording or video editing, could be applied to multiple lessons across the AMC curriculum.



Figure 3. Workshop Participants

And finally, sharing digital stories at the end of the workshop was a culminating experience. Not only were attendees visibly proud of their work, but also the final stories ranged from hilarious to heart wrenching. In fact, some workshop participants said that the process of constructing a digital story was unexpectedly therapeutic because it helped them understand, articulate, and deal with how they felt about a person, a place, or an event in their life. For example, one teacher described the first time he saw his wife and how he knew that she was “the one” because of her captivating smile. On the other hand, a teacher changed his story idea because he found that he wasn’t ready to share how he felt about the recent loss of his mother. Indeed, the need for art teachers and their students to develop an empathetic awareness of others is increasingly important in the contemporary art classroom (Stout, 1999). Although digital storytelling can serve as an excellent tool for integrating technology into the art curriculum, the true power of digital storytelling lies in its capacity for helping humans connect with one another and to better understand each other.



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A New Kind of Mashup: Exploring the Combination of Online Journals and Traditional Sketchbooks in a Pre-service Arts Classroom

Stephanie Baer & Tareq Daher

If one searches online for the term mashups, two common ideas surface first: mashups in web development, and musical mashups where several songs are blended into a single performance. The hit television series, *Glee*, featured this concept frequently. For example, the *Glee* cast performed a combination of Gene Kelly's 1952 version of *Singin' in the Rain* and Rhianna, and Jay Z's rendition of *Umbrella*, by The-Dream, Tricky Stewart, Kuk Harrell, and Jay-Z. Mashups in web development involve the combination of data from different sources in order to create new services such as *housingmaps.com*, which combines data from *Craigslist®* and *Google Maps®* with the result being a list of available housing listed by price and location. The concept for both musical and web application mashups provides a whole that is greater than the sum of its parts. The combination in a mashup affords the viewer or user a more comprehensive and accessible understanding of a particular concept than one singular reference can, helping one make connections between ideas. This paper represents a mashup between the world of technology--online journaling to be specific and a more traditional element of the arts classroom--the sketchbook. The researchers explore this connection through the lens of pre-service teacher reflection and how characteristics of the tools become part of the creative process.

Questioning How to Teach the Concept of Artistic Process

As a teacher of art methods for pre-service elementary teachers, Baer was having trouble teaching a concept of art that had more to do with process and less to do with product. She saw her students intimidated by the daily practice required of a traditional sketchbook semester after semester observing their lack of ability/willingness to be in conversation with themselves as artists. Their unexamined and unreflected-upon fear was keeping them from engaging with the arts, taking risks, and identifying themselves more broadly (Baer, 2012). The mere mention of the required "sketchbook" at the start of a course brought heavy sighs and worried expressions. After trying a class Facebook page, she searched for a more individualized and accessible way for students to engage in daily, reflective artistic practice. Wanting to preserve the practice of a sketchbook as individual, contemplative, and idea-generating, she began to explore other formats. The prevalence and familiarity of technology became an alternative format and practice to mashup with a sketchbook. What resulted and is examined in this study is the use of an online journal partnered with a traditional sketchbook. The partnering became a mashup when students began to use one in tandem with the other. Digital image and entries would become part of the physical sketchbook while images of the physical sketchbook were added to the online journal. The mashup became an all-access opportunity for artistic reflection and greater understanding of creative daily practice.

The significance of this study lies in the connections between traditional creative practices, technology, and the arts classroom. Most teachers are in constant search of ways to better reach their students. Research has been done both with technology (Gomez, Sherin, Griesdorn & Finn, 2008; Langley & Brown, 2010; Lee, 2010; Whipp, 2003) as well as with pre-service art teachers (Barry, 1994; Campbell, 2005; Duncum, 1999; Kalin & Kind, 2006; Kowalchuk, 2000; Milne, 2004) making connections between reflection and daily practice. What is missing from the research is a specific evolution of pre-service art teacher reflection via the combination of the traditional sketchbook, a widely accepted format for artistic reflection, and technology in an arts classroom. This study provides insight into the manifestation of this mashup and the tools used for daily reflective practice.

Research Questions: Exploring Traditional and Online Tools for Developing Artistic Process

The researchers in this study were the instructor of the course (Baer) where data was collected and an instructional technologist (Daher) in the same institution. Both believed in the growing potential of digital formats for learning and teaching and through many conversations, found an appropriate and exciting context (Arts in the Elementary Curriculum semester course) to connect the creative process and the digital environment. Baer and Daher set out to examine the opportunities for technology in an arts classroom and found the place of the traditional sketchbook opportune for adaptation. They did not set out to make the

traditional sketchbook obsolete, but rather to create productive and broader connections between creating and thinking about arts education and the world of technology in a web-enhanced classroom. Thus, the core research questions were: How can a productive mashup between online technologies and traditional artistic practices be created? How does the use of an online journal in a face-to-face pre-service arts education class compare to the sole use of a traditional sketchbook?

Seeing the Need for Change: A Review of the Literature

Current bodies of literature in pre-service teachers' reflective practice, online journals in teacher education, and the artist sketchbook are plentiful. What is missing, however, is a mashup of these ideas and more specifically within the context of an arts classroom. While the concept of reflective practice can be adapted to practically any context, educative or otherwise, it is the added consideration of visual and creative daily practice that causes these researchers to present an examination of the use of online journals with the traditional sketchbook (the mashup) within the context of an arts classroom. What follows is a gathering of ideas to inform this examination.

Reflection and Technology in Pre-service Teacher Education

Reflection in teacher education has been a generative topic for decades and the literature documenting this reflection and its uses are growing exponentially. Mortari (2012) points out that although much research points to reflection's use in different disciplinary areas, little has been documented about its effectiveness. She conducted a study that focused on the outcomes of student teachers engaging in a more phenomenological approach to reflective teaching. She asked them to "reflect on the life of the mind" (p. 525) in order to practice the habits of mind that enable useful reflection. Mortari's (2012) findings indicate that there are effective ways to go about reflecting and that certain habits and preparation have to be practiced or put into place in order to enable the meta-cognitive analysis of one's experience. This indicates the relevance of creative process being a part of effective reflection in the art room. Continuity and practice are at the foundation of both reflective and creative habits. The mashup used in this study between the traditional sketchbook and the online journal serves as an example for how both physical and digital environments can bring about deeper and more comprehensive reflection of their creative habits.

Putnam and Borko's (2000) article reviews a large amount of research exploring teacher learning and how the inclusion of multimodal forms enable deeper and more meaningful consideration of one's practice. They discuss various ways that pre-service teachers establish discourse communities and move beyond what Lee (2010) noted from Putnam and Borko's (2000) findings about "the limitations of traditional journal writing...a personal process rather than an interactive communication" (p. 130). Lee's (2010) study examining pre-service physical education teachers' reflections via online journal writing works toward describing a way to overcome this "weakness" in individual journal writing. Lee

references Hatton and Smith's (1995) use of a "critical friends dyad" whereas engagement with a reflective partner fosters greater and more in-depth reflection. This concept was used in our study in the formation of the arts online journal and will be explained in greater depth in the methodology section. Milne (2004) describes, as others do, the growth that occurs when partnerships or mentorships become a part of reflection. She reflects on her own work with art and pre-service teachers stating, "the changes that came about in our thinking were based on trust, vulnerability, and censorship...I opened myself up to criticism...I became more trusting..." (p. 50).

Lee's (2010) study, utilizing an interactive online journal with pre-service students, found that the accessibility was a positive feature of the inclusion of technology. Students reported enjoying the fact that they could interact with one another so readily and share their experiences in the field. In Langley and Brown's (2010) study with online graduate nursing students, both the students and faculty perceived positive learning outcomes. Difficulties were reported in building trust between students as well as having enough time to reflect. While Langley and Brown's group did not have a choice whether their reflection was online or not (it was an online course), the benefits and difficulties speak to the importance of trust with the act of reflection as well as the potential for positive learning outcomes in reflecting using tools online. While there has been other research with the inclusion of technology and reflection in teacher education, we were unable to find any centered within an arts context. The primary reflective tool for many in the art room is the sketchbook. What follows is a short review of its use in the classroom.

The Traditional Sketchbook in the Classroom

The so-called traditional bound paper sketchbook has been the norm for art classrooms around the globe, providing opportunity for artistic expression for centuries. "Sketching is an age-old tradition of how artists record information" while telling a story of the "continuously woven fabric of our creative life" (Pierantozzi, 2005, p. 112). All types of artists and creative individuals from amateurs to professionals utilize the concept of a sketchbook and use it for a variety of reasons.

While little research specifically describes pre-service students' experiences with bound paper sketchbooks in the art room, there has been some in other contexts. Atkins and Salter (2012) describe pre-service elementary teachers' use of scientist notebooks in order to encourage authentic scientific practice. While the form may be different from an artist sketchbook, the concept remains the same: engaging in authentic discipline-based daily practice encourages thinking in that practice. A mashup functions similarly by bringing together active and regular reflection in a format where ideas are visually repeated, and reflection (sketchbook, scientist notebook, online journal, etc.) ideas can be more readily connected and moved forward.

Publications that describe sketchbook use in the K-12 classroom are more plentiful and further inform and validate future elementary teachers' use of creative daily practice via sketchbooks. As an elementary art specialist, Bartlet (2005) identifies sketchbooks as places for solidifying descriptions, encouraging students to keep

work and ideas, and champions its portability and adaptability for students with diverse needs. The portability and adaptability he describes illustrates exactly why the sketchbook and its practice is apt for a study like this and why using a mashup might stimulate further and deeper connections. Art teacher Andrew Wales (2000) sees sketchbooks as an opportunity to record ideas, sketch out potential solutions to design problems, to experiment, and also to play. He also describes how he encourages his students to use their sketchbooks as a diary or keepsake of memories, their interests, and their observations of the world. In Jackie McKay's (2012) high-school art classroom, she advances the idea by having students create "artist journals" in which he or she is required to explore personal preferences for presentation and rationale for their creative decisions in developing the artist journal. She wanted to "spice up" her students' experience with the sketchbook by considering not what they might record in the journal, but the design of the journal itself. Bartlet (2005), Wales (2000), and McKay (2012) along with many other artists and teachers of various grade levels pinpoint the sketchbook as a place to record progress, although what type of progress might be debated. Some champion the aspect of play and experimentation while others maintain a seriousness of the sketchbook as a sequential record of work and ideas.

In *Art & Design: Insights into the Visual Arts*, several artists interpreted the sketchbook as varied and multifunctional as well. The filmmakers interviewed the artists about their creative process and filmed them while creating and speaking about their art. When asked what the purpose of a sketchbook was they responded with: (a) a visual diary, (b) an emotional journey, (c) to maintain excitement for ideas, (d) to develop ideas sequentially or randomly, as a "precious source" when you're stuck, (e) a "critical journal," and (f) for knowing oneself as an artist.

Undoubtedly, a sketchbook is a personal item, which can be interpreted in many ways and serves several functions within a creative and educative context. Its place in a pre-service arts classroom serves both as a reflective tool as well as a creative one. How might that place evolve with the current culture of technology and web-enhanced features in the learning context?

Methodology: Context and Mashup

The Context This case study took place in Arts in the Elementary Curriculum, an art methods course for pre-service elementary teachers, at a Midwestern university during the fall term of 2011. The 23 participants ranged from sophomores to seniors in an undergraduate teacher education program and were in the course for the entirety of a fall semester. Most of the students claimed to have little to no experience in the arts prior the start of the semester. The course was face-to-face; however, made use of a blended model concept by asking the students to regularly post in their online journal outside of class. The class met in person twice a week for approximately 3.5 contact hours per week. Much of the work of the course took place in class with occasional homework assignments. The students were expected to maintain daily artistic practice in an online journal (which is the focus of this study) with a supplementary traditional sketchbook. The data used were online

journal entries, sketchbook entries, and pre and post surveys administered at the beginning and end of the course. Aside from the surveys, no extra work was required for the IRB approved study and students could opt out of the study at any time.

The goal of Arts in the Elementary Curriculum was to assist students in connecting with their inner artist and to provide them with the skills necessary to effectively incorporate the arts in their own future classrooms. The instructor worked to immerse students in the creative process and provide opportunities for them to be in conversation with themselves as artists, to view art as process as well as content, and view each other as a community of capable creative individuals. Typically, students begin this course with a narrow definition of art and an artist. They view an artist as a person that is born with the talent of making things look realistic while all others are "not creative enough" (Student Reflection, 2011). The learning activities in the course were meant to alter students' traditional perceptions of art. The course contains learning activities designed to engage students in meaningful discussions and provides them with studio experience while engaging in daily practice (a sketchbook) throughout the semester.

The Mashup In an effort to realize the goals set out by the course and further the instructor's connection with her students, the researchers collaborated on providing students access to a private online journal via the course management system Blackboard--a tool with which they had experience. Access to the journal was limited to the instructor and the individual students in an attempt to avoid the judgment they reported thinking would come from sharing with their peers (Baer, 2012). This created an opening for a "critical friends" dyad (Hatton & Smith, 1995, p. 41) where reflection would not be happening in a vacuum but rather within a conversational framework where the instructor could provide suggestions and track student progress in learning course content. Students were told that the instructor would have access to the online journal and any needed privacy could be had in the physical sketchbook. Students would be able to upload pictures of their work and write their thoughts, formal and informal, at anytime from their laptops or mobile devices. Both researchers thought perhaps students unfamiliar with keeping a traditional sketchbook might find a connection in the digital environment--not to mention gain insight into how technology might play a role in their own future classrooms.

Findings

This case study revealed four important themes considering the use of online journals and sketchbooks in a pre-service art classroom. These were: 1) freedom and feel of media, 2) legibility and organization, 3) ease of access, and 4) personalization and individuality. Each theme addresses a comparison between the traditional sketchbooks used by students, and the online journal also used in the same semester. The themes were derived from researcher analysis of online journal and sketchbook entries as well as discussions in class between instructor and students.

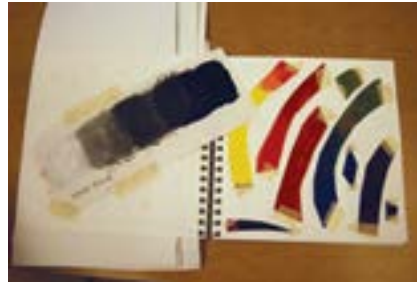


Figure 1. (Left) Student sketchbook, Paint and color exploration
Figure 2. (Right) Student sketchbook, Value and color study

format, it provided a systematized format for the purposes of the assignment.

