

# Chapter 3: Educational Policy Outreach: Coming of Age as the Professional Education Association for Art Education

## Education Policy Outreach

F. Robert Sabol

**Over the past 25 years, education in the United States and around the world underwent a period of remarkable and unprecedented upheaval and educational change precipitated by rapidly evolving political, social, and cultural landscapes.** The field of education transformed school practice while considering evolving developments and discoveries in the areas of neuroscience, creativity, and teacher licensure and alternative licensure requirements. To varying extents, educational decisions followed results from state assessment of student learning, teacher evaluation, implementation of charter schools, advances in technology, reports from the National Assessment of Educational Progress (NAEP), and data released by the Programme for International Student Assessment. Incentives included “21st-century skills,” the Common Core State Standards, and federal legislation (i.e., the No Child Left Behind Act of 2001; later, Every Student Succeeds Act of 2015). Policy incentives reflected immigration; budgets; nationalism; social justice; feminism; gender identity; and equity, diversity, and inclusion, among other societal topics (Sabol, 2013).

Each of these topics and others directly influenced the field of art education and brought unique profiles and implications for all art education classrooms and programs. School leaders and national, regional, state, and local art education stakeholders grappled with attendant issues and attempted to address components with comprehensive strategies and solutions. During this time, the National Art Education Association (NAEA) experienced a remarkable period of growth and evolution unlike any in its previous history. As the professional association for art educators, NAEA focused attention and resources on providing leadership in addressing and responding to each of these developments.

To keep pace with the changing national education landscape, the NAEA Board of Directors enacted new programs, initiatives, and other special projects. These developments provided NAEA and its membership with enhanced information, capacities, opportunities, resources, and leadership in the field of education. Special projects included strategic

responses to changes or growth in the field of art education; in other cases, the responses provided visionary leadership in shaping the future of the field, with the materials or services needed to effectively address projects. In all cases, responses took into account related policy issues, questions, and needs that accompanied the responses. Although NAEA does not set education policy, the organization seeks to provide authoritative information and other forms of input and resources needed by those who review, create, implement and are affected by education policy: policy makers, decision makers, legislators, educators, and the public.

### Strategic Planning

Successful organizations establish visions, missions, and goals to guide decision making and long-term planning. In 2003, NAEA began a special program of strategic planning that produced overarching organizational plans designed to guide its development and growth over time. Strategic plans include mission and vision statements with clearly articulated goals and measurable objectives. Strategic plans that are regularly reviewed, evaluated, and revised over time by stakeholders and leadership guide organizational planning, decision making, and identifying priorities. Strategic plans also provide transparency within organizations as leaders are setting action agendas, developing or expanding programming, and allocating resources.

The first step in the strategic planning process includes identifying major strategic goals for the organization. This may involve obtaining input from two sources: those who will implement the plans and those who will be affected by the resulting strategic plan. As part of its inclusive approach to strategic planning, NAEA routinely invites members’ participation in identifying goals for its strategic plans. One of the ways in which this is done is by seeking NAEA members’ input during its annual conventions in NAEA Strategic Planning Studios (at an individual level) and from the Delegates Assembly. Members of the Assembly are elected representatives from all state art education organizations and appointed representatives from each of the NAEA interest groups. NAEA collects additional input through

digital outreach and other means (e.g., survey responses). Members of the Board of Directors—who represent all constituent members through their roles as Division Directors or Regional Vice Presidents—study this input, identify and select goals for strategic plans, and write strategic plans for NAEA.

Annually, the Board of Directors reviews data collected by NAEA staff related to each goal and objective in its current plan. The Board examines information related to activities and other metrics for events or programming undertaken over the previous year for each goal and objective in order to determine progress in meeting them. The Board uses this information to inform its decision making, planning, and actions for the coming year. Revising and creating new NAEA strategic plans usually begins 2 years prior to implementation.

Since the strategic planning process began in 2003, five strategic plans have been adopted by NAEA. The *NAEA Strategic Plan, 2004–2007*, implemented under Presidents Mary Ann Stankiewicz and Susan Gabbard, included mission and vision statements, core values of NAEA, a goal, objectives and strategies for achieving the goal, and a rationale addressing why education in the arts is of value to all people. *Advancing Art Education, 2007–2010*, the second strategic plan, was implemented under Presidents Bonnie Rushlow and R. Barry Shauck. It included mission and vision statements, core values, and goals and objectives clustered under the headings of Learning, Community, Advocacy, and Research and Knowledge. Statements about the value of education in the arts; the role of

NAEA in education, communications, and empowerment; and the importance of professional development for art educators were included in this plan. *NAEA Next, 2011–2014*, implemented under Presidents F. Robert Sabol and Dennis Inhulsen, revised both the mission and vision statements and the goals statements (under the headings of Community, Advocacy, Learning, and Research and Knowledge) and added a new goal, Organizational Vibrancy. The new goal focused on strengthening the NAEA organizational structure and actions to support the mission and vision of the plan under this goal. Each of the goals included measurable strategic objectives. The fourth strategic plan (*2015–2020 Strategic Vision*) included mission and vision statements, and goals for community, advocacy, learning, research and knowledge, and organizational vibrancy. New objectives and measurable outcomes were included for each of the goals. Whereas previous strategic plans spanned a period of 3 years, this strategic plan was expanded to cover a period of 5 years in order to enhance consistency and continuity in management of NAEA. NAEA Presidents Patricia Franklin, Kim Defibaugh, Thomas Knab, and James Haywood Rolling, Jr., guided implementation of this plan.

