

Introduction

Read Diket and David Burton

In 2016, Barry Shauck, Distinguished Fellow President, and Deborah B. Reeve, National Art Education Association (NAEA) Executive Director, discussed the Association's upcoming 75th anniversary. This discussion initiated a project to publish a historical account that would consider deeply the most recent 25 years of NAEA. A group of the Distinguished Fellows was formed to consider what this project might entail at publication and beyond. The study group included Barry Shauck, Read Diket, David Burton, Rick Lasher, D. Jack Davis, and Sarah Chapman.

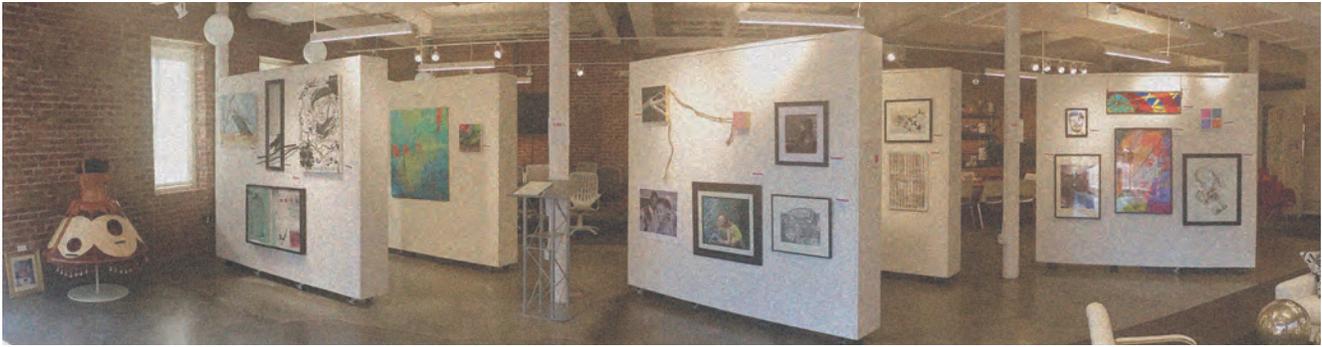
In building the texts for the 75th anniversary NAEA history, chapter authors employed different approaches to their histories. As a general principle, authors sought to identify the sources of ideas and incentives that most informed the development of NAEA as an organization. These ideas in most instances were followed to their proponents within the organization, through including a landscape of ideas from broader education and societal realms and theoretical approaches. With discussion pointed by the chapter perspectives, a larger view became visible through actions and concerns expressed by leaders of the organization as they are achieving stated goals. The reliability of sources, the scholarly authority of leaders, the historical problems of language use, and the intelligibility of the sources upon which NAEA relies demanded rigor from essayists. Endnotes and links to original documents help to distinguish moments in NAEA's history and discourse that may appear problematic to readers today who are much more aware of language nuances than was the case in the mid-20th-century articulations.

Editors and authors avoided attaching moral lessons to the commentaries. The differences in audience familiarity with NAEA history were met by including information that explains terms, identifies archival sources, and provides context information. Several methods were used by authors to accomplish their historical purposes.

Mary Ann Stankiewicz (Chapter 1) employed source criticism in the treatment of the organizational beginnings of what became NAEA. Her diligence extended to making notes for

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other NAEA history authors, using the organization's archives catalogued and stored at Penn State and other archival sites. **Susan J. Gabbard** (Chapter 2), in discussing the constitutional developments within NAEA, used comparative methodology in looking directly at iterations of NAEA's constitutions. **Enid Zimmerman** used autobiographical contexts to build a history of events occurring during her leadership efforts with NAEA research agendas and various work groups. Zimmerman's work appears in two chapters—one, shared with **F. Robert Sabol**, devoted to philosophical ideas affecting NAEA after 1997 (Chapter 3) and the other to an account of the Research Commission (Chapter 9). **David Burton** reviewed the Convention catalogs for the past 25 years and noted pivotal events, ideas, and trends in art education (Chapter 5). **David Burton** and **Read Diket** compiled a list of awards and awardees, updating those occurring since the last NAEA history (Chapter 5). **Michael Day** (Chapter 6) employed comparative methods to look at the influence of discipline-based art education on NAEA as an organization, its relationship with the Getty Institute, and how it influenced teachers' practice in the 1990s. Day also examines various movements within and influencing NAEA as an art organization. **Read Diket, David Burton, and Tom Brewer** (Chapter 6) based their essay on assessment on their time-series analysis of teacher significance to National Assessment of Educational Progress (NAEP) achievement and included assessment input from theorists and practitioners. **Dennis Inhulsen** (Chapter 6) reflected upon the development of standards in the 21st century. To some extent, **Bernard Young** (Chapter 7) employed autobiographical chronology to discuss diversity and inclusion as those needs were unfolding within the governance of NAEA, and to consider how individuals might represent those changes in their actions and commentaries. Young's essay could also be seen as including counterfactual analysis. In looking directly at iterations of NAEA's constitutions, **Wanda B. Knight's** investigative approach (Chapter 7) sought data through interviews and commentaries from individuals who were instrumental in furthering diversity representation within NAEA. Knight also addresses the difficulty of reporting events in which she played a pivotal role. **D. Jack Davis** (Chapter 8) analyzed



NAEA Studio & Gallery in Alexandria, Virginia.

archival data from the National Art Education Foundation (NAEF) minutes, and official documents and validated the narrative with his personal recollections from his tenure as a NAEF Board Member. **Enid Zimmerman** (Chapter 9) reviews the ideas and concepts that have impacted art education in the past 2 decades. **James Haywood Rolling, Jr.** (Chapter 10) repositions inclusion and equity as a major concern in NAEA's future work and leadership role in education and the arts.