This format could be limiting for students who “just don’t work like that.” Some students desire the freedom offered by the physical blank page to write or draw in any way they see fit. Similarly, students could have chosen to not organize their writing in the online journal as nicely as this student did, which happened often. Another useful tool available for the online journals was a running archive of their entries, which was easily searchable. This benefit existed more for instructor and researcher purposes rather than the students.

The Freedom and Feel of Media

Here are two examples of traditional sketchbooks where students were exploring media and exercises such as watercolor, colored pencil, tempera painting, color mixing, and creating a value scale. The students held the media in their hands whether it was a paintbrush or pencil and moved their hand across the page splattering, smearing, and mixing. Our online journals did not accommodate a direct media connection or use but rather focused typically on a typed textual response. However, there are programs, applications, and devices that exist to mimic the creative process with different types of media. While we did not use any particular software in this course, there is the potential for this to further evolve the purpose and applicability of an online sketchbook.

Ease of Access



Figure 5. (Left) Student online journal, Project practice pieces



Figure 6. (Right) Student sketchbook, Project research

The Legibility and Organization of a Sketchbook



Figure 3. (Left) Student sketchbook, Notes
Figure 4. (Right) Student online journal, Notes



For the purposes of our course, sketchbooks (or at least parts of it) needed to be legible. Students were told it was necessary for an artist to be able to return to their writing and obtain ideas from the sketchbook to enable further thinking and work. The traditional sketchbook example in Figure 3, while filled with sketches, contains writing that is not readily accessible to all readers, nor is its organization obvious. The online sketchbook in Figure 4 has an organized format in which bolded headings and typed text (with spell check!) are followed by the associated image. While we agree this is not the most flexible

Both the traditional sketchbook and online journal could be made accessible. From a single location, images or documents could be physically added to the sketchbook. However, with the online journals, students always had access to them via a computer in the classroom. They could not forget them; rather forget to work in them. Within each example, there are pros and cons. With the online journal example in Figure 5, the student has attached many images for reference, an advantage to this format; however, they are not readily, visually available immediately.

One click would make it appear, but it’s an extra step. We encouraged students to copy and paste images directly rather than attach, but for multiple images, this was more feasible. With technological formats, students were subject to Internet connection speeds, which slowed with multiple pasted images. Connecting files through links created a faster workflow. The traditional

example in Figure 6 shows items that the student had collected for ideas (leaves, photos, and more). One might question; however, if for an online journal, an image of the leaves might serve just as well. Another great feature of the online journal was the ability to leave comments on individual entries, maintaining a conversation between student and instructor throughout the course. Students could receive feedback more readily outside of class with comments left in their online journal and progress forward in their projects more quickly.

Personalization and Individuality

As we mentioned earlier through a look at the literature on sketchbooks, the individuality and personalization plays a role in the value of the sketchbook. The traditional example in Figure 7 is a unique compilation of items collaged onto the front, marking the student's sketchbook as his/hers alone. The online journal example in Figure 8 incorporates a photomontage of images from this student's life.



Figure 7. Student sketchbook, Cover

Figure 8. Student online journal, Photo collection with descriptions

Both offer options of individuality in different formats. Also, while a traditional sketchbook offers a physical presence, an object to hold and flip through, we found that the online sketchbook offered unique opportunities like incorporating digital imagery without needing to print and digitally manipulating imagery and text using established applications. We believe that as students begin to become more familiar with technology at earlier and earlier ages, the evolution of the online journal/sketchbook will have a more ready, expected, and creative place in the learning process.

Implications for Further Study

In an ever-increasing technological environment, pre-service educators need to find thoughtful, creative, and efficient ways to express themselves and document their learning process and growth. As teacher educators, these researchers believe this ability is necessary not only for pre-service educators' well

being in the classroom, but also for their own future students' engagement in learning. Teaching and learning requires vast amounts of communication and this now includes digital or online communication. This movement toward online communication; however, has not decreased the individual's need to creatively express who they are and what they believe, as creativity is a human trait. In fact, the meeting of web-based technologies and creative expression has created a host of opportunities for new and innovative ways to interact with the world.

Our examples here dealing with the pros and cons of a traditional sketchbook and an online journal in a pre-service arts classroom are the tip of the iceberg. The mashup between the two offers new pathways to reflection and daily artistic practice. Understanding the tools is the first step. There are many avenues to explore with potential for mashing up the creative/reflective process and technologically enhanced strategies. Issues like the freedom and feel of media, legibility and organization, accessibility, and personalization are bigger than sketchbooks or even what happens

in an art classroom; they are calls to redefine how students learn and teachers teach with an ever-broadening spectrum of communication at all grade levels and all disciplines. This inquiry can perhaps serve as an opening to how we as teachers, researchers, and artists can better enable our students to communicate with various tools, and how those tools can be connected to enable greater understanding.

*All photos courtesy of the students of Arts in the Elementary Curriculum



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Listen, Do You See That?

Art Education and the Technology of Radio

Paul E. Bolin

Technology is an intriguing term. We use this one-word descriptor quite often to characterize the most recent and revolutionary digital advancements in our world, such as new smart phone features, enhanced electronic tablets, increasingly diverse mobile apps, electronic gaming devices, hybrid cloud locations, 3-D printing, and a host of emerging smart machines. Yet, observed broadly the presence of stunning technological invention is not a novel feature of humanity today. Technology has been a part of, if not a compelling force in, the world for millennia.

For instance, the overshot waterwheel was an ingenious and useful technological development for the ancient Greeks. Clocks, eyeglasses, and windmills were among many spectacular inventions of technology initiated by people of the Middle Ages. The printing press was an example of groundbreaking technology for Europeans of the fifteenth century, as were telephones and automobiles for citizens of the twentieth century. The introduction and utilization of a wide range of technological constructions has been a hallmark of humankind for thousands of years. With this said, the intent of this writing is not to provide a longitudinal overview of technology in world history. My purpose here is to describe and discuss the influence of one noted technological development—the radio—on the practice of art education in the first half of the twentieth century.

Some Historical Context: Technology, Art, and Art Education

Various technological inventions have done much to shape art and art education in significant ways over the years. For example, the increased accessibility of oil paints through the new technology of flexible metallic tubes with screw-on caps in the 1840s, rather than made through the laborious process of continuously grinding pigment and adding linseed oil, as done for centuries prior to this, was a boon to artists and their ability to work more easily and readily outside their studios.

Mary Ann Stankiewicz (1984) has shown how the technological development of chromolithography printing techniques in the United States in the 1800s brought about the increased dissemination of art prints and illustrative reproductions to broad in-school and adult viewing audiences in the second half of the nineteenth century and beyond. The artistic veracity and quality of these prints was, at times,

called into question, yet “most art educators from 1895 through 1920 believed that halftone reproductions of masterpieces were the most effective aids in the development of art appreciation” (Stankiewicz, 1984, p. 91).

In a somewhat similar vein, the expansion of light-based projection technology by way of lantern slides or magic lanterns in the late 1800s and early 1900s enabled the teaching of art history to lecture audiences in ways that words alone and books could not (Eisenhauer, 2006; Leighton, 1984). As Eisenhauer (2006) states: “The magic lantern provided ways for a class to collectively see one image simultaneously, therefore extending the boundaries of the visual within the classroom” (p. 203). The availability of this form of electronic visual technology did much to democratize and make accessible information from the field of art history to a vast and growing audience of students and others in the early part of the twentieth century. However, this dissemination of information about art through emerging technology was not limited to visual means alone. The technology of radio, as it gained presence in the early 1900s, also played a significant role in spreading information about art to a wide and receptive audience.

Socially Transformative Technology: The Radio

It has been well argued that the radio was one of the most revolutionary and society-altering technological inventions of the twentieth century (Herron, 1969; Hilmes, 1997; McMahan, 1975; Sies, 2008). Guglielmo Marconi’s ingenious and successful explorations with wireless communication in the late-1800s were a source of information and catalytic motivation for other technological innovators who would follow soon after. The first decades of the twentieth century revealed growing interest and experimentation with radio in the United States and throughout the world. This inventive involvement with radio surged after World War I, and by the early 1920s

radio voices and musical renditions were familiar visitors in homes throughout the United States. By 1927, radios could be found in 7.5 million residences in the United States, with an estimated 25 million listeners (Herron, 1969, p. 130), where radios had become as common in households as “toasters, electric heaters and curling irons” (McMahon, 1975, p. 19). In 1935 there were almost 18 million homes in the United States with radios (approximately 60% of total residences in the U. S.) (Lumley, 1935), and by 1940 virtually every home in the United States had access to at least one radio (McMahon, 1975).

A form of widely listened to radio broadcasts in the United States occurred through educational programming. These instructional broadcasts were directed to listeners both in the home and school. In January 1929 the Ohio School of the Air began broadcasting to public school students throughout the Midwest by way of the powerfully dispersive radio station WLW, situated in Cincinnati, Ohio. Reaching an initial audience of more than 50,000 school-aged listeners, and “eventually multiplied six-fold” from this number (Darrow, 1940, p. 19), the Ohio School of the Air transmitted regular weekly broadcasts on the subjects of history, health and rhythmic, current events, chemistry, French, aeronautics, botany, physics, music, art appreciation, drama, literature by living writers, general science, geography, civic government and the Constitution of the United States, citizenship, nature study, and story time (Darrow, 1940). Throughout the 1930s and ‘40s there was a sizeable audience of school children in America who received at least a portion of their school instruction each week by way of the radio.

Art Education through the Technology of Radio

Art, as a subject of study, held a conspicuous place in educational radio broadcasting. Beginning in the late 1920s and for the next 25 years, radio was used to transmit a wide range of information about art, artists, and works of art to millions of people in all regions of the country. Broadcast from various locations throughout the United States, radio programs about art were often directed toward rural and sometimes isolated populations of the West and Midwest regions of the country—some even by way of short-wave radio (Art by Short Wave, 1935; Tyson & MacLachy, 1935). Other broadcasts were transmitted to residents in the most populated cities of the country, such as New York, Boston, Chicago, and Los Angeles. Art was a subject of radio transmissions intended for students in elementary and secondary schools and universities, as well as directed toward adult listeners. Once the technology of radio was active and available, citizens in every corner of the nation had opportunity to access a wide range of art-related subjects over the airwaves, and a vast number of individuals tuned in to these programs.

At its broadcast zenith in the 1930s and ‘40s, hundreds of radio programs about art were transmitted to listeners in all regions of the country. These radio transmissions consisted of various formats, including lectures about works of art and art history; descriptions of artmaking activities; dramatizations (with sound effects) based on works of art; interviews conducted with artists, museum directors, art auctioneers, and art educators; evening quiz programs about art, artists, and works of art; critiques of art events and art exhibitions; and museum-based broadcasts intended to

encourage visitors to the museum. The wide array of programming and large number of broadcasts reveals that art-based radio programming was directed toward an immense and interested audience, both in its size and range of subject knowledge. Exploring these broadcasts, attention is focused here on three innovative and successful radio-based art programs from this era to demonstrate the various types of art programming available through the radio and also to offer a glimpse into the impact some of these broadcasts had on radio listeners in the United States in the 1930s and 1940s.

Art Education Radio Broadcasts: Three Examples

Example 1: Art Programs Broadcast through the Ohio School of the Air

The Ohio School of the Air (OSA) was the first large-scale radio experiment designed specifically to broadcast instructional lessons to public school students in the United States. The OSA was not a physically tangible educational institution. Rather, the OSA was a name used to describe the regularly scheduled presentation of an extensive variety of subject content transmitted to elementary and secondary students by way of the radio. Art Appreciation was one of the many subjects taught through the OSA each week, transmitted on air from Cincinnati, Ohio. The OSA commenced broadcasting on January 7, 1929 and continued until spring 1937 when it became the Nation’s School of the Air. In 1931 the OSA had an audience “in the neighborhood of 360,000 boys and girls” (Tyson, 1931, p. 77), and by the mid-1930s there were upwards of 100 people employed in writing and producing instructional radio scripts for the OSA (Atkinson, 1942).

During the first year of OSA operations Art Appreciation lessons were presented on air by Henry Turner Bailey of the Cleveland Art Museum, with the assistance of Mrs. J. E. Clark, Director of Art for the Ohio Federation of Women’s Clubs. The broadcasts were heard on Tuesday afternoons from 1:53-2:10. The following works of art and artists were the topics of discussion for the OSA Art Appreciation radio lessons taught each week during the spring of 1929:

Lincoln, Douglas Volk

The Angelus, Jean Francois Millet

The Song of the Lark, Jules Breton (Figure 1)

The Vigil, John Pettie

Aurora, Guido Reni

Artist’s Mother, James A. McNeill Whistler

The Boy and the Angel, Abbott Handerson Thayer

Santa Fe Trail, John Young-Hunter

Behind the Plow, Lucy Kemp-Welch

Joan of Arc, Jules Bastien-Lepage

Fog Warning, Winslow Homer (Figure 2)

St. Francis Preaching to the Birds, Giotto

Spring Dance, Franz Von Stuck

Spring, Camille Corot

(Darrow, 1940, pp. 16-17, 22-23)



Figure 1. *The Song of the Lark*, Jules Breton. Classroom art print, 3" x 4".



Figure 2. *Fog Warning*, Winslow Homer. Classroom art print, 3" x 4".

Focusing on one of these works of art each broadcast, the radio voices of Bailey and Clark "told intimate stories of the artist and his work, interpreting the features which made it a masterpiece" (Darrow, 1940, p. 23).

Changes in production and personnel occurred in the Art Appreciation broadcasts of the OSA throughout the next few years. From October 1929 through February 1930, the OSA did not offer Art Appreciation lessons. Subsequently, in February 1930 the Art

Appreciation radio transmissions were reintroduced in the OSA curriculum, with Friday 2:00-2:30 being the day and time of these broadcasts. Thus, it appears that even in 1930 and by way of radio, art was situated in the school week as a Friday afternoon activity.

Also beginning in February 1930, William H. Vogel, Director of Art for the Cincinnati Public Schools, became the voice for the OSA Art Appreciation radio series. The broadcast day and time of the Art Appreciation radio lessons was again shifted in fall 1930, to Wednesdays 2:40-3:00, and taught by Vogel (Darrow, 1940). It was then the Art Appreciation lessons became a regular and standardized part of OSA radio programming through the 1933-34 school year.