The NAEA Board of Directors continued its plan to evaluate and revise its strategic plans on a recurring 5-year cycle. The [2021–2025 Strategic Vision](#), published in 2021, includes updated mission and vision statements. New goals were established, based on five pillars (i.e., equity, diversity, and inclusion; learning; research and knowledge; advocacy and policy; community vibrancy), and new sets of objectives were created for each of the goals. NAEA Presidents Thom Knab, Kim Defibaugh, and James Haywood Rolling, Jr., and Catherine Campbell, Lorinda Rice, and Mario Rossero guided development and implementation of this plan.

Various metrics are examined annually to measure and evaluate the effectiveness of strategic plans. The Board weights outcomes for all NAEA programming and other strategic initiatives to determine their effectiveness in meeting the goals and objectives of each strategic plan. Strategic planning has proved to be a powerful tool in guiding the work and development of NAEA over the years in which this schedule has been in place.

### Platform and Position Statements

There are many questions, topics of interest, and policy issues of concern to educators and other decision makers in the fields of art education and general education that routinely emerge to prominence. In many cases, decisive statements that could serve to illuminate thinking, guide decision making, or provide explanations of these issues or topics are not readily available or specific to art education. As the leading professional association representing art educators, NAEA is an authoritative source of information and a voice that represents and expresses

### The National Art Education Foundation

In its efforts to meet goals established in NAEA strategic plans, the NAEA Board of Directors authorized numerous special projects over the past 25 years. Because many of these projects involved expenditure of funds that were beyond the financial capacities of NAEA, the Board sought supplemental funding from the National Art Education Foundation (NAEF; see Chapter 8). NAEA and NAEF have a long-term working partnership. The NAEF mission statement (2021) states that NAEF “invests in innovative initiatives to support instructional practice, research, and leadership in visual arts.” The NAEF vision statement specifies that NAEF “provides support for a variety of visual arts education programs for the Association and its members.” As a result, NAEF provided funds for NAEA special programs that enabled NAEA to achieve a number of its strategic goals. Blending the goals of NAEA and the mission and vision of NAEF furthers the emergence of NAEA and NAEF as leaders in the field of visual arts education.

- The *2021–2025 Strategic Vision*, published in 2021, includes updated mission and vision statements. New goals were established, based on five pillars (i.e., equity, diversity, and inclusion; learning; research and knowledge; advocacy and policy; community vibrancy), and new sets of objectives were created for each of the goals.

the collective views of members of the art education profession and routinely takes positions on many issues related to legislation and national education policy. These positions are to refine and represent the views of NAEA membership on issues of public concern. They represent the “official” position of the Association. NAEA position statements inform thinking and influence decisions of other organizations or bodies. They act to define and represent the views of NAEA membership on issues of public concern, while advancing the mission of NAEA. NAEA position statements are useful to all NAEA members and to members of the Board and staff in responding to requests from the media, school board members and school administrators, legislators, Congressional offices or governmental agencies, and other policy makers regarding the view of the visual arts education community pertaining to an issue or topic.

In order to articulate its views about issues and topics for the field of art education, NAEA created the NAEA Platform and Position Statements program and the Platform Working Group (PWG) in 2008. The group consists of the four Vice Presidents and all seven Division Directors. A Vice President serving on the PWG acts as the chair of the group. The PWG became a standing committee of NAEA in 2010. The PWG is charged with managing NAEA’s platform and position statements. The group receives proposals for position statements and determines the course of action for each suggested topic and recommendation.

Recommendations for position statements may come from NAEA Board members, Delegates Assembly, NAEA interest groups, or state associations. Individual NAEA members also may submit issues or topics for position statements. In addition, they may submit drafts of their ideas directly to their Regional Vice President, Division Directors, or state association leaders for action.

The PWG begins work by reviewing existing lists of submitted ideas for possible position statements. It then determines which position statements to draft for the Delegates Assembly and establishes a timeline for completing work on draft statements. Once the PWG selection of topics for position statements finalizes, the process calls for the association of writing teams with appropriate expertise about the topic of each. Draft position statements are posted on the NAEA website and vetted by

NAEA members and multiple groups. The Delegates Assembly votes on a recommendation to the NAEA Board for its action on each position statement. The Board decides whether to adopt each position statement, to recommend further revision and consideration, or to reject. Once adopted by the Board, position statements are posted on the NAEA website.

Following adoption, the Delegates Assembly reviews position statements on a recurring cycle. The first review occurs 3 years after the initial adoption of a position. Subsequent reviews occur every 5 years. Reviews may lead to preservation, revision, or deletion of position statements. The library of existing position statements consists of six topical categories (i.e., students, art educators, relationships, curriculum, instruction, assessment).

NAEA position statements serve as an authoritative source of information and guidance for NAEA members and others in need of consensus points of view about pertinent topics and issues of concern to art educators. NAEA statements also inform other stakeholders invested in providing quality art education for all students.

### The National Coalition for Core Arts Standards

During the second half of the 20th century, art education curricula went through a period that included shifting models and focuses. Education in the visual arts appeared idiosyncratic and lacked clearly identified content, processes, and structure. Curriculum content in art varied within states and school districts, and art teachers freely created instruction based on their individual preferences or priorities. Hallmarks of quality art education traditionally included the open-ended expectations for creating works of art, freedom of expression, and dependence on creativity in artistic expression. Because of these central expectations, practitioners generally shunned uniform required content and mandatory prescribed outcome-based art learning experiences.