The sources described by these authors of NAEA's 75th-anniversary history follow from direct experiences in leadership positions and refer to the resources archived by the Association. The steering committee for the 75th anniversary project intended from the onset to include a multiplicity of voices (see, e.g., Chapter 4, NAEA Interest and Allied Groups). Distinguished Fellows compiled evidence from publications, archival sources, personal records, and historical documents in support of the project. Most of the authors belonged to NAEA during its most recent 25 years; many worked with the development of the organization in research areas that aligned with their chapters or were asked to contribute to the project.

As we worked to finalize the chapters of this history of NAEA at its 75th year, America faced political and economic unrest. The time for which the Association has prepared members and leaders to address stands before us, immediate and dire in its complexity and unknowns. Schooling moved online during the COVID-19 pandemic, and people who sheltered at home emerged in June 2020 to find a changed culture. Some good came of the sheltering and sacrifice—reconnections for families sheltering together, new appreciation for the physical presence of friends and families, acts of heroism in the medical field and among first responders, and broad cooperation between national government and the private sector. America sent astronauts into space to the International Space Station on American-made rocketry, for the first time in 9 years. Work advances in medical science with public and private cooperation finding treatments and vaccine solutions for COVID-19. American businesses stepped up to manufacture needed equipment and maintain food supplies.

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Simultaneously, over 30 million American workers sought unemployment compensation, and the need for food necessitated a huge demand for food banks and meals dispensed from schools. The social fabric was torn asunder in large cities and small communities, starting with public response to the injustice of the death of George Floyd, within a population already hard-hit by violence in America. How will America emerge from all of these threats and stressors? What changes will we see in national government? Can the arts provide a way to navigate these painful times, with art educators ready for the challenge of taking adversity and uncertainty to a higher plane using media, images, critical awareness, and historical consideration?

The 75th-anniversary history of NAEA is a collection of compelling voices, and it provides a glimpse of the new leadership that is emerging now and forecast for the future. NAEA has changed enormously during the past 25 years in response to the social tides and eddies swirling around us (as well as our own internal currents and convolutions). The evolution of art itself, through several paradigms, has deeply influenced our conception of ourselves as art educators, our profession, and our professional organization.



Left: Kid's Art Night Out for Braintree High School NAHS in Braintree, MA.

Right: Creating Nandini Bubbles at All Saints Academy NJAHS in Winter Haven, FL.

In 1997, when the last NAEA History was published, there were just six “affiliates” (now called “interest groups”). Today there are 4 times that number, reflecting a diversity of interests, ideas, and influences and NAEA’s willingness to explore new territories and broaden its horizons. These interest groups exemplify the range of perspectives and priorities, causes and “because” that have sprung up in art education in the past 25 years. Each of these groups represents a new dimension for NAEA and art education.

Since 1997, NAEA has greatly expanded the National Art Education Foundation (Chapter 8), which now gives substantial research grants to art teachers while also supporting other projects important to NAEA. NAEA has in the 21st century reinitiated its Research Commission to encourage, guide, and report research in art education; currently, the Commission’s focus is on professional learning, mixed methods, and data visualization.

In 2019, NAEA prioritized a new Equity, Diversity, & Inclusion Commission to address the issues surrounding these topics in American society and how art, art education, and NAEA might advance them justly and productively. This “new trajectory,” as James Haywood Rolling, Jr. describes it (Chapter 10), has brought a great deal of attention to long-unattended problems in a short time.

Co-editor David Burton has served as NAEA Higher Education Division Director (2005), co-chair of the NAEA Task Force on Demographic Research (1994–1999), and Secretary–Treasurer of the Seminar for Research in Art Education (1986–1995), among other tasks and roles. He was elected NAEA Higher Education Art Educator of the Year in 2000, and awarded the June King McFee Award (presented by the NAEA Women’s Caucus) in 2009. In 2005 Burton was elected a NAEA Distinguished Fellow. Burton has published over 30 journal articles in several areas, including statistical analysis, demographic surveys, assessment, student exhibition, aesthetics, and historical research. The author of Exhibiting Student Art (2006), he is currently writing a book on semiotics for art teachers.

NAEA’s growth has made leadership and membership all the more important. Each summer, the NAEA School for Art Leaders at the Crystal Bridges Museum of American Art brings together 20 art teachers and educators to develop their leadership skills so they may lead us into the future ably, vigorously, and with insight.

With technology barely imagined a quarter century ago, NAEA now offers many services digitally. This means that our ability to communicate with all art teachers and educators—both members and nonmembers—around the world brings us together as a much larger yet more cohesive community.

NAEA has grown to address these various needs and, in large measure, has met need with opportunities. But this is an ongoing process fraught with new challenges requiring all our creativity, imagination, and inspiration in the future. Together, NAEA members can look forward to the next 25 years with hope and possibility. ■

Co-editor Read Diket combines research interests in psychology, art history and criticism, and art education with a deep interest in statistical patterns found in learning. Diket holds the Sarah Gillespie Endowed Chair for research at William Carey University and chairs the art department. She has fielded numerous national grants, served on editorial boards, and reviewed and presented nationally and internationally. She was recognized by NAEA as Higher Education Art Educator of the Year and received a Barkan Award, and honored with a De Jong Service Award by the Women’s Caucus. Recently she is contributing chapters to investigations of leadership, identity formation, mixed methods research, data visualization, and aesthetics as informed by neuroscience and critical theory.