The OSA also produced a small pamphlet, the *Courier*, to supplement the radio broadcasts. The *Courier* contained a complete upcoming program schedule, along with some radio text excerpts, lesson information, and questions for students to answer at the conclusion of each broadcast. The *Courier* was first published in fall 1929 and sent, free of charge, to any teacher who requested it. The publication began as a monthly magazine (eight issues annually), with an early distribution of 10,000 copies per month. In the 1931-32 school year there were five issues of the *Courier* produced, with a charge of 12 cents an issue. Beginning in fall 1932 the *Courier* was published twice a year and sold for 30 cents per copy (Darrow, 1940). These materials, while requiring payment by a teacher or school, did provide an important resource to assist in making the OSA broadcasts more meaningful to students. Teachers who tuned in to the OSA radio programs were urged to obtain these *Courier* materials prior to the broadcast date, and make use of this supplementary information with their students before, during, and after the program was aired.

An equally important suggestion made to teachers of art was for them to provide students with visual reproductions of the artworks discussed each week in the OSA Art Appreciation broadcasts (see Figures 1-6). The October 1930 issue of the *Courier* states:

It is of the utmost importance that each child be supplied with a small print of the pictures to be discussed or a larger print displayed before the class, as it enables them to follow the explanations and questions with a much greater degree of understanding. (Ohio School of the Air, 1930, p. P-1)

Information about securing images for student use during the broadcasts continues in the *Courier*, which provided a listing of company locations where prints of the artworks discussed during the radio broadcasts could be purchased by a teacher or school for a nominal fee.

Throughout the early 1930s there were scores of artworks discussed through the OSA Art Appreciation broadcasts, including, for instance, Jean Francois Millet's *The Knitting Lesson*, Frans Hals' *The Jester*, John Constable's *Valley Farm* (Figure 3), Sir Edwin Landseer's *Dignity and Impudence* (Figure 4), Joseph Mallord William Turner's *The Grand Canal*, and Rosa Bonheur's *Oxen Plowing* (Figure 5) and *Deer in the Forest*. In many cases the *Courier* contained between one and eight paragraphs of text about each work of art discussed in the upcoming OSA Art Appreciation radio series, along with some questions directed toward students.

For example, after two paragraphs of pictorial description and historical contextual information about Winslow Homer's *The Lookout—"All's Well"* (Figure 6), students were presented with the following questions:

To what nation do you suppose the sailor belongs? What can you say of his face and hand? What do they show? Of what use is the bell? How is time measured on board ship? What kind of ship do you suppose this is? What time of day? What is the center of interest in this picture? Where is the strongest light? What do you know of the artist? Where is this picture hung? (Ohio School of the Air, 1931, p. P-12)



Figure 3. (Left) *Valley Farm*, John Constable. Classroom art print, 3" x 4".



Figure 4. (Right) *Dignity and Impudence*, Sir Edward Landseer. Classroom art print, 3" x 4".



Figure 5. (Left) *Oxen Plowing*, Rosa Bonheur. Classroom art print, 3" x 4".



Figure 6. (Right) *The Lookout—"All's Well,"* Winslow Homer. Classroom art print, 3" x 4".

The descriptions of artworks furnished to students by William Vogel over the radio were not descriptively dry and dull. Benjamin H. Darrow, Director of the OSA, recounted the teaching of art appreciation in the early days of the OSA (in Tyson, 1931):

We conducted art appreciation for the lower grades, with the print right in front of each pupil where they could follow the talk and see with the eyes of the man who was speaking. Our teacher is the head of the art work in the Cincinnati schools [William H. Vogel]. He weaves in so much wonderful poetry, so much beautiful prose of his own, and so many splendid little touches of his own life, that youngsters carry an enriched masterpiece with them after they have seen it through his eyes. (p. 75)

Benjamin Darrow was not alone in his praise of the Art Appreciation radio programs presented by the OSA. The principal of a school in Fort Wayne, Indiana in the mid-1930s offered: "I want to commend the art program broadcast by the Ohio School of the Air on Friday. This year five hundred pupils have listened to the program each week, and much enthusiasm for art has been developed" (Tyson & MacLatchy, 1935, p. 90).

The OSA was one of many educational broadcasts transmitted daily throughout the United States, providing school children, numbering in the hundreds of thousands, with information about a variety of subjects, including Art Appreciation. By way of the radio, often accompanied by visual means as well, an immense number of public school students were prompted to explore works of art and the lives of artists in ways that were unconventional to students and teachers of that time. The experimental and emerging technology of the radio in the late-1920s and '30s enabled

art to make its way into the lives of many young learners, assisting them in gaining an understanding of a world of art that was, until then, beyond the range of both their sight and hearing.

Example 2: The Art in America Radio Series

Not all radio programs about art were directed toward public school audiences. Some radio-based art broadcasts were intended primarily for adult listeners, including the Art in America series, which was likely the most collaborative radio-transmitted art program ever produced in the United States (Bolin, 1980; 1992). On air from February 1934 through January 1935, the planning and conducting of this year-long

series of weekly broadcasts was a cooperative effort carried out to some extent by "sixty-six museums and art organizations from all parts of the country" (Tyson, 1934, p. 223), including the General Federation of Women's Clubs, American Federation of Arts, National Advisory Council on Radio in Education, National Broadcasting Company, Art Institute of Chicago, Metropolitan Museum of Art, and Museum of Modern Art. This broadcast effort was funded through an \$18,000 grant from the Carnegie Corporation (Proceedings of the Twenty-fifth Annual Convention of the American

Federation of Arts, 1934, p. 3). René d'Harnoncourt, Assistant to the President of the American Federation of Arts, was program director of the Art in America radio series (Tyson, 1934).

The Art in America radio transmissions originated from the National Broadcasting Company's (NBC) New York affiliate, station WJZ, and were heard Saturdays beginning at 8:00 p.m. EST (7:00 CST, 6:00 MST, 5:00 PST). The 33-week series was divided into two segments, the first broadcast from February to May 1934, and centered on art in America from 1600 to the Civil War. The second session of programs extended from October 1934 through January 1935 and addressed art in the United States from the Civil War until 1930. Specifically, the Art in America programs covered the following topics:

First Session—February 3 through May 19, 1934 (16 weeks)

- February 3 Painter Reporters of the New World.
- February 10 Early Settlers and Their Homes.
- February 17 The First American Portraits.
- February 24 How They Lived in Colonial America.
- March 3 Copley—Our first Eminent Painter.
- March 10 Background of American Art.
- March 17 An American Studio in London.
- March 24 Peale and His Museum.
- March 31 Stuart and the Washington Portraits.
- April 7 Classic Arts of the Young Republic.
- April 14 Jefferson—Last of the Gentlemen Builders.
- April 21 The First American Sculptors.
- April 28 Steamboat Gothic and Romanticism.
- May 5 The Hudson River Schools and Their Heirs.
- May 12 A Century of Collecting in America.
- May 19 Art and the Public Taste. (*Art in America*, 1934, p. 17)

Second Session—October 6, 1934 through January 26, 1935 (17 weeks)

- October 6 America After the Civil War: Whistler and Homer, Expatriate and Stay-at-Home.
- October 13 Three Landscape Painters and a Solitary: Inness, Martin, Wyant and Ryder.
- October 20 The Grand Style and the Virtuosos: Hunt, LaFarge, Duveneck, Chase. Portrait Painters Fashionable and Unfashionable: Sargent and Eakins.
- October 27 American Sculpture Since the Civil War, from John Quincy Ward to Lachaise and Zorach.
- November 3 Henry Hobson Richardson, America's First Modern Architect. The Development of the Skyscraper.
- November 10 The Architecture of Public Buildings. Academic Revivalism.
- November 17 Frank Lloyd Wright and the International Style in Architecture.
- November 24 Theatre Art. Stage Design in the American Theatre.
- December 1 The Impressionists: Robinson, Twachtman, Hassam, Weir, Prendergast, Glackens,

Lawson, Mary Cassatt. Reporters in Independence: Henri, Davies, Sloan, Luks, and Bellows.

- December 8 The Impact of Modern Art. The Armory Show: Dickinson, Sheeler, Hopper, Speicher and others.
- December 15 The Contemporary American World: Social and Political Caricature, the Print Makers, Mural Painting, Regional Developments.
- December 22 The Modern Room.
- December 29 The Modern House.
- January 5 The Modern City.
- January 12 Photography in the United States: from the Daguerreotype to the Photo Mural.
- January 19 The Motion Picture: from the Peep Show to the Super Film.
- January 26 Review. (*On the Air*, 1934, p. 11)

The 33 *Art in America* programs were broadcast from 37 NBC affiliate stations situated throughout the United States. These radio transmissions occurred in large cities such as New York; Chicago; Washington, DC; Los Angeles; and San Francisco, and in many smaller communities: Billings, Montana; Bismarck and Fargo, North Dakota; Hot Springs, Arkansas; and Spokane, Washington. Listeners throughout the country had ample access to the Art in America programs as they were broadcast from the far-ranging locations of Seattle, Washington and San Diego, California in the west, to Boston, Massachusetts and Miami, Florida on the east coast (*Art in America*, 1934). This yearlong radio series and broadcast availability truly reflected its name: *Art in America*.

The presentation format for the *Art in America* radio broadcasts was centered on conversation. The voices of two individuals were chosen to carry the dialogue each week, creating an active discussion that centered on the subject of art. One of the two radio characters took the position of an art expert, and the other participant voice being a layman wishing to learn about art in America. The directors of the program engaged in this two-person conversational approach because, in their words,

We feel that the variety of two voices and the liveliness of give and take between two speakers with different points of view, achieve on the radio what the speaker's gestures and changes of expression do for an ordinary lecture, and secondly, because this method makes it possible to illuminate and emphasize important points in the discussion without too obviously teaching. (Tyson, 1934, p. 220)

Through the utilization of these two individuals in conversation, the *Art in America* radio broadcasts set out, in a fast-paced twenty minutes each week, to present information about art in the following manner:

The series attempts to sketch in a concrete, interesting way, the lives of outstanding artists of the various periods and to show how economic and social changes with which everybody is familiar, as well as changes in artistic tradition, have influenced American artists and their work. (Tyson, 1934, p. 220)

The *Art in America* radio series was more successful than organizers envisioned when they began planning these broadcasts. This influence is born out through a 1934 *Art Digest* article “On the Air,” which expressed the impact of the *Art in America* radio programs:

We have been informed that many colleges, high schools and art schools have used this series in their study courses; that clubs have built their programs around it; that listener groups have been organized; and, what is most important, that radio stations not connected with this network [NBC] have approached their local museums in several cities with the request that they organize similar series in the future. (p. 11)

Printed and visual materials related to the broadcasts were available to listeners by request. These consisted of a folder containing “The Family Tree of American Art” and an *Illustrated Guide to the Art in America* radio series. The *Illustrated Guide* was published by the University of Chicago Press and contained more than 70 reproductions in black and white and eight in color, “of works of art discussed in the programs, together with short texts corresponding to the discussions, and lists of museums and collections where objects discussed can be seen” (Tyson, 1934, p. 219). The “Family Tree” was mailed to those who requested it, and the *Illustrated Guide* sent to listeners at a cost of one dollar each (*Art in America*, 1934, p. 17). Eventually, 23,325 copies of the *Illustrated Guide* were sold (Hill, 1937, p. 172), a surprisingly high figure at a time when much of the nation was staggering through the harsh realities of the Great Depression.

Because of the somewhat contrived conversational flair brought to these programs through the interactive dialogue of the two participants, some considered the *Art in America* broadcasts more entertaining than educational (Funk, 1998). Without experiencing the broadcasts firsthand and having a clear sense of distinction between what those of the time saw as entertainment and regarded as education, it is difficult to know if such criticism holds merit. What appears certain, however, is that between February 1934 and January 1935 listeners throughout the country tuned in to the *Art in America* radio series, gained new and expanded perspectives about the place of art in America, and many acquired supplementary text and visual materials and interacted about art with other radio listeners. Moreover, local radio stations approached museums in their far-ranging communities with a fervent desire to see these institutions initiate the presentation of information about art through the medium of radio. It appears in many ways the *Art in America* radio series was, indeed, a success, demonstrating to the nation that radio was a viable technological tool for educating the populace about art.

Example 3: The Art Goes to War Radio Series

The Second World War provided impetus and opportunity for expanding the presence of radio broadcasting in the United States. Beyond the prevalent entertainment and educational radio programs of the time, additional transmissions included news updates from around the globe, war reports from the field, and a wide variety of programming designed to generate and sustain homeland support for the war and the nation. Many radio broadcasts about the war were intended for at-home listeners, others for school-

based audiences. One set of radio programs directed towards students in public school was titled *Art Goes to War* (Figures 7 & 8).



Figure 7. Image from article “Art Goes to War,” 1943, *Design*, 44(6), 4-12. Image page 4



Figure 8. Image from article “Art Goes to War,” 1943, *Design*, 44(6), 4-12. Image page 11

The *Art Goes to War* radio series was broadcast in Chicago each week beginning in October 1942 and extending into January 1943. The 12 programs that made up the *Art Goes to War* radio transmissions were intended for students in the Chicago Public Schools, grades six, seven, eight, and nine, and aired on Wednesday afternoons beginning at 1:30 (*Art Goes to War*, 1943, p. 6). The 12 *Art Goes to War* broadcasts centered on the following topics, one each week:

- WHAT ARE WE FIGHTING FOR? Democracy and the Four Freedoms
- THE HOME FRONT: SACRIFICE, SAVING AND SHARING. The War at Home, How Each of Us Can Fight.