Social, economic, political, cultural, and other upheavals during the 1980s and 1990s contributed to creation of a wave of interest in creating a formal organized model for structuring curriculum content for visual arts learning. This model became known as discipline-based art education (see Chapter 6). As a national standards movement took root, discipline-based art

education provided a foundation for the first set of national standards. The professional arts education associations—NAEA, the American Alliance for Theatre & Education, the Music Educators National Conference, and the National Dance Association—formed a temporary coalition, the Consortium of National Arts Education Associations, to write national standards for the arts that were published in 1994 (Music Educators National Conference, 1994). Individual states and school districts adopted or adapted voluntary standards, which were subsequently widely implemented in schools across the United States for the next 20 years.

Over time and because of fundamental changes in approaches to education and education philosophy, it became obvious that new national standards were needed to inform art education. In August 2009, leaders from the professional arts education associations met to discuss writing new voluntary national arts standards. The following summer the National Coalition for Core Arts Standards (NCCAS) was formed; founding members included NAEA, the National Dance Education Association, the American Alliance for Theatre & Education, the Educational Theatre Association, the National Association for Music Education, the College Board, The John F. Kennedy Center for the Performing Arts, Americans for the Arts, and the State Education Agency Directors of Arts Education.

In 2011, representatives from these organizations began a collaborative effort to write new national arts standards for each of the arts disciplines and an overarching arts discipline called “media arts” (see Chapter 5 for a description of the standards model and the processes and procedures used in creating these standards). Other individuals from the member organizations in NCCAS formed teams to create sample optional standards-based assessments called model cornerstone assessments (MCAs) that could be used in 2nd, 5th, and 8th grade to assess student learning in each of the arts (see National Core Arts Standards, n.d.). Additional MCAs were created for three proficiency levels: proficient, accomplished, and an advanced proficiency that could be used at the secondary level. Educators reviewed drafts of the arts standards from all of the arts disciplines and the national standards published in October 2014. MCAs were piloted and benchmarked during 2014 and then published for use by the public. As with previous national standards, nearly all states adopted or adapted the standards for use in their schools.

Since publication of the national arts standards and assessments, NCCAS has been funded by the National Endowment for the Arts to create, pilot, and benchmark new MCAs and to study the impact of the standards and assessments on learning in the arts. NCCAS also has published a series of white papers (“Need to Know Now”) about various topics related to implementation of the standards and assessments and additional related topics of concern to art educators.

### NAEA School for Art Leaders at Crystal Bridges Museum of American Art

Although art educators provide leadership to their schools, school districts, communities, states, and at the national or international levels, few individuals receive direct leadership development guidance or leadership education of any kind. Early in this century, researchers recognized the need for leadership development programming and for professional learning experiences specially designed for art educators (Inhulsen & Reeve, 2014; Sabol, 2005, 2006, 2013, 2014).

NAEA embraced the idea of providing informed leadership in order to generate a new dialogue on the critical role of art education within society and the creative economy. NAEA understood how leaders needed to advocate for establishing art education as a core subject within public school curriculum and acknowledged that leadership was necessary in promoting art education as a priority within school budgets (Inhulsen & Reeve, 2014; Sabol, 2005, 2014).

In 2014, NAEA created the Task Force on Leadership Development led by President-Elect Pat Franklin to explore possible models and content for a leadership development



2018 NAEA School for Art Leaders participants gather at the Crystal Bridges Museum of Modern Art.

program for NAEA members. Based on recommendations in this report, in 2015 NAEA launched its flagship program, the NAEA School for Art Leaders (SAL) at Crystal Bridges Museum of American Art, with financial support from the National Art Education Foundation.

Each spring NAEA issues a call to members to apply for SAL. Applicants submit an application form, a statement detailing their interest and engagement with leadership, and a letter of recommendation for review. The SAL Selection Committee reviews applications and determines the applicants' readiness for the experience and application of leadership skills. Each class of SAL participants represents diverse professional experience, volunteer service, geographic location, ethnicity, and other indications of leadership potential. A class of 25 individuals is selected annually. Students fund their participation in SAL and often seek external funding from local agencies or other sources of funding available to them.

Students in SAL attend an intensive weeklong education program in the summer at the Crystal Bridges Museum of American Art in Bentonville, AR. They are introduced to a number of leadership models and tools and engage in numbers of participatory activities designed to enhance development of leadership knowledge and skills. Dennis Inhulsen, Chief Learning Officer for NAEA, has served as the director of SAL and lead guide for SAL since its inception.

During the fall semester, SAL students participate in virtual meetings; carry out and report on leadership experiments they design; and complete and share capstone assignments they conduct in their schools, school districts, museums, colleges and universities, communities, or states. These activities enable them to utilize the leadership models, tools, and skills included in the curriculum.

Program faculty use results from longitudinal studies of SAL cohorts and participants to inform development of the SAL program and to track the leadership trajectories of graduates, assessing how well SAL is meeting the leadership needs of the field of art education. SAL graduates have gone on to assume numerous leadership roles in their local communities, states, and across the country and around the world. Data show that SAL graduates serve in an expansive variety of professional leadership roles from within the field of art education and in other fields of endeavor and settings both within and outside the field of education (Sabol & Zimmerman, 2021).

The SAL program significantly contributes to providing numbers of informed and skilled leaders for the field of art education. SAL graduates used their knowledge and skills to educate other leaders in their local school districts and in state and national professional organizations.

## NAEA International Research in Art Education Program

The role of NAEA as the professional association for art educators has grown over the past 25 years. NAEA members teach in countries around the world. As the lead organization for art education in the United States, NAEA identified a need to learn about how other countries structured and provided art education. As a result, the NAEA Board of Directors created the NAEA International Research in Art Education program in 2010.

The International Research in Art Education program provides opportunities for NAEA members from all membership divisions to participate in an international professional exchange program. Members of NAEA delegations learn about the education systems, art education programming, curriculum models, instructional practices, assessment strategies, education policies, and preservice preparation programming at all levels of education in public and private schools and museums and in other education institutions in selected countries. Delegates participate in professional meetings with educators and government representatives. They engage in daily site visits to schools or cultural facilities to observe best practices, implementation of education policies, and conditions under which art education is provided.

Another critical part of the program involves concentrated engagement of participants in examinations of the artistic heritage, ethnic complexities, and social cultures in which art education programming exists within these countries. Delegates understand the importance of cultural milieu and observe contexts in which hosts deliver art education and examine how these contexts contribute to or influence the content and nature of art education.

## The NAEA Preservice Division

Students in preservice preparation programs and those who are in their initial induction period for entering the teaching profession routinely join local college student chapters of NAEA. Students in these chapters register as members of NAEA at the college or university they attend.

As numbers of preservice student members increased, the NAEA Board of Directors saw the need developing for an independent representative for these members on the board. Acting through the Higher Education Division Director, James Haywood Rolling, Jr., NAEA Student Chapter representatives put forward a formal request to the NAEA Board of Directors in March 2012 proposing that a new division be created for NAEA preservice members and young career professionals.

## The NAEA Equity, Diversity, & Inclusion Commission

The population of the United States is highly diverse and includes individuals from most countries in the world. Art educators across the United States include an equally diverse group that is comparable to the demographics of the country. However, NAEA membership consistently appears principally White and female (Sabol, 1998, 1999, 2001, 2004). As the professional education association for art educators, NAEA recognized the need to expand its membership to be more diverse, inclusive, and representative of all art educators in the country. The NAEA Board of Directors took steps to include equity, diversity, and inclusion as an overarching priority in all of its programming, activities, and services.

The NAEA Task Force on Equity, Diversity, & Inclusion, appointed by NAEA President Kim Defibaugh in fall 2018 and chaired by Wanda B. Knight, selected members from a demographic cross-section and from membership divisions within NAEA and the NAEA community. The task force issued a report to the NAEA Board of Directors in March 2019 that included 16 recommendations for the NAEA Board to consider. Among them was the establishment of a permanent standing NAEA Equity, Diversity, & Inclusion Commission. The Commission conducted a Cultural Competency Certification pilot program in the spring of 2020. The purpose of this program is to support visual arts educators in building leadership skills, executing vision, and developing capacities focused on equity, diversity, and inclusion. The pilot included face-to-face learning sessions, virtual sessions, discussion forums, journaling, and individual and small-group activities focused on development of individual action plans to apply learning to teaching practice. Following completion of the pilot, the Cultural Competencies Certification program was implemented by NAEA in the summer of 2021. Another project the ED&I Commission intends to address is appropriation in language, policies, and other forms in which equity, diversity, and inclusion embeds culturally. NAEA's Board of Directors expects to use input from the ED&I Commission with this project as part of its decision making, action plans, and strategic planning. For additional information on the task force and Commission, see Chapters 7 and 10.

An ad hoc committee of Board members was created by NAEA President F. Robert Sabol to explore the feasibility and impact of incorporating a new division into the existing NAEA Board governing structure. Members of the committee included NAEA Past President Barry Shauck, Barbara Laws, Anne Manning, Debra Pylypiw, and James Haywood Rolling, Jr.

With creation of the Preservice Division, NAEA has provided the means and a vehicle for preservice and early career professionals to express their needs and perspectives about the field of art education and their preparation for entering it. Addition of this Division at the leadership level on the NAEA Board of Directors has enabled NAEA to include input from those members who are at the transitional period of their careers in art education and from those who will be the leaders shaping the future of the field of art education and NAEA.

## NAEA Virtual Art Educators

As the field of education moved increasingly to use digital technology over the past 3 decades, NAEA developed programming and services to meet the digital education and informational needs of members and all educators. In January 2016, the NAEA website expanded to include a number of online learning tools and social media services and events. The [Virtual Art Educators web page](#) includes an archive of monthly webinars, National Convention videos, virtual conferences, and other resources. Most of these resources are available free of charge for NAEA members; nonmembers may access these resources for nominal fees.

### Monthly Webinars

A program of monthly webinars about topics of interest to art educators began in summer 2014. Webinars are presented live and free of charge to NAEA members, who register to attend them; attendees may choose to receive a certificate of participation. NAEA members also can search an archive of hundreds of broadcasted webinars on the website free of charge, and can view any of the webinars on demand any number of times. Presenters also archive resource materials they use on webinars which members may access and download.

### Need to Know Webcasts

Special topics of interest to art educators are featured during monthly live webcasts as part of NAEA Virtual Art Educators' [Need to Know webcasts](#). These free-to-members presentations highlight broad topics of concern as presented by experts from the field and in the areas of their expertise. Panelists provided by the NAEA Research Commission; the Equity, Diversity, & Inclusion Commission; interest groups; and commercial sponsors spark conversation about content from these presentations.

The poster features the NAEA logo at the top left, followed by the text 'NATIONAL ART EDUCATION ASSOCIATION' and 'i NEED TO KNOW WEBCAST'. The main title is 'Data Visualization in Art Education Teaching and Research'. Below the title is a graphic of colorful circles connected by lines. The 'WEBCAST DETAILS' section lists the date as Thursday, April 21, 7-8pm ET, and the cost as FREE. A 'CLICK HERE to register now!' link is provided. A 'PLEASE NOTE' section states that participation does not include NAEA professional development credit. The main text describes the webcast as an opportunity to explore data visualization strategies within K-12, higher education, and research practices. It mentions that presenters will define data visualization and provide a practical guide to utilizing data visualization within art education pedagogy and research through vibrant, innovative examples derived from students and scholarly practice. A final paragraph expands on the traditional boundaries of art education, mentioning interdisciplinary data visualization applications like science, world history, and culture, and the health humanities. It also notes that the webcast draws from artistic practices across various mediums like drawing, painting, and sculpture, and research applications like mapping, examining the visualization of information as a tool to empower students through social activism.