- THE HOME FRONT: WORK AND PRODUCTION. Ways and Means of Winning the War.
- THE HOME FRONT: CHILDREN HELP WIN THE WAR. Child Art in War Time.
- ART IN THE NATIONAL EFFORT. Art for National Emergency Needs.
- THE WAR POSTER. A Primary Weapon for National Defense.
- THE WAR CARTOON AND CARICATURE. Builders of National Morale.
- ART FOR HEMISPHERE SOLIDARITY. Pan Americanism and the Importance of Cultural Exchange in War Time.
- THE UNITED NATIONS FIGHT FOR FREEDOM. War Art of the United Peoples, Our Brothers-In-Arms.
- SOLDIER ARTISTS. Art in the Camps.
- THE FIGHTING FRONT: ART FOR OUR ARMED FORCES. Art to Interpret the Fighting Forces.
- OUR FLAG AND OUR AMERICA. Land of Liberty in Art. (Art Goes to War, 1943, p. 6)

A striking feature of the Art Goes to War radio series was the comprehensive planning and preparation that took place prior to the initiation of these broadcasts. Published information about the radio series listed eight “Broadcast Objectives” for student engagement, including the following four goals:

- To help our students to appreciate, preserve and enjoy the liberties which their forbears bequeathed to them: to develop a sensitivity to the values of liberty and an awareness of any trends that would undermine them.
- To develop an appreciation of the close relation of art and everyday living, plus a cognizance of the versatility of art in serving timely needs; to help students realize that art contributes greatly in fortifying national morale in times of crisis.
- To promote the integration of art with other subjects.
- To bring to students through the broadcast medium, many opportunities for creative experience; to stimulate creative imaginations and to offer to student listeners the thrill and pleasure of expressing their own feelings, thoughts, experiences and emotional reactions in free, spontaneous terms. (Art Goes to War, 1943, pp. 4-5)

Prior to the broadcasts, teachers of pupils in grades six through nine in the Chicago Public Schools were provided a Handbook and supplementary aids (Figures 8 and 9) to orient them and their students to the Art Goes to War radio series. Included in these resources were “several posters, prints and pamphlet materials for each of the programs” (Art Goes to War, 1943, p. 4). Distributed also were lists of silent and sound motion picture films and stereopticon slides, owned by the Chicago Public Schools and the

Chicago Public Library, which teachers could show to their classes as extensions to the radio programs. Most of these audio-visual materials were focused on the conservation of natural resources in time of war. Among the many “Creative Expression” activities presented for teachers to accomplish with students, the following six were listed:

- 1 Illustrate in free, creative expression (drawing, painting, modelling, carving, block printing, etc.) any of the four freedoms as experienced in your everyday living—family scenes; school, shop, factory, or community scenes.
- 2 Make drawings or paintings on “What Are We Fighting For”—student depictions of what constitutes the stakes in our world-wide struggle.
- 3 Plan a mural for a specific location in your classroom or school, featuring the fundamental principles of the American way of life.
- 4 “Re-discover” America in art—express in individual or group compositions outstanding episodes contributing to our heritage of freedom.
- 5 Represent the “blessings of liberty” in free, creative expression of your own choosing; illustrate American institutions, our democratic way of living; town meetings, open forums, free elections, prayer meetings, racial equality, an unfettered press, free school systems, well-fed children, sidewalk orators, news stands, book stores, etc.
- 6 Picture the “March of Freedom” as you visualize it. (Art Goes to War, 1943, p. 8)

After listening to the Art Goes to War radio broadcasts, teachers were encouraged to take their students on field trips to local museums, including the Chicago Historical Society, the Art Institute of Chicago, the Rosenwald Museum of Science and Industry, the Chicago Academy of Sciences, and the Field Museum of Natural History. At these locations students were to “study various museum examples of arts and crafts with which we can associate the lives of famous Americans or outstanding events in the history of our country” (Art Goes to War, 1934, p. 8).

Throughout World War II there were an abundance of radio broadcasts encouraging artists and art teachers to utilize their skills and professional positions to benefit the war effort. Some radio programs were rather general in their discussion of the role art could play in supporting the war; other broadcasts offered students and adults at home more specific recommendations about the use of art in time of war, assisting the nation in this global struggle. The Art Goes to War radio series was one of these programs, and reflects the positive and collaborative value the subject of art and the technology of radio were perceived to possess through bringing them together in helping the United States to secure wartime victory.

Concluding Thoughts

In his summary discussion of radio and the arts included in the Proceedings of the Twenty-fifth Annual Convention of the American Federation of Arts (1934), René D'Harnoncourt, Director of the Art in America radio series, stated: "We have to realize that of all the arts, the visual arts are the ones that have the hardest time on the radio—you know, you simply cannot see with your ears!" (p. 3). As forthright and direct as this statement may be, there were many, including d'Harnoncourt, who purposefully took up the formidable challenge of trying to present to the ear information about an art form that was intended first and foremost for the eye. The three radio programs discussed here provide a brief glimpse into how the technology of radio was used in the period of the late 1920s through the early 1940s, to engage the American public in learning about art. Whether directed primarily toward school children in the Midwest, as the Art Appreciation radio broadcasts of the Ohio School of the Air; or the Art in America series, which was intended for an adult listening audience spread throughout the United States; or if the broadcasts were designed to support the war effort of the nation, as were the Art Goes to War radio programs directed toward the young people of Chicago in 1942 and '43, the rich subject content of art and potent technology of radio were explored and utilized as mutually beneficial collaborators.

How might this retrospective look into the joining together of art and technology in a time decades ago benefit us today? The consideration of this unconventional partnership between visual art and audio technology might motivate us to ask this question: What spark may be ignited now to initiate the identification and investigation of non-traditional and unrecognized alliances that could be fabricated between innovative technology and information deemed important in our time? What was asked of radio in its early years can be used to scrutinize emerging technology in the present and future: How could new and developing technologies that surround us be paired with art, perhaps in unorthodox and unanticipated ways, to help inform and more fully enrich our lives and well-being of others around us? These questions and reflective possibilities are ours to explore through art and innovative technology working in tandem now, in much the same manner the sometimes unlikely partners of art and technology were utilized in compatible and fruitful ways in times prior to our own.



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Nick Cave HEARD: Seen, Taught, Realized

Liz Langdon

The children at the MLK Recreation Center gathered around a computer monitor, completely engaged in viewing their improvisational, masked dances on a YouTube video. The video was one aspect of an emergent curriculum that began as a creative collaboration inspired by the work of the multi-media artist Nick Cave. It brought visual art, music, and movement to children in a drop-in rec program. As curriculum evolved, I discovered new media was a part of the children's afterschool lives and could be an invaluable teaching resource for me as well.

As a doctoral student in art education, I was inspired to use Nick Cave's multi-disciplinary artist residency at the University of North Texas (UNT) during the 2011/2012 academic year to offer multi-disciplinary arts programming to under-served children. Embracing Cave's collaborative and improvisational approach was one of the keys to its success. I collaborated with children in imaginative play and the children taught me that sharing their art through new media was an effective way of connecting their spontaneous creative expressions to their world.



Figure 1. Nick Cave and UNT Graduate students discussing horse headdress fabrication, Photo courtesy of UNT.

Nick Cave and the University of North Texas Collaborate

Nick Cave identifies himself as a "trans-artist working between sculpture, performance, installation, video, fashion, and the designed object" (Soundsuitshop.com). Art educators attending the 2011 NAEA convention had a chance to view his exhibition Meet Me at the Center of the Earth at the Seattle Art Museum, which featured his sculptural costumes called Soundsuits--wearable sculptures that make swishing and other sounds when the materials brush together. The exhibit included wall size video projections of Soundsuits in motion. Cave's work

has been called a "confluence between art, motion, and sound," which "asks the viewer to travel to a place in which imagination is unencumbered" (McClusky, 2011b, "Seattle Art Museum, 2011," para.1). Sound is an important element in Cave's artwork, adding a sensory element that expands the expressive content (Barrett, 2012).

By blurring the lines between where the art starts and the performance begins, UNT's departments of dance, music, and art came together during the yearlong residency, which culminated in a large-scale performance piece called HEARD. This homophone refers to both the herd of 26 horses created as two-part raffia covered costumes with headdresses, as well as the experience of sensory overload created in the performance.



Figure 2. Members of UNT GSAEA meet with Nick Cave, (L to R) Leigh Starkey, Liz Langdon, Nick Cave, Rachel May Smith. Photo Courtesy of Holly York.

During Cave's first campus visit, he expressed interest in having his work used as outreach in the community, which prompted a meeting with Cave, representatives of the UNT Graduate Student Art Education Association (GSAEA), and me (Figures 1 and 2). I wanted to extend the Cave collaboration to connect students from undergraduate

foundational art education classes at UNT with children from an underserved neighborhood. The neighborhood I chose was two miles from campus and one mile from the historic town square. Most of the children, I later found out, had never visited either location.

The choice of the neighborhood location was important to help complete a circle of community that began at UNT and would eventually touch many schools and community groups in the area. The Martin Luther King (MLK) Recreation Center offered programming for primarily African American and Hispanic residents. Believing that African American children benefit by seeing successful role models in all fields of life work, Cave and his artwork were a valuable resource (Fulani, 2004).



Figure 3. Nick Cave, Soundsuit, 1998. twig, wire, and metal armature. © Nick Cave. Courtesy of the artist and Jack Shainman Gallery, New York.

Cave's Soundsuits

Cave's Soundsuits (Figure 3) were conceived as a reaction to the 1992 Rodney King trial. "Reflecting on the incident, Cave wondered, as a confused and dismayed black man, what it might look like to be so 'scary,' so 'larger-than-life,' that 10 cops were required to bring you down" (Smee, 2014). His sculpture was a response for what Cave saw as injustices in cases of racial profiling or demeaning people based on appearance. In Brown (2012) Cave states,

I started thinking of the role of identity and racial profiling, and then being valued as less than, dismissed. . . and then I was at the park and looked down and saw the twig and said 'that is discarded, it's sort of insignificant.' I started gathering the twigs. Before I knew it, I was making sculptures.

The sculptures were each built like a suit of clothes to be worn, like a costume.

Cave created his first Soundsuit when he noticed the sound, created by thousands of small twigs wired to the sculptural piece of clothing, when he wore it and moved (Jarvis, 2011). As a black man, he felt the suit had the potential both to protect the wearer from outside culture (Barrett, 2012) and to transform (Doody, 2011). Transformation in a protected creative space became the theme on which I would build our classes: art, sound, and movement are how the theme came to life; the internet connected the student's to Cave's story.

By drawing on the skills of my talented husband, Earl Bates, who is a musician, actor, and teacher, and with the help of several devoted undergraduate students, Susanna Burke and Aysheh Kader, we created an after-school art program based on Cave-inspired group creativity.

Cave utilizes his training as a dancer and choreographer to bring his sculptures to life by having dancers perform in them. In some instances of his collaborations, he provides the Soundsuits and gives control over to dancers or non-artists who may create spontaneous dance in non-conventional settings (Barrett, 2012; Brown, 2012). Cave's Soundsuit performances share characteristics of group creativity: collaboration, improvisation, and emergence (Sawyer, 2006). Many of these performances are available as YouTube videos. With these as our inspiration, we trusted in the power of our diverse experiences and saw an emergent teaching system develop (Davis & Sumaras, 2007). Technology emerged as an integral, yet unanticipated tool toward the children's involvement.

The MLK Recreation Center

When I initially met with Denesha Factory, the recreation specialist at the MLK Center, I attempted to explain the art of Nick Cave as the proposed focus of our work by showing her a Soundsuit image. A single image could not show the full dimension of Cave's work, so I turned to the ubiquitous resource of information at the main desk, Google, and clicked on YouTube to find a video of Cave's work. This was my impromptu introduction to YouTube as a tool for art education advocacy. Factory smiled while watching the video of raffia-covered costumed dancers, and YouTube became our link for bringing these visual resources to the children. The spacious, light-filled art room of the MLK center beckoned us as I breezed past the computer room, filled with students between 8 and 12 who hung out there after school. At that point, I did not yet connect computers as a resource that could be on par with the art supplies that filled the cabinet of the room down the hall.

We began with programming linking the ideas of identity and power to Cave's Soundsuit sculptures while anticipating working together to help construct a Soundsuit for HEARD. We also planned to take the children to a performance of HEARD six months later on the nearby courthouse square or at UNT, so once a week we created a disciplined, but playful environment incorporating art, drama, dance, and music. The dearth of teaching resources in the art room forced me to look beyond, to the computers down the hall, for readily available resource images. We recognized that the computers where the children played games and looked at Facebook and YouTube could be our resource for learning about Cave as well. We ended up partnering the Internet and YouTube with a video recorder and student's live performances.

Collaborative Improvisation Emerges

Multidisciplinary arts offer multiple entries into creative play. Some believe creativity to be domain specific even at an early age (Gardner, 1993). Through the offering of multiple avenues of expression within an arts program, children can explore creative expression in a form with which they are comfortable. Besides being domain specific, culture affects creativity and complex interactions come into play (Feldman, 1999). Feldman (2003) alludes to creativity as part of a complex system and interactions with the creative efforts

of others which may allow “the fruits of nonconscious transformations to enter one’s consciousness” (Starko, 2014, p. 81). Through the children’s experiences with Cave’s work, they could tap into insights and unconsciously build on Cave’s previous and ongoing creative efforts as part of the complex system of interactions.



Figure 4. Earl Bates teaching percussion. Photo courtesy of Holly York.

Play Supports Group Creativity

Each hour-long weekly session began with all standing in a circle, and asking students to warm-up with a 3-step introduction. Students were encouraged to identify themselves creatively with a gesture and an adjective to accompany their first name. Alliteration and rhyme were a bonus. “Earl the Pearl”, our drama teacher, demonstrated by opening his cupped hands and extracting an imaginary pearl. “Ty the Turtle” would extend his head from hands placed on either side. “Ringin’ Singin’ Amyri” would strike a diva’s pose, and Natori would pantomime opening a book and introduce herself as “Tori the Story.” This warm-up activity was a way for the constantly changing group members of our drop-in program to know each other better, and it invited the children to improvise, reflect on identity and listen. To connect the children with the multiple sensorial aspects of Cave’s work, Earl (Figure 4) taught the children percussion on makeshift bucket drums and can-shakers, I taught the children to make simple paper masks, and we watched YouTube videos of Nick Cave’s Soundsuits in performance.

The internet extended our inspiration beyond Cave to one of his early sources of inspiration, carnival dancers of Trinidad. I searched on YouTube and pre-screened the many videos of exotic costumed dancers at the Trinidad carnival. The following week I showed the children videos of the amazing structures that were part of the carnival dancers’ costumes. The huge structures worn by both male and female dancers were lighted, mechanical, feathered, and glitzy. They motivated our children.



Figure 5. Children’s paper masks. Photo Courtesy of Liz Langdon.

This inspiration took the first art activity of simple paper mask making (Figures 5 and 6) to a new level of playful interpretation. We cut 12”x18” construction paper and glued paper shapes onto it to resemble indigenous African masks. I brought in reproduction prints of several Yoruba masks as additional inspiration. Cave’s finished pieces bear some resemblance to African ceremonial costumes and masks. I explained how in many African cultures, masks are not considered complete until they have been worn for dancing (McClusky, 2011a).



Figure 6. Liz Langdon adjusting a paper mask. Photo Courtesy of Holly York.

The next week we worked on adding elastic to make the masks wearable and the children ransacked a bag of scarves of various sizes and colors to accessorize the masks (Figure 7). Without direction, the children began to fashion their own costumes enthusiastically. One young man also constructed folded paper forms he could wear as claws on one hand. Colorful belts, scarves, gloves, and a feather boa were layered-on, transforming the children. The improvisational nature of the costuming mimicked play. The improvisational nature of their play gave it power and paralleled the improvisational aspect of group creativity (Sawyer, 2012).