NAEA 2022 webcast.

### Social Media Platforms

Social media provides a means through which art educators communicate and share information. Active participation in social networks—Facebook (@arteducators), [LinkedIn](#), [Pinterest](#), Twitter (@NAEA), and Instagram (@naea\_arteducators)—has enabled NAEA to reach out to members and others about NAEA programming and services or other activities and items of interest to art educators. On its social media channels, NAEA posts news announcements; Monthly Mentor blogs; professional development meeting and webinar announcements; Convention information; professional learning opportunities; news items; lesson plan ideas; membership information; National Art Honor Society information; links to *Studies in Art Education*, *NAEA News*, and *Art Education* journal; NAEA publications announcements and information; videos; job announcements; legislative updates; and other information designed to inform and teach art educators.

To enable members and other educators to engage in conversations about topics of interest to art educators, NAEA created the [Collaborate](#) platform in 2018. This digital discussion board updates daily; members may introduce topics or ask questions, or share expertise and information. The platform encourages participants to comment on the posted topics or ask questions about information shared there. Collaborate hosts ongoing commentaries about topics and questions, while providing an open forum for discussion of varying positions or points of view.

### Virtual Conferences

NAEA understands that some art educators prefer to engage in professional learning virtually; virtual conferences provide the convenience of ease of access and minimal expense or commitments of time and travel in order to attend. NAEA's [virtual conference web page](#) includes links to conferences that have addressed major topics of interest to art educators from the new national standards to learning and leading in a visual age.

Digital communications and access to virtual learning has changed the world in countless ways. NAEA's Virtual Art Educators program provides a wealth of resources and quality learning experiences that have informed NAEA members and others about the ever-changing field of art education and about the major questions and issues confronting the contemporary field of art education. As new technology and digital communications emerge, NAEA intends to expand its commitment to this means of communication and to serving its members and the field of art education.

### NAEA Headquarters Relocations

When NAEA was founded in July 1947, it served as a loosely organized merger of the National Education Association's (NEA) art department and the affiliated regional arts education associations (i.e., Western Arts Association, Eastern Arts Association, Pacific Arts Association, Southeastern Arts Association; see Chapter 1). In its early years, NAEA conducted its business in office space provided by State Teachers College in Kutztown, PA (1948–1958).

In August 1958, NAEA moved its offices to Washington, DC: the basement of the NEA's Education Center at 16th and M Streets, NW. This modest space provided a “home” for the Association and enabled NAEA to interact with other professional education associations in ways it had not been able to accomplish previously. The new headquarters was the space for a period of crucial growth and development of NAEA.

In April 1971, NAEA launched a campaign to raise funds for construction of a national headquarters building. The decision to build a headquarters was based on the need to acquire equity resources through ownership of real estate, the need for control of overhead expenses, and the persistent need to have a permanent and symbolic home in the nation's capital. In April 1976, NAEA separated from the NEA and began construction of a new building in Reston, VA. Construction was completed in January 1977 and the building was formally dedicated on April 8, 1977. As the Association grew, more space was needed, and an addition to the building was made in 1990.

The headquarters in Reston served the needs of NAEA for the next 3 decades. Over the years, employee health and environmental concerns, expanding operating expenses, increasing numbers of repairs, maintenance costs, structural deterioration, and lack of space continued to be problematic.

Following sale of the NAEA headquarters building, the Association leased office space from the National Association for Music Education. This interim space served as the national headquarters for NAEA for about 2 years, while the Board searched for multifunctional commercial office space.

In summer 2015, a 10-year lease agreement was reached following negotiations between the property owners and the NAEA Executive Director and NAEA Board of Directors for relocating to a midcentury modern building located at 901 Prince Street in the historic district of Old Town Alexandria, Virginia. The space includes offices; multipurpose workspaces; storage; and ample room for art exhibitions, meetings, workshops, and other public functions. This headquarters space has contributed to meeting the needs of NAEA members and supporting the work of NAEA in maintaining its leadership role as the professional education association for art educators.

### SummerVision DC

Museums provide a highly valuable venue for unique and distinctive experiences for all learners. Directly encountering works of art and the spaces in which they are housed contributes to actively advancing visual literacy and critical-thinking skills in ways that cannot be reproduced directly in art classrooms or through digital means in schools (see Sandell & Zimmerman, 2017).

In an effort to provide extended professional development experiences beyond those provided at the NAEA National Convention and to foster development of more effective educators, artists, leaders, and advocates for visual arts education, NAEA launched the [SummerVision program](#) in summer 2010. Created and managed by Renee Sandell and Carol Henry, SummerVision DC has held annual weeklong summer intensive experiences for hundreds of art educators in eight museums in the Washington, DC, area and at the Crystal Bridges Museum of American Art in Arkansas. Participants in SummerVision include educators from all NAEA membership levels and from across all NAEA regions and from a number of other countries. They engage in activities that enable them to gain firsthand knowledge about how to use museums as an educational resource through on-site, object-specific explorations of artwork, visual journaling, targeted readings, linking studio experience with critical response, and behind-the-scenes examinations of museums as works of art.

Upon completion of the program, participants use social media and engage in a yearlong professional learning community through an e-portfolio on the NAEA website. Program evaluation, shaped through preprogram detailed questionnaires and postprogram assessment surveys of every participant, inform development and expansion of the program.

SummerVision gives art educators high levels of professional learning experiences that translate into expanding possibilities in classrooms, museums, and other venues where learning about art takes place. The use of museums as additional sites in which art learning can take place holds unlimited potential for engaging students with works of art and in development of critical thinking and problem solving. ■

## NAEA Research Commission

Enid Zimmerman

**In May 1992, the idea of establishing a research agenda began in part in Annapolis, MD, at a meeting sponsored by the U.S. Office of Educational Research and Improvement and the National Endowment for**



**the Arts** (Zimmerman, 1996), “The Arts in American Schools: Setting a Research Agenda for the 1990s.” Many arts researchers, administrators, and practitioners, including NAEA members, attended this conference. In 1993, under NAEA President James M. Clarke, NAEA established its first Commission on Research in Art Education.

### Enid Zimmerman, Chair (1993–1998)

Enid Zimmerman, who attended the Annapolis conference, served as the first Commission chair; members included James Clarke (NAEA President), Richard Doornick, Elliot Eisner, Mac Arthur Goodwin, Karen Hamblen, Mark Hansen, Thomas Hatfield (NAEA Executive Director), Jerome Hausman, Ronald MacGregor, and Peter Smith. After the Annapolis meeting, compelling questions were formulated with implications for teaching through the visual and performing arts. Based on these questions, the Commission published a report, *Creating a Visual Arts Research Agenda Toward the 21st Century* (Zimmerman, 1993) that was adopted by the NAEA Board in 1994.

The first members of the Research Commission crafted the *Blueprint for Implementing the NAEA Research Agenda* strategic plan in 1994, *Implementing a Visual Arts Education Research Program* in 1996, and formed eight task forces to address research issues: demographics (Chair David Burton), conceptual (Chair Doug Marshalek), curriculum (Chair Michael Day), instructional (Chair Karen Carroll), contexts (Chair Kristin Congdon), student learning (Chair Judith Burton), evaluation (Chair Jerome Hausman), and teacher education (Chair Lynn Galbraith). The task force chairs wrote *Briefing Papers: Creating a Visual Arts Research Agenda Toward the 21st Century* (Zimmerman, 1996), and final status reports (Zimmerman, 1998). Commissioners convened meetings at NAEA Conventions, where NAEA members could attend research sessions. In 1996, the NAEA Research Commission moved from being an ad hoc group to an NAEA standing committee. Several books were published by NAEA that were influenced by outcomes of the first Commission task forces' work, including *Research Methods and Methodologies for Art Education* (LaPierre & Zimmerman, 1997), the result of a series of workshops held at the 1994 NAEA National Convention that focused on research methodology, and *Better Practice in Visual Arts Education: Building Effective Teaching Through Educational Research* (Carroll & Tucker, 2003/2007).

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#### Thomas Brewer, Chair (1998–2001)

The Commission under Thomas Brewer included 12 members: Executive Director Thomas Hatfield; NAEA President Eldon Katter, Past President Michael Day, and President-Elect Mac Arthur Goodwin; Seminar for Research in Art Education (SRAE) President Read Diket; Editors Chris Davis (*Advisory*), Michael Parsons (*Studies in Art Education*), Martin Rayala (*Translations*), and Pat Villeneuve (*Art Education*); and at-large members Judith Burton, Elliot W. Eisner, and Larry A. Kantner. The eight task forces continued to be organized by research content and methodology, and led by Chairs Donna Kay Beattie (evaluation), David Burton (demographics), Cynthia Colbert (instruction), Margaret DiBlasio (curriculum), George Geahigan (conceptual issues), Kit Grauer (teacher education), Mary Hafeli (student learning), and Patricia Stuhr (contexts).

Several events and activities were held concerning research at the turn of the century, including the 1999 strategic planning meeting in Washington, DC; sessions and Research Commission presentations during NAEA National Conventions; and the Conceptual Issues Symposium at the University of Wisconsin-Madison, organized by Conceptual Issues Chair Doug Marshalek in 2000. Endorsed by the Research Commission, *The Handbook of Research and Policy in Art Education* was

■ In 1996, the NAEA Research Commission moved from being an ad hoc group to an NAEA standing committee. Several books were published by NAEA that were influenced by outcomes of the first Commission task forces' work.

submitted in 2001 to NAEA Board and later co-published with Routledge (Eisner & Day, 2004). In 2001, the Research Commission also endorsed four individual cohort studies—conducted by David Burton, Read Diket, Sandra McCulloch, Robert Sabol, and Richard Siegesmund—as part of the National Assessment for Educational Progress (NAEP) Secondary Study (Brewer, 2001). In 2000, NAEP (see Chapter 6) funded a consortium of art education researchers in secondary analysis of the 1997 NAEP Visual Arts with a \$100,000 grant. Other grant recipients included Lynn (Galbraith) Beudert and Kit Grauer; Mary Erickson; Mary Hafeli, Mary Stokrocki, and Enid Zimmerman; Charles Dorn; Mark A. Graham; and Richard Siegesmund (Brewer, 2000, 2001).