Figure 7. Scarves and other costume elements. Photo Courtesy of Liz Langdon.

With everyone in their masks and costumes, we introduced a video camera on a tripod and pinned several large primary color cloths to the corkboard for a backdrop. This transformed the art room into a sound stage. The missing element was music. We had not rehearsed drumming yet, so Burke, the college student, took out her iPhone and Googled music from Trinidad, a new media resource I had never even considered. The music provided the structuring element (Sawyer, 2006). As the masked children lined-up, there was no hesitation for them to “dance the mask.” They each had a chance to show off their moves in front of the camera, and no one hesitated. The music inspired rhythmic, individual performances as each child played to the camera. The masks allowed them freedom to improvise and the courage to perform whoever they wanted to be. Their costumes and the music inspired their dance, but the camera appeared to be the motivation for performing sustained displays of impromptu dance. We were in awe of this emergent, collaborative, improvisational display of group creativity.

The following week children danced their masks, together and as solo performances, to individualized drum and singing solos. The collaborative nature of the event and dancing to live percussion generated excitement. One duet performed a dance with, and in homage to, a paper-mache penguin their group had created. Creativity was born from improvisational interactions between the musician’s beats and the masked dancers’ moves. The camera contributed to the improvisation as well by serving as a proxy audience. According to Sawyer (2006) a vital part of creation in improvisation happens before the audience, making the creative processes observable. In this case, the camera implied a much larger audience to the dancing children and I realized later that by connecting the video recording digitally to YouTube, a larger audience became a reality. The new media could continue to inspire greater participation.

New media is “new” because advances in technology have made it easier to create quality digital media using fewer technical skills at lower cost. In addition, a wider audience can easily share in the products, from the local to global, which has made it both compelling entertainment and a powerful means of education (Grauer, Castro, & Linn, 2012). By recording the performance aspect of students’ play, technology was a thread that provided inspiration and made immediate feedback possible so that the children kept coming back for more.

YouTube and Us

While gathering children from the computer room for another session, I noticed a child watching his own junior league football game highlights on YouTube (Figures 8 and 9). It struck me then that the children’s performances needed to be on YouTube also. After posting our videos of dance performances on YouTube our children gained recognition and admiration of the staff and their peers. Our students’ felt empowered as new media supported their creative efforts, and further enhanced the outcomes of our programming, supporting different kinds of encounters for both the students’ as producers and for our viewers, as people experiencing the performance (Grauer, Castro, & Linn, 2012). Posting the videos on the UNT Graduate Student Art Education Facebook page provided university staff and students the ability to view our efforts in the context of the larger collaboration that was advocacy for our program.



Figure 8. Screenshot of YouTube video “Penguin Dance”. Photo Courtesy of Liz Langdon.



Figure 9. Screenshot of YouTube video “Dancing the Mask at MLK”. Photo Courtesy of Liz Langdon.

Improvisational Teaching

After the first month's sessions, when we experienced the children's abilities to play creatively with materials, sound, and movement, we relaxed in our roles as teachers and simply introduced new themes, new materials, or new games each week. The children played off the new ideas because the protective classroom space instilled trust in themselves and others. We understood our teaching to be a contribution to new and imaginative shared possibilities (Davis & Sumara, 2007). As veteran teaching artists, we were confident that our improvisational teaching was an effective device for collaborative learning to take place (Sawyer, 2004). The playful approach to our weekly classes allowed us as adults to break normal habits of action, thought, and perception and return to childhood energies of "gut feelings, emotions, intuitions, and fun from which creative insights stem" (Roots-Bernstein & Roots-Bernstein, 2001, p. 245).



Figures 10 & 11. Cave Horse Headdress visits the MLK Rec Center with Earl Bates. Photo Courtesy of Liz Langdon.

Our original plan was to work with the children to observe and even participate in the construction of a Soundsuit for HEARD; however, we ended up improvising activities to create related forms. We considered the wire armatures produced at UNT's sculpture department to form Cave's horse heads (Figures 10 and 11). We echoed the wire construction and used twisted telephone wire to add a 3-D art making experience. Adding a performance aspect to the sculptures, we strung the wire figures like puppets in front of the cloth-covered corkboard (Figure 12). A child stood behind and pulled the string in rhythm with the percussive beat of a drum motivating the action. We created a video as the figure "danced" to their fellow student's various drumbeats. The improvisational collaborative performance combined sculpture, movement, and sound, which emerged from essential structures of repeating patterns, and accents of the various rhythms (Sawyer, 2006). The video camera again provided access to an imagined audience, which supported the creative improvisation and new media made the performance accessible to everyone.



Figure 12. Screenshot of YouTube video "Dancing Wire". Photo Courtesy of Liz Langdon.

The children had an opportunity to experience aspects of Nick Cave's creation when we brought an in-process horse headdress and raffia suit to the center. Looming nine feet off the ground when worn by Bates, it created a lot of excitement. Kitchen and several children experienced wearing it and imagined the challenge of dancing in it. The culmination of the program for the children was attending the performance of HEARD on UNT's campus. Kitchen arranged for van transportation and permission slips and we described, explained, and demonstrated the much-anticipated performance ahead of time. Due to difficulties in obtaining permission for travel from parents, the children missed the much-awaited HEARD performance (Figure 13). Bates and I followed-up with one last visit to the MLK Center where we were able to show our participants on YouTube what they had missed.



Figure 13. HEARD performance at UNT. Photo Courtesy of Liz Langdon.

Conclusion

Missed opportunities to attend events are common in many children's encounters with the arts. In this case, even close proximity was not enough to bring children to this unique art experience, so technology, combined with enriching practices had to suffice. Although they missed the live performance of HEARD, the children had a tangential, enriching involvement with group creativity through collaborative, improvisational, and emerging activities, inspired by Nick Cave's work. New media had not been a part of the original plan, but I embraced it as I discovered much of the children's recreational life after school revolved around computers.

Through this program, I discovered that new media easily facilitates a child's need to interact with and perform in a wider, connected world. It provides the platform for them to see their art and performances from a different perspective and to share it readily. I learned that there are many challenges in popularizing an arts program at a drop-in program because the arts compete for students' free time with sports, outdoor games and computer time. Children will freely participate if there is an arts program that allows for creative group play within multiple arts disciplines that includes new media. This allows their playful productions which don't fit on the art bulletin board to be shared outside the art room.



Figure 14. Our Art bulletin board at MLK. Photo Courtesy of Liz Langdon.

In the future, I would plan for exploration of time-based media along with the other four arts and YouTube would be part of it. Duncum (2014) compares the power of youth on YouTube with the collaborative, intuitive, rizomatic intelligence seen in animal swarms, and as such, it offers art educators "extraordinary opportunities" and in keeping with a playful pedagogy it takes advantage of an interest driven and informal way of learning (p. 35). Producing videos would put children behind the camera as well. They could be directed to compose for optimal communication, in the use of framing, camera perspective, editing, blocking of figures, and types of focus, as well as using on-line resources like How to Make a YouTube video (Duncum, 2014). Also, to help create a supportive home base I would explore parent's connectivity in order to find the best way to communicate. I might use Twitter or text messaging to keep a parent better informed about what their child is doing in the arts program or I would post YouTube links to their parents as emails so they could view it on their phone or at home.

As in Cave's work, where the art comes from is an interaction of personalities of the Soundsuit and the person who inhabits it (Brown, 2012), the art room at the recreation center was our protective Soundsuit and the art came from our interactions there (Figure 14). In each case, new media connected the experiences beyond the sites where creation takes place and enriched our learning.

To view a video of a full performance of HEARD:

http://www.huffingtonpost.com/2012/03/30/nick-cave-turns-students-into-animals_n_1391449.html

or

<https://www.youtube.com/watch?v=dHm9faukIKs>

To view the children's dances on YouTube:

<http://www.youtube.com/watch?v=drlD35BWW28>

<https://www.youtube.com/watch?v=emSl4lwuFDw>

<https://www.youtube.com/watch?v=0nEV1GC3L9Y>

<https://www.youtube.com/watch?v=TxME704ghgs>



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An Interview with Artists

Jeff Shore & Jon Fisher

by Jhih-yin Lee



Texas-based artists, Jeff Shore and Jon Fisher, are a collaborative art team who have worked together since 2002. Shore currently lives in Houston, and in addition to his art making, is the Head Preparator at the Contemporary Arts Museum Houston. He earned a Bachelor of Fine Arts from the University of North Texas and completed graduate coursework as a painting major at the University of Houston. Shore's collaborative partner, Jon Fisher, specializes in another field of art. He received his Bachelor of Music Composition from the University of North Texas, and then he completed his Master's and Doctorate in Music Composition from Northwestern University. He is currently a freelance computer programmer in Dripping Springs, Texas.

Archimedes once said: "Give me a lever and a place to stand and I will move the earth." Now, Jeff Shore and Jon Fisher are saying—give us a button and thousands of wires, and we will operate a small, secret universe for you. This small, secret universe was presented in their latest solo exhibition, *Trailer*, at Houston's McClain Gallery in the spring of 2014 (Figures 1-6). Walking into the gallery, visitors could press a red button to activate an installation of loops, wires, plywood boxes, motors, instruments, and projectors hung on the walls and ceilings. After a shift of colorful lights, videos of black-and-white landscapes suddenly projected on walls surprise visitors. Accompanying sounds seem to be activated by machinery in small wall mounted boxes; however, if one followed the sound and moved closer to discover what was happening inside of them, the view was obstructed. With only a small sliver of a miniature world in sight, the viewer was likely to become more curious. By combining visual art, music, electronics, and mechanics, Shore and Fisher created an engaging art space full of secrets and drama.

Trailer integrates Shore's visual construction and Fisher's sound composition. Their innovative form, style, technique, and media explore new possibilities in contemporary art. Consistent with Trends' 2014 theme of connecting art education and new media/technology, an interview with the two artists provides deeper insight into contemporary artistic practices. Here are excerpts from interviews with Shore and Fisher.



Figure 1. Installation image, Jeff Shore | Jon Fisher, *Trailer*, courtesy of McClain Gallery, photo credit: Nash Baker

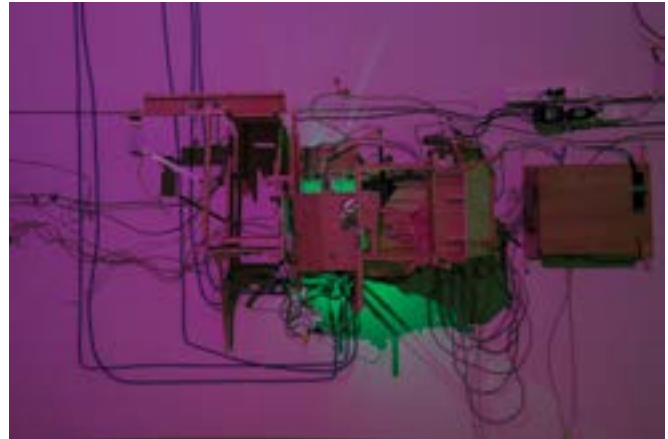


Figure 2. Installation image, Jeff Shore | Jon Fisher, *Trailer*, courtesy of McClain Gallery, photo credit: Nash Baker

Are you full-time artists?

(Shore) No, we are not full-time artists. Jon is a freelance computer programmer by day, and I am the Head Preparator at the Contemporary Arts Museum in Houston.

What memories or associations do you have with your early art experiences?

(Shore) I was considered an artist in kindergarten. I did not receive any special training, just encouragement from family. I enjoyed art classes in school for the most part but lost interest mid-way through high school because what they offered seemed to be a limited view.

(Fisher) We have known each other since 5th grade and became best friends in 9th grade. In high school, our friendship mostly developed around working on creative projects together...we would sometimes skip going to school and stay home and record music together--things like that.

How did you become artists? What are the motivations that have sustained your active engagement in the arts?

(Shore) The label "artist" came very early for me. Actually, I can't remember not being considered one, and I have always embraced the label. I think making art is more of a need. Nothing else seems to fill that gap. I don't think there's a choice. It's hard wired. So I think you just are an artist and through trial, error, and practice become better at leaving evidence.

(Fisher) I don't think I can pinpoint a reason why we want to make art, but it is something that we do together as part of the relationship. Obviously it is something that is interesting and inspiring to us individually...something we feel compelled to do.

What led to your current collaboration?

(Shore) Exploring music ideas with Jon in my teens started the real experimentation. This spirit of exploration influenced my direction during my undergraduate years. I quickly lost interest in making paintings and started trying to find a mode that made more sense. There was an evolution from painting into hybrid sculpture-painting then to sculpture alone. Still, I lost interest quickly. Once I started creating real systems that actually performed tasks, I started to feel at home. At that point, Jon starting participating in the problem solving with me and eventually started contributing his art or music. That conversation has been going since the late 90s.

(Fisher) My long-story-short is that when I was finishing up with my doctorate in music composition, it was clear to me that I didn't want to have a career teaching music in a university. The academic world of music was feeling too restricted and isolated to me. Then, I happened upon a job at the School of the Art Institute where I pursued learning about a number of things including computer programming and electronics, and how to use them in art making. Around the time Jeff and I slowly started to bring our interests back together, we discovered that I could help solve some technical problems of Jeff's mechanical and sound generating installations. So, that eventually developed into what is our current collaboration.

What are the main issues, themes, or ideas in your artworks?

(Fisher) It is difficult to assign a "main issue, theme, or idea" in our artworks. We are not trying to say stories or meanings but to present multi-sensory experience in them. Two things are common to a lot of our works: performance and discovery. All of our pieces "perform" for the viewer. For example, in order to produce video imagery, we build a machine to "perform" the act of creating the video in real time instead of shooting or editing it for the viewer. This is true of the music as well. We have a computer program that is actively composing the music and playing it in real time in coordination with the performed video imagery. Another thing is the idea of letting the viewer discover as much or as little as they want in the work. The viewer may never realize that the imagery and sound are being generated live by the sculptures, but if they have curiosity, they can explore the work, look into the sculptures, wonder what the moving parts are doing, ultimately make the connections, and discover the true nature of what is going on under the surface. Those kinds of ideas are working at a different level than the "actual" content of the video imagery and sound, (for example, the mechanical blooming flower superimposed on a mountainous landscape in Trailer) but I think the ideas and issues found at that level of the content are up to the viewer.

How have the technique/media in your artworks developed over time?

(Shore and Fisher) We have developed techniques over the years that allow us to make the art we want to make—the better we get at the methods and techniques that we use, the easier it is to go from an idea to a piece of art for us. In a way, even though Trailer

was probably the most complex technical undertaking we've attempted, it actually went fairly smoothly since we have been working at the same kinds of technical challenges in many other pieces.