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#### Lynn (Galbraith) Beudert, Chair (2002–2005)

NAEA members associated with the Research Commission at this time included Judith Burton, Kit Grauer, Mary Hafeli, Don Krug, Melody Milbrandt, Kathy Miraglia, Bob Sabol, Francis Thurber, Mary Stokrocki, Polly Wolfe, and Enid Zimmerman. Research Commission and task force meetings continued at NAEA Conventions. The research and mentoring contributors of the task force on student learning, co-chaired by Judith Burton and Mary Hafeli, developed and later published a series of case studies with a collaborative group of teachers documenting art teaching across the United States (Burton & Hafeli, 2012). Lynn Beudert collaborated with Christine Marmé Thompson (SRAE President) and Mary Ann Stankiewicz (NAEA President, 2003–2005) to establish ties between the Commission and SRAE. In 2005, Beudert and Thompson cowrote “A Plan to Encourage Research on Learning in the Visual Arts” as a contribution to the NAEA 2003–2007 strategic plan.

Given the challenging financial climate within NAEA and impacts of the No Child Left Behind Act of 2001 (see Sabol, 2010), no funds were allocated for specific Research Commission grants or sponsorship of research meetings outside of NAEA Conventions. External grant opportunities were pursued but not successful.

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## Research Task Force, 2010–2011

When Beudert's term ended in 2005, the Research Commission ceased to be an active NAEA standing committee. However, with publication of the *NAEA Next! 2011–2014 Strategic Plan* (National Art Education Association, 2010), the NAEA Board of Directors adopted a goal focused on conducting research and generating knowledge to enrich and expand visual arts education, and to widely share that research. A strategic objective for this goal was the reestablishment of the NAEA Research Commission. A task force appointed in November 2010 by NAEA President Barry Shauck—chaired by F. Robert Sabol, with members Dennis Inhulsen (associate chair), Doug Blandy, Juan Carlos Castro, Kerry Freedman, Diane Scully, Barry Shauck, Mary Ann Stankiewicz, John Howell White, and Enid Zimmerman—accepted the charge to submit a proposal to the Board detailing a sustainable operations plan, governance structure, and proposed annual budget for reinstating the NAEA Research Commission. A grant from NAEA and NAEF funded the work of the task force; the team was aided by facilitating consultant B. J. Adler.

During the following year, the task force held numerous conference calls and face-to-face meetings and solicited input from all NAEA membership divisions, regions, and interest groups, along with other stakeholders. In 2011, the task force submitted its report to the NAEA Board of Directors (Sabol, 2011), which approved the report and accepted the recommendations for reestablishing the Research Commission. Nominations were accepted for election of the chair, vice chair, divisional commissioners, and three at-large commissioners. The NAEA Research Commission, formally launched by NAEA President Sabol during the 2012 National Convention in New York City, satisfied one of the principal goals for his presidency.

■ **Five microsites (findings and resources, initiatives and collaboration, opportunities, professional learning through research, and publications) were established to enable NAEA members to post submissions about research that contributes to the global network of knowledge about art education and supports use of research to improve practice, advocacy, and policy.**

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## John Howell White, Chair (2012–2014)

In 2012, the Research Commission was relaunched. Members included Graeme Sullivan (associate chair); Commissioners Kelly Berwager (elementary), Chris Grodoski (middle), Diane Scully (secondary), Melody Milbrandt (higher education), Randi Korn (museum), and Ralph Caouette (administration/supervision); at-large members Douglas Blandy, Mary Hafeli, and Enid Zimmerman; and Mary Ann Stankiewicz (ex officio NAEF representative).

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Funding provided by NAEF made Commission initiatives possible. One primary feature of the inaugural years of this Commission was its galvanizing into a working community of researchers and practitioners. The Commission was now composed of division and at-large representatives, and efforts were directed toward developing relationships among the commissioners, the NAEA Board, NAEF, and NAEA interest groups.

White (2014) has described the development of the Commission and its mandate to bridge the gap between research and practice. The Research Commission developed a mission statement, a vision statement, and a set of strategic goals. The strategic goals of community, advocacy, learning, research and knowledge, and organizational vibrancy evolved as the result of a survey of NAEA members and in relation to NAEA's strategic plan, and these goals served as a template for developing initiatives aligned with NAEA's goals. The Commission also created a research agenda to serve as a guide for the NAEA community of researchers and practitioners. The Commission designed the agenda to support research activities by individual members and interest groups but did not itself initiate or conduct research; rather, its role was to foster emergent lines of research and promote research discussions.

The Commission created two new working groups to advance its goals: the Professional Learning Working Group, originally sponsored by the Division Directors to advocate for the research needs and initiatives of practitioners, and the Data Visualization Working Group that promoted member-driven data visualization projects. The Commission gave presentations at annual NAEA Conventions to NAEA groups (publications, interest groups, and divisions) and at general membership meetings; conducted research exchanges; and published working group reports. The Commission along with the NAEA staff developed a logo and website for research-related discussions that led to the Research Café (now [Research Commission Conversations](#)). Research Commissioners Judith Burton and Mary Hafeli (2012) published the results of their collaborative research project focusing on understanding more about the interaction between learning and human development in the visual arts.

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### Graeme Sullivan, Chair (2014–2016)

During this period, the Research Commission undertook a number of initiatives, including an annotated bibliography of key research studies that supported the NAEA Research Agenda. Commissioners reviewed the NAEA strategic framework and priority objectives and then aligned the Commission mission and vision statements, goals, and related research frameworks. The Professional Learning Through Research Working Group conducted a survey of art educators and those preparing to be art educators, to provide feedback about how this group could help with future research assistance. At NAEA conventions, sessions were held about the research agenda and by different working groups' commissioners; affiliated NAEA liaison groups also conducted sessions.