How might your artworks inspire new artists or art teachers?

(Fisher) That idea is something neither one of us thinks about very often. I know over the years we have met teachers and students alike who have expressed interest in our work, and we'd certainly like to think that the work can be inspiring to students and perhaps introduce them to possibilities in art that they have not been exposed to before. Because our work really requires a direct experience of it (as opposed to looking at video documentation of it), we suppose it is ideal for hands on teaching experiences, but because of this, the opportunities to experience the work in such an educational setting are somewhat limited.



Figure 3. Installation image, Jeff Shore | Jon Fisher, Trailer, courtesy of McClain Gallery, photo credit: Nash Baker

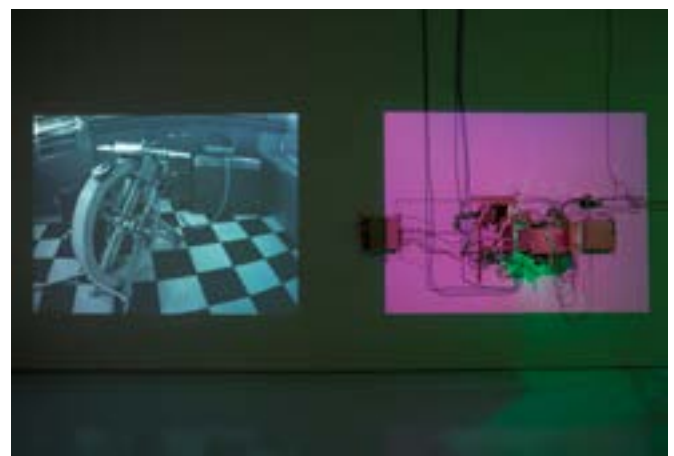


Figure 4. Installation image, Jeff Shore | Jon Fisher, Trailer, courtesy of McClain Gallery, photo credit: Nash Baker

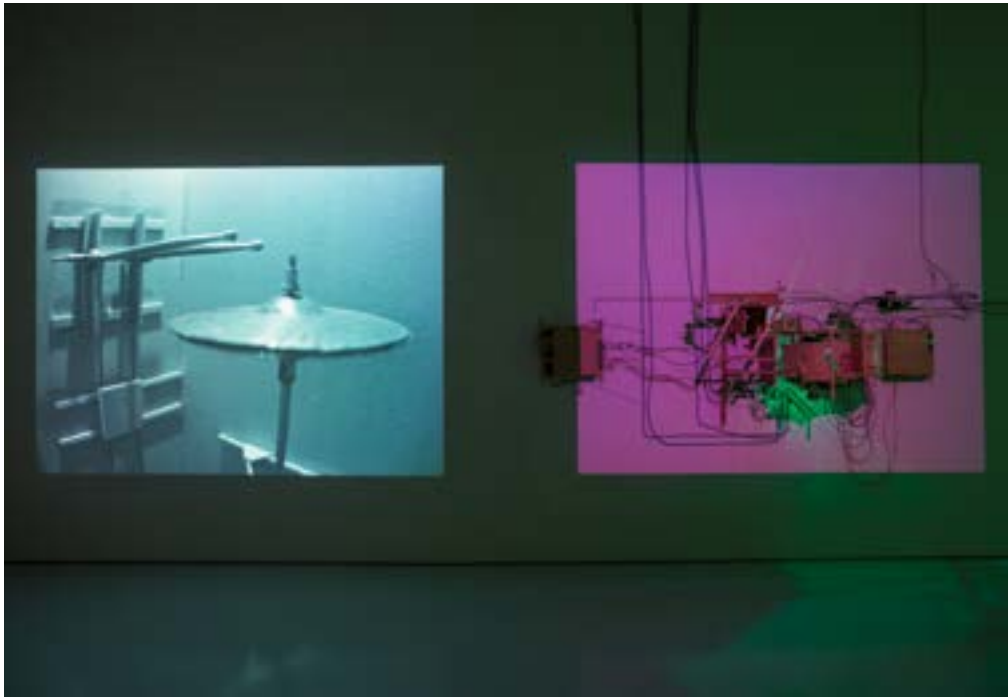


Figure 5. Installation image, Jeff Shore | Jon Fisher, Trailer, courtesy of McClain Gallery, photo credit: Nash Baker

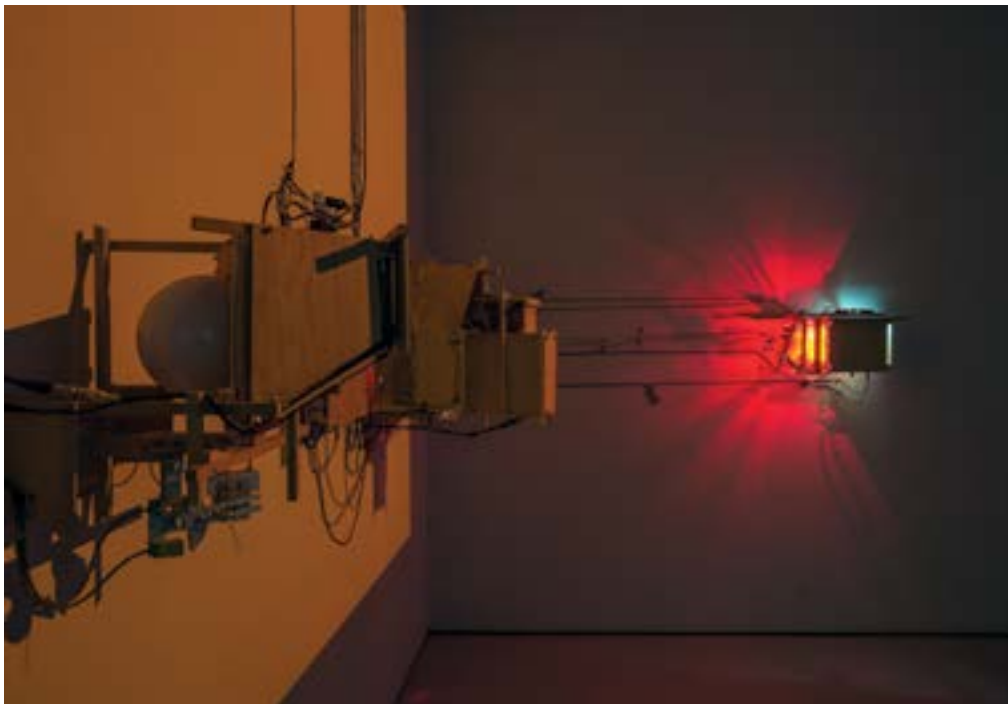


Figure 6. Installation image, Jeff Shore | Jon Fisher, Trailer, courtesy of McClain Gallery, photo credit: Nash Baker

Conclusion

It is rare to find two artists who have maintained a childhood friendship and work together extremely well. The Shore and Fisher collaboration produces technologically driven artworks that entice our senses and stimulate our curiosity. Accurately programmed and aesthetically arranged, the complex components in their works are not random assemblages but delicate creations. Moreover, the incorporation of sculpture, music, video, ready-made objects, and theatre in their work demonstrates the spirit of innovation, experimentation, and exploration that may inspire many new artists and art.

The Revised Art TEKS: Tools for a Visual Future

Linda Fleetwood

Kevin Kelly (2008), senior editor of WIRED, wrote, "We are now in the middle of a second Gutenberg shift from book fluency to screen fluency, from literacy to visuality" (p. 48-57). The screen is becoming our canvas of the future. In 1999, students spent over seven hours a day in front of one type of screen or another (Roberts, 1999, p. 23). With the proliferation of the smartphone and electronic reading devices, one could estimate that except at school, students spend all their waking time in front of some type of screen. With this in mind, the authors of the new revised Texas Essential Knowledge and Skills (TEKS)—the State of Texas' legally required K-12 educational standards—adopted a broader terminology when specifying technology requirements in the 2013 revised TEKS. They changed the electronic media-generated art heading to digital art and media so that it would include the current proliferation of technology applications along with providing a broad enough platform to include future technologies. They also added technology requirements to other levels of the Art TEKS starting with grade 3. Other sections of the revised TEKS also include terminology encouraging technology such as design, electronic portfolio, innovation, communication, and collaboration. The authors felt an urgency to insure educators have the broadest platform to guide students in this electronic age. Kevin Kelly (2005) phrases this imperative noting,

If you can imagine Mozart before the technology of the piano was invented: what a loss to society that would be. Imagine Van Gogh being born before the technologies of cheap oil paints. Imagine Hitchcock before the technologies of film. Somewhere today there are millions of young children being born whose technology of self-expression has not yet been invented. We have a moral obligation to invent technology so that every person on the globe has the potential to realize their true difference. (para. 1)

The digital media platform is a comfort zone for students where they feel free to experiment and find solutions to creative problems. It is the new frontier where original solutions or innovation spring from creativity (Figure 1).

In the Foundation: observation and perception section of the revised TEKS (2013), “The student uses what the student sees, knows, and has experienced as sources for examining, understanding, and creating original artwork” (State of Texas, 2013, §117 b.1). The flood of screens, devices, and technology is a bright part of the students’ world and creative original artworks can happen when it is synthesized with their physical world. To tap this spring of creativity, it is the privilege of the art educator to guide students into realizing the inspiration they find on their screens and physical worlds and use it to mold something unique to that inspirational vision rather than simply copy what was seen. This inspirational vision is the originality we encourage which stems from the understanding that creative innovation is an antithesis to mimicry. The Merriam-Webster (2014) definition of originality is “the power of independent thought or constructive imagination” (para. 1), whereas the definition of mimicry is “the action, practice, or art of copying the behavior of other people” (para. 1).

Technology--because of its constant growth and visibility--can be a powerful platform for originality or it can provide unending sources for mimicry. Even though the TEKS are legal standards, they also set forth student expectations for growth and learning and thereby prepare a student for the world they face. The intention to mold creative and innovative students is thereby achieved through originality--thus the insistence of it in the TEKS. The creative media possibilities are supported by the foundational consideration of originality; with the belief that developing the practice of creative thinking with its foundation in originality, arms students with tools to work in the expanding visual future.



Figure 1. Artwork by John Flynn, 2012, Digital Art created on a PC.

Rationale for Originality

Thomas Couture (n.d.), the French Academic Painter of the 1800s said, “Knowing how to paint and to use one’s colors rightly has not any connection with originality. This originality consists in properly expressing your own impressions” (para. 1). This simple thought about originality--about creative expression--is at the heart of the pedagogies or methods of art instruction. There are few who would dispute that copying or reproducing artworks or ideas of the old masters and/or those of art instructors has value in the processes and methods of training young artists. The question is would these reproductions be considered original works? Could the



Figure 2. Linda Fleetwood & Sarah Colbert. Artwork by Sarah Colbert, 2011, Pastel.

student artist who is reproducing and appropriating artworks of other artists or published photographs—either by reproducing them exactly or changing them many times—still be able to claim originality? Or is the use of published artworks and photos relegated to the teaching of the process with the end product not actually an original finished work? Original artwork must have original sources to be completely original (Figure 2), and non-original sources can be used for training. However, the end products cannot be considered original artworks.

This is where the art instruction methodologies diverge. The original 1998 Level I Art TEKS state that the student should, within the Creative expression/performance section, “be able to express ideas through original artworks, using a variety of media with appropriate skill” (State of Texas, 1998, §117 c.2). Notice that they are to prove or show evidence of creative expression through the production of original works. The authors of the 1998 Art TEKS had originality in mind. The authors of the 2013 Level I Revised Art TEKS further clarified this position by stating within the Foundations: observation and perception strand that students are expected to “consider concepts and ideas from direct observation, original sources, experiences, and imagination for original artwork” (State of Texas, 2013, §117 c.1.A). The Creative expression strand further emphasizes this by stating that students are expected to “use visual solutions to create original artwork by problem solving through direct observation, original sources, experiences, narrations, and imagination” (State of Texas, 2013, §117 c.2.A). The authors’ addition of original sources as one of the sources for original artworks clarifies the authors’ educational beliefs that truly original artworks must come from original sources. One may even note that the other sources within that list are also original in origin—observation, experiences, narrations, and imagination.

The Revised TEKS authors go further in another student expectation saying the student must “use an understanding of copyright and public domain to appropriate imagery constituting the main focal point of original artwork when working from images rather than direct observation or imagination” (State of Texas, 2013, §117 c.2.C). Some art teachers may see this as license to copy images, but the student expectation is actually saying that the art teachers need to teach actual copyright and public domain laws so that students will be cognizant of images they should not be using for sources for the focal point of their artworks. The emphasis of this discussion is to encourage teachers to embrace a methodology of instruction that fosters higher level thinking rather than a discussion to insist that teachers adhere to copyright laws. Instruction on what copyright laws are and how to adhere to these laws are important and encouraged in the TEKS, but it is not the heart of the discussion of originality. The emphasis remains that student artists may engage in copying to perfect art process skills, but in the production of original artwork, the sources must be original for the work to be truly original. The TEKS revisers embedded the value of creativity and originality in the introduction for all of the Fine Arts TEKS. It begins our journey into the standards with a powerful emphasis on the imperative for creative arts education.

The fine arts incorporate the study of dance, music, theatre, and the visual arts to offer unique experiences and empower students to explore realities, relationships, and ideas. These disciplines engage and motivate all students through active learning, critical thinking, and innovative problem solving. The fine arts develop cognitive functioning and increase student academic achievement, higher-order thinking, communication, and collaboration skills, making the fine arts applicable to college readiness, career opportunities, workplace environments, social skills, and everyday life. Students develop aesthetic and cultural awareness through exploration, leading to creative expression. Creativity is essential, and the study of the fine arts nurtures and develops the whole child. (State of Texas, 2013, §117 b.1)

For further clarification, another definition of the word originality is “the quality or state of being a work composed firsthand; freshness of aspect, design, or style; and/or the power of independent thought or constructive imagination” (Merriam-Webster, 2014, para. 1). This basic definition is at the heart of the debate.

One might wonder why student artworks must be original. Why do the TEKS authors stress original artworks? These questions go back to one of the primary long-term focuses in education—learning must be at the highest level of Bloom’s Taxonomy. This is the taxonomy described as “the cognitive processes by which thinkers encounter and work with knowledge” (Armstrong, 2014, para. 9) and is presented in the revised form as a progression from simple to complex: remember, understand, apply, analyze, evaluate, and create. As Bill Page (2010) explained in an education article, “learning that utilizes higher level thinking effortlessly goes into long-term memory. Bloom’s Taxonomy can help a teacher transform a student from a memorizer into a thinker” (para. 12). If art teachers consider their students’ finished artworks produced from copied or altered published images as the summative works from those students, the students merely copied another’s vision—another’s problem-solving—thus never taking them out of the applying level of Bloom’s Taxonomy. The student learned the vocabulary and basic instructions for how to complete a project, they understood the process enough to find a suitable image to fulfill the criteria, and they applied what they learned to make the artwork. However, they have not had to think deeply about (analyzing) “what the



Figure 3. Artwork by Linda Fleetwood, 2001, Ceramic Ocarina.

student sees, knows, and has experienced” (State of Texas, 2013, §117 c.1) around them to pull together what in their world met the criteria (evaluating) and culminated in the creation of an original and unique artwork (create). This essential formulation of concept through student experience is addressed in the 2013 Level I Revised TEKS in the Foundations: observation and perception section, which states,

The student develops and expands visual literacy skills using critical thinking, imagination, and the senses to observe and explore the world by learning about, understanding, and applying the elements of art, principles of design, and expressive qualities. The student uses what the student sees, knows, and has experienced as sources for examining, understanding, and creating original artwork. (State of Texas, 2013, §117 c.1)

The TEKS authors believe that students must synthesize their surroundings and harness them into their artworks for the artwork to be original. Copying is not creating. Michele and Robert Root-Bernstein (2011) argue that simply making something does not mean creativity is being used. They state,

The truth is, there are more run-of-the-mill actors and commonplace painters than innovative ones... there’s nothing creative (other than the sense of ‘making’ something) about copying a drawing... Just making something doesn’t teach creativity in the sense of finding and meeting new challenges with effective thinking. The fact is that ANY subject can be taught so as to emphasize its creative aspects and any subject, no matter how apparently ‘creative’, can be taught so as to eliminate all of its creative aspects. It’s not the subject, but the approach to it, that teaches creativity. (para. 7-8)

We as art educators cannot automatically claim that we are the harbingers of higher-level educational methodologies that lead to students adept at using creativity if we solely provide images and lessons that reinforce copying. Making art at that level is no different from math teachers having students memorize algebraic formulas and then using them to solve practice problems. There is no creative thinking engaged in that. Are our students to become thinking artists or copying machines?

TEKS Level I Example

Art educators are visual learners by nature, so allow me to take a basic Level I lesson design and demonstrate what higher level learning should look like in the classroom. The lesson design is Animals or Whistles? Aztec Clay Ocarinas (Figure 3). For the knowing portion of Bloom’s Taxonomy, the students are taught some basic clay terminology, e.g. ceramics, score, slip, kiln, glaze, additive, subtractive, mold, pinch pot, coil, and clay tools such as wire loop, toggle, and more. For the understand portion, students are shown how to make a basic clay ocarina or whistle through explanation and demonstration; thereby connecting the basic terms with the actual understanding of the process. For the apply portion, the students make a basic clay ocarina using the correct process and making sure that it creates sound and can survive the firing and glazing process (Figures 4-7). Now is the time a teacher raises the bar—moving their students to a higher level of thinking and into the realm of originality as required by the TEKS. Remember, it is



Figures 4-7. Courtney Chandler creating Ceramic Ocarina, 2013



Figures 8-10 Courtney Chandler creating Ceramic Ocarina, 2013

not the level of the class that makes the thinking level high, but the level of the expectations and learning. Kindergarten students can engage in higher level learning just as an AP art student can.

For the analyze portion, students are asked to consider the basic shape, structure, and function of the ocarina and then turn it into an animal while maintaining the basics of the whistle. They must analyze their ocarina and think of an animal they are interested in that can feasibly become a whistle. The students research their animal and envision it as an ocarina. They consider if it should stand, sit, be a portion of the animal, or the entire animal. Where should the head be on the ocarina? After making the decisions and starting the transformation, the evaluate portion comes into play. While taking their basic ocarina and morphing it into an animal, they must consider whether the legs are large enough to hold up the whistle while maintaining an accurate shape of the leg. They must make the same considerations for the eyes, antennae, and other appendages and also consider if it will survive the drying and firing process (Figures 8-10). These are all evaluative considerations as each student problem-solves to make their vision work. Finally, the create portion becomes a reality. The students continue that creative vision-translation process until their whistle becomes not only a functioning object where they have applied the processes of clay-building, but it has morphed into an animal that is unique to their vision. The resulting artwork is an original creation (Figure 11).



Figure 11. Artwork by Linda Fleetwood, 2003, Ceramic Ocarina

Master Artists and Original Sources

Famous master artists such as Andy Warhol, Salvador Dali, and others have used non-original sources for centuries to produce their artworks. If non-original sources are used for their own personal artworks, are we to say these works are not original?

Almost all professional artists go through years of training before using non-original appropriated images in their artworks. Their minds are trained in utilizing the world to put together original artworks. They have a mature understanding of how to take these bits of someone else's vision and combine them in an original way that molds them into their own vision. Research Salvador Dali's painting *Archeological Reminiscence of Millet's Angelus* and then Jean-François Millet's *The Angelus* and see how Dali used the famous artwork of Millet as a source to create a unique and fresh vision even though his source was not original. This is a sophisticated level of creativity not yet at a student's grasp. They may arrive there but first must be trained to mold their own original bits of their world into a unique vision before they can take someone else's vision. They must be taught how not to be distracted by another person's visual solutions and totally make it their own original work. If a student has never made that leap of originality, they will always be snared and limited by another's vision.

Years ago I had an incoming senior who had three years of art instruction with another art teacher before coming into my AP Studio Art class. After a few weeks, I asked him to bring in all of his previous artwork to see if any of it would be useful in his breadth section. He said he threw all of his artwork away. I was appalled by this and asked him why! He said that all of his artwork from the previous three years was produced from magazine or Internet images his teacher had given him and that every aspect of his artwork had been directed by his teacher. He said that the artworks were not his. This is a very astute and sad understanding. His heart was craving the chance to be creative and original, and he knew that someone else's vision would not get him there. A student's influences and experiences are unique to that student and thereby the vision is unique. If an art teacher limits artwork production to copying what someone else already created, that unique student vision is lost and mimicry replaces creative originality.

Another of my AP Studio Art students was fulfilling a requirement for her membership in our school's National Honor Society (NHS). The task was to produce and implement a public service product. She asked if she could post a recycling message on our classroom recycle bin for her NHS product. She taped a poster drawing on the bin, and I was astounded by its message. The poster read: We Recycle Papers, NOT IDEAS (Figure 12). She explained that her message had two meanings: 1.) ideas for artwork must be original and not recycled from other sources in order for the student to claim ownership of the artwork, and 2.) artworks contain ideas that must never be thrown away or recycled because they have value. She was encouraging paper recycling but had a much deeper meaning in her message. Through her experiences in a classroom where original ideas were encouraged and celebrated, she came to understand the concept and value of original artwork as a personal statement that gave voice to her creative ideas.



Figure 12. Poster artwork by Briana Salazar – a public service project for NHS encouraging recycling and original ideas, 2014, Markers recycle bin for her NHS product.

Student Artists and Original Sources

Student artists who desire to create artwork with imagery not possible through direct observation or imagination may have issues. They might want to paint themselves with a lion's head to show their kingly nature but have no access to a zoo to directly observe this animal. The unique vision they have of themselves as a lion is admirable, and it speaks much of their ability to express their own personality or nature. Not having a direct lion source is a problem for true originality. Many art teachers might say that the student's vision gives license to appropriate a non-original image. However, teachers who are seeking to encourage students to create on a higher level help their students find unique ways to express the same thing but using original sources. This actually supports student growth toward a more sophisticated level of thinking. I encourage my own students who really desire to express something specific using appropriated images to use their personal sketchbook for this type of visual journaling. For the finished artwork, I direct them to find an even more unique solution. The student's vision to show his kingly nature by drawing himself with a lion's head is not the only solution to the idea the student wishes to communicate.

Time Constraints with Original Sources

Finally, one of the most compelling educational difficulties today is time! With large class sizes, high-stakes testing, and mounds of paperwork and expectations, it is easier to sit a child at a computer and instruct them to find an image rather than guiding them to coalesce the world around them, and through imagination and observation, create a unique vision. Many times this requirement for originality counters years of previous training for the student. The veteran teacher also needs to consider the aspects of the new revised TEKS that may entail altering their favorite lesson designs to bring them into alignment with the usage of original sources. This might mean more work. The focus on teaching young artists to synthesize their world around them to communicate an original vision takes effort and time, and in our fast-paced world, this is difficult.

We must help students learn to see, to synthesize all of the imagery surrounding them, and to draw upon the influences in their lives to communicate their original vision (Figure 13). The student's vision and concept is the focus rather than simple engagement in an art process. This visual communication is one of the student expectations in the new revised TEKS and lines up to the goals for students to master 21st Century Skills, which have an entire section called communication and collaboration. This section outlines student goals, which when reached, prepare them for a successful future (P21, 2009, p. 21). This ability to draw from a wellspring of creative thinking is what will set art students apart and make them innovative and successful. As Abraham Maslow (1993) said, "Education-through-art, may be especially important not so much for turning out artists or art products, as for turning out better people" (p. 57). Does one think this emphasis on originality negates the screen world the students of today are saturated in?

Steve Jobs was credited with saying that the screen is the medium of the future. Many, including the authors of the revised TEKS, would support the argument that the screen has become a student's focus with the students spending most of their time in front of some type of screen. If the screen is indeed their world, then how can we say they can't take its images to create artworks? This screen influence is not being dismissed any more than any other imagery around us. The point is that merely copying a screen image is not synthesizing all imagery in a student's life into that expressive vision that is unique to that student and at the heart of the student's artistic communication. The screen is a big influence on a student's life, but not the sole influence.

This brings us back to the imperative that art educators seek out, learn, and then use more technology in their classrooms as their students embrace it in their lives. Understanding the power of a screen along with continual utilization of higher level thinking through the creation of original works of art will make our students adept in their future roles as creative adults. It was not the intent of the authors of the original and revised art TEKS to be divisive, but to champion the highest level of learning for a Texas student artist by insisting on originality. The emphasis in the TEKS is that in the production of original artwork the sources must be original for the work to be truly original. The skill of the Texas art educators, as seen through the amazing student artwork, is likely evidence that the teachers have the best interest of the students in mind and desire to help their students gain the highest skills possible to navigate their future world. These skills will be enhanced by higher level instruction made possible by dedication to thought along with product. Skilled art educators take students beyond mere what to produce and how to produce to the why of producing art; engaging them in the adventure that is true art-making. This skillful and practiced focus on the why is essential in developing creative critical thinking, which enables students to synthesize their world and express it through unique and original artworks. This foundation of originality equips students with tools to work in the expanding visual future.



Figure 13. Artwork by Skyler Pompa, 2013, Digital Art created on an iPad



Linda Fleetwood was recently appointed as the State Visual Arts Scholastic Events (VASE) Director and has also been working as the VASE Jury Foreman, Region 20W High School VASE Director, a high school art teacher, the fine arts chair at John Marshall High School of Northside ISD, San Antonio and the past president of TAEA. She was the district's High School Educator of the Year for 2007-08 and served on the TEKS High School Art Revision Committee. She has 24 years of experience as a professional art educator and art adjudicator. Her passion is for children to discover their inner creativity and have it encourage and inspire them.

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Teaching Art in the Age of Social Media: Firsthand Accounts of Five Technology-Savvy Art Teachers

Elizabeth Delacruz, Deborah Brock, Tricia Fuglestad, Karissa Ferrell, Juliana Huffer, and Samantha Melvin

Introduction by Elizabeth Delacruz

For nearly two decades my students (future and practicing art teachers) and I have been exploring ways to integrate new technologies into our teaching. In 1996, I responded to a call for proposals and received funding to take one of my University of Illinois courses to the web. It's been headfirst into the technology abyss ever since. Today, I teach online for the University of Florida Art Education Masters Degree program. Wanting to stay current with educational uses of digital and social media, my technology learning strategies rely heavily on DIY (do-it-yourself) learning, which involves investigating new uses of technology shared by others, self-teaching, creating my own models and curricular projects, asking others how to do things, and a lot of playing around with apps, sites, software programs, and digital media devices. I believe that these are also strategies of many art teachers I know including the art teachers contributing to this essay. The following five vignettes, shared by art teachers with whom I have recently interacted, highlight creative uses of technology in their own classrooms. We close this paper with tips for teachers wanting to weave technology into their own classroom practices.

Samantha Melvin: Engaging Padlet for Student Dialoging and Connecting Online

My class does not have computer workstations, laptops, or iPads. Many of my students do not have state of art computers or Internet access at home. We are what you would call technology resource-limited. Nevertheless, I have been recently engaging my students in dialogue about art that can be facilitated through the use of various online technologies. I focus here on one online site, Padlet (<http://www.padlet.com>). In order to understand the flexibility of Padlet, I compare it to a bulletin board and a stack of sticky notes: each student has the opportunity to post an idea, comment, or resource using the virtual sticky note. They each contribute to the asynchronous dialoging available to all via a web link. To make this work in a room with limited technology resources, my class Padlet is projected onto the whiteboard in my room, and most of our activities take place during class time.

One of our Padlets is a collaboration with the University of Texas, Department of Art and Art History students and their professor, Dr. Melinda M. Mayer. Taking Chances, Making Mistakes, and Getting Messy is an example of connecting prior to our field trip to the Blanton Museum of Art, Austin, for a tour geared to the big idea of "taking chances." As a class, my students posted questions for the university students sharing a diverse group of artists whom they felt contributed to this exploration of risk through art. The university students responded, discussed concepts, and prepared for the ensuing conversations on site at the museum. All students used Padlet to document the process of exploring ideas, asking questions, and reflecting on the museum tour.

Another Padlet I created served as an online environmental intervention. Finding Our Voices: Environmental Interventions provided my students with a tool to express their ideas for helping the environment and making a difference. We explored questions such as: "What kind of impact on the world do we want to have?" and "How can we make a difference locally to help globally?" Students learned how other artists advocated for environmental responsibility by using recycling in their work. Students read through the online Padlet commentaries and then conceptualized a collective vision for a local intervention: collect recycling, use it for art, and share our environmental message with others through art. Students determined that a mural would communicate the ideas with the resources we had been collecting. We then set up the art tables at recess--allowing any student to have an encounter with art and its message. The completed mural is on exhibit at our local government offices as an "intervention" installation, hopefully causing others to think about their own actions in regard to ecology.