Members of the Research Commission during this period included Mary Hafeli (associate chair); John White (Past President); Division Representatives Kelly Berwager (elementary), Christopher Grodoski (middle), Diane Scully (secondary), Melody Milbrandt (higher education), Ralph Caouette (supervision/administration), Randi Korn (museum), and Kathy Miraglia (preservice); at-large members Doug Blandy and Enid Zimmerman; and Kathi Levin (NAEF ex officio).

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The “information age” came to the fore as Distinguished Fellows, members of the Women’s Caucus, members of the Data Visualization Working Group, and NAEA members participated in a variety of Research Café weeklong chat events. Five microsites (findings and resources, initiatives and collaboration, opportunities, professional learning through research, and publications) were established to enable NAEA members to post submissions about research that contributes to the global network of knowledge about art education and supports use of research to improve practice, advocacy, and policy.

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### Mary Hafeli, Chair (2016–2018)

The Commission continued to refine a full program of activities, including planning and heading multiple sponsored sessions for NAEA Conventions and the redesign of the Interactive Café. In 2017, the Commission initiated a new Mixed Methods Working Group and launched its first-ever research conference, “Doing Art Education Research.” Funded by NAEF and drawing presenters and audience members from all divisions of NAEA, this conference focused on art education research methods and methodologies and took place at Teachers College, Columbia University, prior to the NAEA National Convention. The following year, prior to the 2018 NAEA National Convention in Seattle, building on the success of its first research conference, the Commission presented



*Translations*, produced by the Professional Learning through Research Working Group of the NAEA Research Commission, explores NAEA Research Agenda content areas.

the “Making Knowledge/Moving Knowledge” research preconference, with sessions that focused on how knowledge is constructed and disseminated throughout various sectors of the field.

Research Commissioners during this time included Juan Carlos Castro (associate chair); Graeme Sullivan (past chair); Division Representatives David Rufo (elementary), Chris Grodoski (middle), Jacqueline McElhany (middle), Matt Young (secondary), Amy Pfeiler-Wunder (higher education), Raymond Veon (supervision/administration), Olga Hubard (museum), and Kathy Marzilli Miraglia (preservice); at-large members David Burton, Julia Marshall, and James Rolling; and Diane Scully (NAEF ex officio).

The Commission’s research preconferences, with continued support from NAEF, established a dynamic new forum for focused presentations, conversations, and networking around topics, issues, challenges, and concerns facing art educators engaging in research in diverse contexts. A Commission publication (Hafeli et al., 2017) described uses of digital research in art education in the Information Age, focusing on the Commission’s Interactive Café.

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NAEA Research  
Commission  
2021 Preconference  
schedule.



### Juan Carlos Castro, Chair (2018–2020)

At the 2018 preconference, leaders of NAEA divisions, caucuses, special interest groups, and leaders outside NAEA met in a special session to introduce the new NAEA Research Commission Conversations interactive forum (formerly Interactive Café). The Research Commission, working with NAEA, initiated NAEA Collaborate, an open online forum that provides a space for art educators to take part in conversations or ask questions about using, conducting, and implementing research, among other topics of mutual interest.

The NAEA Research Commission and the Art Education Research Institute partnered to create Art Education DocNet, a network of art education doctoral degree-granting programs in North America, to provide a forum for airing interests and concerns about preparing doctoral students to conduct, use, support, and understand research in art education. At the 2018 NAEA Convention, graduate program directors held their first meeting.

Members of the Commission during this period included James Haywood Rolling, Jr. (Associate Chair, 2018–2019) and Sara Wilson McKay (Associate Chair, 2019–2020); Mary Hafeli (Past Chair); Division Representatives David Rufo (elementary), Jacqueline McElhany (middle), Matt Young (secondary), Amy Pfeiler-Wunder (higher education), Raymond Veon (supervision/administration), Olga Hubbard (museum), and Kathy Marzilli Milagria (preservice); at-large members Daniel Barney, Julia Marshall, and Kristi Oliver; and Kathryn O. Hillier (NAEF ex officio).

■ As the field continues to grow and change, NAEA persists in exemplifying leadership for the field. It provides resources, services, information, and support that enable people to learn about art and to teach in the visual arts.

The Commission continued to support three [research working groups](#) (i.e., professional learning through research, mixed methods, and data visualization); members of these groups made interactive presentations at the 2018 NAEA research preconference and at the Convention. Topics included preservice projects and research being conducted across NAEA divisions and data visualization methods, tools, research, and pedagogies. Three members of the Research Commission conducted an analysis of current research in *Studies in Art Education* and *The International Journal of Education Through Art* (Milbrandt et al., 2018).

In 2019, the Commission held its third research preconference, “Stories of Research: Pressing Matters ↔ Pressing Forward,” held at MassArt, Boston. This preconference drew its highest attendance to date—120 presenters and attendees. At the 2019 Convention, the Research Commission convened its annual leadership forum to launch the renewal of the Research Agenda.

### Conclusion

By meeting its mission and vision, NAEA transformed itself into the authoritative voice for art education. It expanded its involvement and influence in the national and international fields of education. It has evolved into a flexible, fluid, and responsive professional body for art education. NAEA understands that it is of members, by members, and for members and their ever-changing needs.

In its evolution, NAEA has built a broad foundation upon which future growth and development may successfully occur. Each of the special projects described in this chapter played roles in elevating the profile and contributions NAEA has made in the changing world of education in the United States and around the world. As the field continues to grow and change, NAEA persists in exemplifying leadership for the field. It provides resources, services, information, and support that enable people to learn about art and to teach in the visual arts. In meeting its mission, NAEA works to help all people acquire, appreciate, teach, research, and use the unique knowledge, skills, and dispositions that have been celebrated in and through the visual arts throughout the history of the world. ■

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