Padlet provides my students with the learning experience of sharing ideas safely with an online community, and it facilitates my goal of helping my students to talk about art, to make their voices heard, and to connect, communicate, and collaborate interactively with one another as well as with artists, students, and educators

outside of our classroom. See our Padlet Taking Chances, Making Mistakes, and Getting Messy at <http://padlet.com/FineArtsStudio/o04jn2o8es>, and our Padlet Finding Our Voices: Environmental Interventions at <http://padlet.com/FineArtsStudio/w64tbs28iw>.

Juliana (Hoolie) Huffer: Using Instagram, Facebook, and Twitter for Art Education Community Outreach

As an art educator, I am always looking for ways to engage students in experiencing art as well as producing art in the classroom. I devised an after school program called "Art Heroes" recruited from my classes. Their mission was to use their artistic abilities to assist the community. The students began fundraising for the Relay for Life charity walk that funds cancer research. This band of students worked tirelessly for five months by face painting at various local events and by selling their artwork at local art festivals. All the proceeds were donated to the Relay for Life charity. One might think this was the end of the story, but in reality it was just the beginning. Not only did they create artwork to help a cause they believed in, but students also used social media as a platform to generate a local following to support their goals.

Using the Instagram app and social media site (our Instagram name is @artheroesnfmhs), my students documented their five-month journey through photography from their first events leading up to the finale of the relay. Our plan was to extend students' reach beyond their friends and the school campus to a wider public audience. The idea was that Instagram followers would similarly engage in our journey to reach our monetary goal. First they would be captivated by the active Instagram photo feed and texts that accompany Instagram images and second by attending and donating during one of our local fundraising events. Using Instagram this way was easy to employ this strategy, as many high school students already had their own Instagram accounts and they already knew how to upload photos, tag themselves or fellow teammates, as well as aggregate their official art heroes' work through hashtags (#artheroes #artheroesnfmhs). We also created a Facebook page <http://facebook.com/artheroesnfmhs>. The Instagram app allowed the students to simultaneously post images and texts onto our official Art Heroes Facebook page. We also used Twitter (@artheroesnfmhs) to publicize and gain followers and funders for this event.

As evident in their Instagram/Facebook photos, my students exhibited an immense amount of camaraderie with each other and tenacity to work selflessly for this cause as many of them have family or friends that had been affected by cancer. The biggest surprise was the students who gave up their weekends, after school hours, and worked together as a team to lift each other up for a cause bigger than themselves.

Our social media use and documentation now remains a digital footprint as a curated collection of the student artwork, Relay for Life event photography, and face painting. Even more profoundly, it is a display of art through social practice--or relational aesthetics. With myself as a ringleader and catalyst orchestrating the team activities and social media tools, I was decidedly empowering my students as advocates. As a result, my kids collected a substantial amount through their art making, social media activism, and personal resolve. The social benefit was the fabrication of a positive social impact on our school, the local community who engaged in charity work with our relay team, and certainly the students who became real Art Heroes themselves.

Deborah Brock: Curating and Connecting Online through Blogger, Tumblr, and Flickr

Over the past couple years, I have been exploring how to use online media sites to enrich my high school photography program. My photo students have always created physical art journals based on their experience in my classroom. These journals include class notes, research about artists, techniques and processes, and they serve as a means for students to reflect and document their artworks. Social media seemed like a perfect way to share these journals and provide my students access to how contemporary artists are using historical and alternative photographic processes alongside newer technologies.

In 2010, I created my first Photography class blog using BlogSpot. Students scanned pages from their handwritten journals, posted them to our blog, and received feedback from audiences outside of our class. Students told me that this blog process helped validate their views about what they created. On the blog site, I posted questions about assignments and topics not covered in class. Experimentation and discussion about photography increased on and off the Internet. An important contributor to the success of the blog was my ability to provide images and links within the posts on the blog. Students shared their interests by attaching their own links, images, or "tags" about artists and artworks. As a teacher, I liked that BlogSpot allowed me to control group members (who was allowed to be a member of the group). I also gained a better understanding of students' perspectives about projects, lessons, and my teaching style.

I liked BlogSpot but wanted to connect my students with more artists. This led me to Tumblr, another blog site. I created a student Tumblr site providing them freedom to identify and develop their own topics and conversations. The shift to student-control of the site led to the Photography Club members using Tumblr to schedule meetings and create a record of events. Not only did we use Tumblr in the same fashion as BlogSpot, but I could also "file" links

in a menu on the landing page connecting students to more contemporary artists, galleries of images, a Facebook group devoted to this project, discussion boards, and resources for materials. I also used another Facebook group to find former students and invite them to join the Tumblr blog. Finally, we used Flickr (a photo-sharing site) as our online repository of student created photographic images, captions, reflections, and conversations. As an online gallery, Flickr is easy to organize, share, and provide a quick glance of artworks without having to read any text. Since I teach other studio classes, Flickr further allows my students to explore artistic possibilities beyond photography. Often, I use the Flickr galleries to show examples of past student artworks and projects in lieu of a PowerPoint. It has encouraged class conversations instead of lectures.

Our use of all these sites has been constantly evolving. My approach has been to create these sites for students, launch, and see what happens. Not everything worked great the first time, and I have been learning along with the students how to use these sites effectively. Blog sites also require maintenance, as links expire and must be updated or removed. Recently my classes have begun using Pinterest, Twitter, and Instagram. In summary, social media has enabled my students to become greater participants in their learning, and it increases their networking opportunities and collaboration on projects. Former students now return to these sites and often share how photography plays a role in their lives beyond high school. View this ongoing work at: <https://www.flickr.com/photos/room3130/sets/>, www.room3130.tumblr.com (at the time of the writing, my Tumblr site suffered a snafu, and Tumblr is rebuilding the site for me), and <http://room3130art.blogspot.com>.

Karissa Ferrell: Creating Art For Change through an Online Auction

In the fall of 2013, I met Priscilla Perez, founder of the Havenly Blue Foundation, a local organization that advocates for abused children (<http://Havenly.org>). A collaborative partnership quickly formed as Priscilla and I exchanged ideas for ways to use art to build awareness, raise funds for the cause, and show students how art can have a positive impact. I soon designed a jewelry project for my 3-D Design class at Los Alamitos High School (CA) where each student used Havenly Blue's Fallen Butterfly mark as a starting point to create a unique piece of wearable art that would then be auctioned online as a fundraiser. The Fallen Butterfly mark is an emblem of hope featuring a child's silhouette on a butterfly's wings.

To introduce the project, I invited Perez to share with my students her touching life story of survival. Volunteers filmed the event, and the resulting video helped promote the cause and market the art auction. Using a jeweler's saw, my students cut by-hand each pen-

dant, earring, and bracelet design. Students also participated in group peer-critiques to highlight the strongest designs and most professional craftsmanship. Nearly 100 students were invited to submit their works to the auction site. Each student-submitted artwork was photographed and available for online bids using a mobile-friendly website developed by DW Ferrell. A local eatery hosted an event to kick-off the extended auction; students brought their families to view the works, hear about the issue of child abuse, and learn about the Havenly Blue Foundation's mission. Parents placed opening bids and the first night of the auction raised over \$1,000. That number grew quickly as participants shared the online auction with extended family and friends using social media. The auction encouraged families to engage in friendly "bidding wars" resulting in a great success for all parties involved. The proceeds of the auction were split three ways with 1/3 going to the Havenly Blue Foundation, 1/3 to the Los Alamitos (CA) Art Department, and 1/3 to each participating student.

The impact and success of this project is enduring beyond my traditional ongoing art curriculum. It provided my students an opportunity to connect to a real life problem and empowered them to use their creativity to become part of the solution. My students were impacted by what they learned about child abuse and telling others, therefore their engagement and motivation was notably higher than previous independent projects. They reflected on their sense of pride in knowing that their hard work was going to benefit abused and neglected children. To help spread curricular approaches similarly inspired, I have presented this project at the 2014 National Art Education Association Annual Convention, and I have open-sourced my curriculum and the auction resources as models for other art teachers wishing to develop their own charitable projects involving the sale of student art. My online auction is viewable at <http://Havenly.Teachart.org>. See also <http://Fly.TeachArt.org> where I share the curriculum and offer tips to create your art auction online.

Tricia Fuglestad: Creating on iPads

I teach art in an elementary school that is a typical middle class, mid-sized, Midwest school district, in a moderately tech-supported art program. Over the years, my students and I have made digital images and videos as part of our curriculum. I recently received 25 iPads for my classroom via fundraising, contests, and grants. I'm now on an exciting journey with these iPads watching my students' skills evolve as new iPad apps emerge, and my art program expands. There are things I can teach to even the youngest of my elementary population that I never could have dreamed of teaching before. Practically speaking, pulling out laptops in a 45-minute art class, introducing a complicated software program like Photoshop, and plugging in graphic tablets so they can draw didn't result in much more than an experience. The Photoshop interface took time to understand, and the tablet took practice to master.

These time issues and obstacles are eliminated for students when they draw on the iPad. Simple yet powerful apps open up advanced concepts like working with layers, transparency, merging, transforming images, and applying effects. I can teach things I never dreamt of teaching to even my youngest students because of these multifunctional creation devices. With one iPad a child has access to photography, stop-motion animation, movie-making, apps for drawing, graphic design, drawn animation, apps for photo effects, video effects, collage, tessellations, apps for learning, playing, researching, organizing, collaborating, writing, visual note-taking, curating, file management, composing, recording, communicating, and so much more.

The challenge for the art teachers then becomes how to harness the power of the iPad to create meaningful and rich art lessons that enhance student learning. Or better yet, how to transform the learning experience. For example, I was able to transform an old lesson with my 2nd graders this year that we called a Really Spooky Landscape. This landscape lesson included a ghost in the foreground, house in the middle ground, and the night sky in the background with the illusion of depth created with overlapping and relative size. This year, I transformed the lesson by eliminating the ghost from the painting and having students add it with iPads as a semi-transparent animation using the DOINK animation app over a digital image of their finished paintings. This meant I could teach them about overlapping in a dynamic way as well as the concepts of transparency and digital animation. To showcase their animations, we created a collaborative movie with an original spooky soundtrack made with the Nodebeat app. This non-traditional visual music creation app made music with a touch of the screen. The movie began with an introduction by students talking about what made their landscape spooky while they magically stood before their animation using the green screen app from DOINK. I invite fellow art teachers to view my lesson and student creations on my Fugleblog at: <http://drydenart.weebly.com/1/post/2013/12/really-spooky-landscapes-complete.html>. Teachers may also explore over 60 art education iPad lessons, tutorials, and resources on my "Creating on iPads" web page at: <http://drydenart.weebly.com/creating-on-ipads.html>.

Technology Tips for Teachers: Things to Think About

There are ample websites, online papers, workshops, and presentations that offer terrific tips for teachers wanting to implement a new technology in their classrooms. To such lists and offerings of advice, we add the following tips derived from our own collective experiences, successes, and yes, failures.

Ask. Start by asking, "What do I want to teach?" not "What apps should I use?" or "What social media site do I want my students to learn?"

Talk to Young People! Many kids (a.k.a., millennials) know a lot about social media and apps, and they certainly have more time to noodle around with mobile devices and popular destinations online. Engage them in conversations about your project early, before you launch it. Ask for their advice.

Seek. Talk to teachers in your school district who are using social media in their classrooms. Google the topic and read about how teachers are using social media in the classroom. Go to social media or technology-use presentations by other art educators. Look online--watch how-to videos on YouTube.

Make Friends with a Local Tech-Savvy Idea-Person. These folks are everywhere. You only need one.

Connect Beyond your School. Use social media like Twitter, Facebook, and Art Ed 2.0 (<http://arted20.ning.com>) to learn and share with others beyond your school. Create your very own personal/professional-learning network (PLN) of people and resources.

Fund. Never hold back due to lack of funds! Beg, grant write, fund-raise, crowd fund, and enter contests to get equipment, software, and site fees (if any). Communicate with parents and the community about your art room's needs, projects, and funding goals.

Practice. To prevent loss of class time and frustration, learn in advance how the site or app actually works. Lurk around in the site/app you want to use. Practice and play with the site or app. Google questions about it; read/view the tutorials provided with the app or site.

Manage. Learn how to collect, format, and label students' digital art and accompanying texts (if any) that you intend to use in the app or site.

Entice. Don't just post "assignments" using online sites and tools. Entice students with interesting creative problems and/or unusual facts about art, artists, techniques, and art history.

Reward. Tell students how their engagement with the media you are using will be assessed and graded. Include what kind of rewards they will receive by sharing.

Build trust. Know that it may take time for students to warm up to your educational use of social media. If you are also a participant in an online activity that you created, know that it may take time for students to trust you as an online peer.

Know and Follow All School District Rules Concerning Technology and the Internet. Obtain in writing administration and parental approval before beginning the project. Consult with your IT person. Your principal can work with you to approve a specific permission waiver for parents of participating students, listing all the apps and websites used, as well as your information in case the parents have any concerns to address with you. Obtain specific consent for photos and videos of students. Save all documentation involving permission and consents.

Monitor. closely student online interactions associated with your project. Keep it professional, cordial, and focused on the tasks and learning activities. If you see inappropriate online behavior take it off your site immediately and meet with the student privately to address the behavior. Notify your administration about the situation, and how you resolved it.

Share. Encourage students to share these social media learning activities at home and with friends. Share your social media projects and curricular work with fellow teachers, in your school, and beyond.

Some Final Thoughts

The art teachers contributing to this essay demonstrate how utilization of emerging technologies in the classroom may be quite simple, limited in scope and scale, or quite grand, transpiring over an entire school year. These teachers work in schools with varying degrees of technology support. The point is that the scale or scope of technology utilization is entirely up to the individual teacher, poor support may not necessarily be insurmountable, and that technology-enriched teaching and learning initiatives are adaptable to most any circumstance or inspiration. What these five art teachers bring to these endeavors is an entrepreneurial spirit (what's imaginable is possible) balanced by a practicality ethic (what's feasible). Imagination, adaptability, initiative, and feasibility are second nature to art teachers, and the time is now right to dive in headfirst and bring new and emerging technologies into our classroom practices!

Suggested Readings from the Pew Research Center's Internet & American Life Project

Purcell, K., Heaps, A., Buchanan, J., & Friedrich, L. (2013). *How teachers are using technology at home and in their classrooms*. Retrieved from The Pew Research Center's Internet & American Life Project: <http://www.pewinternet.org/2013/02/28/how-teachers-are-using-technology-at-home-and-in-their-classrooms/>.

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Trends 2014 is dedicated to the TAEA members we lost over the past year. We remember **Rebecca Brooks**, **Joey Doyle**, and **Kara Hallmark** for their service and contributions to our organization and the field of art education.



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