

# Chapter 10: The NAEA Equity, Diversity, & Inclusion Commission: A Flight Plan for Meaningful Intervention

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**The Equity, Diversity, and Inclusion (ED&I) Commission of the National Art Education Association (NAEA) was established in 2019 as a critical step toward becoming a more antiracist organization.** The term *systemic racism* is redundant.

According to environmental scientist and systems expert Donella Meadows, “a system is a set of things—people, cells, molecules, or whatever—interconnected in such a way that they produce their own pattern of behavior over time” (2008, p. 2). Racism, all by itself, is systemic. That is its nature. It does not require a grammatical modifier. Humans—both as living, individual organisms and in our social interactions with one another—are also systemic. In her influential book *Thinking in Systems*, Meadows (2008) defined a *system* as a “set of elements or parts that is coherently organized and interconnected in a pattern or structure” (p. 188) that becomes more than the sum of its parts and “produces a characteristic set of behaviors” classified as its “function” or “purpose” (p. 188).

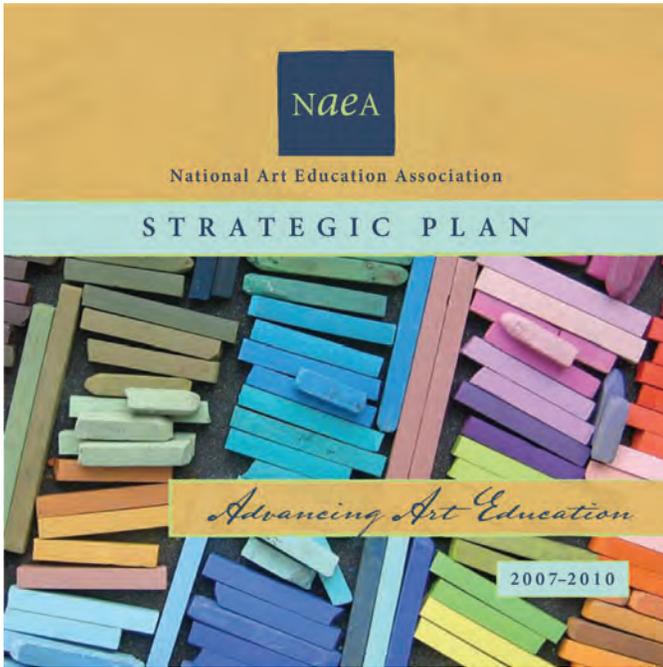
Every system produces structures and behaviors to perpetuate itself. That’s the reproductive nature of systems. Racist systems produce racist individuals, racist institutions, and racist policies as their necessary by-product. Racism, as practiced in the United States for centuries, has long distorted racial differences into divisions in order to systemize the collection of wealth, the plundering of land, and the accumulation of social power, effectively sustaining the status quo of White supremacy present at the birth of this nation from generation to generation. That is the nature of racism. Public and private education are examples of a modern social institution that preserves that status quo of a nation through the highly “socializing experiences [they offer] the young” (Meyer, 1977, p. 55). Naturally, any organization that is established in a society with systemic practices is going to show evidence of that system’s peculiar behavior and outcomes. NAEA is not unique in exhibiting all of the aforementioned even as its membership has worked over recent years to finally address our Association’s legacy of normalized inequities, division, and exclusion—found wherever there is institutionalized racism or barriers to access, whether intentional or vestigial.

The story of NAEA’s heightening focus on issues of diversity, equity, and inclusion as it continues to build momentum can be traced through its increasing prioritization in the Association’s

**This chapter reviews the events** contributing to the formation of our Association’s ED&I Commission and the sea change its establishment portends for the field of art + design, museum, and media arts education. A system of inequitable, divisive, and exclusive practices, like all systems, works to maintain the survival of its own characteristic relationships and functions over time—whether through growth, contraction, periods of equilibrium, or evolutionary leaps. This suggests that NAEA’s effort to generate greater diversity, equity, and inclusion in human relations continues to be an effort precisely because there are dominant mental models and derivative practices in place which systemically work to resist greater diversity, equity, and inclusion out of sheer self-preservation.

strategic plans. NAEA’s first published strategic plan, *Advancing Art Education, 2007–2010* (2007), did not directly highlight ED&I, except in its statement of the core value of “diversity and committing ourselves to equity” (p. 6). In that 2007 document, NAEA listed four strategic goals as central to its mission: learning, community, advocacy, and research and knowledge. Using language associated with the achievement of education excellence through standards and measures—terms such as “cohesion,” “rigorous,” “complement,” while reaching “learners of all ages”—are notable throughout that document.

In *NAEA Next!*—the Association’s second strategic plan, covering the period 2011–2014—the vision was similar, focusing on “ethical and rigorous standards of excellence” (2011, p. 3). However, only two of the now five strategic goals (i.e., community, advocacy, learning, research and knowledge, organizational vibrancy) actually highlighted anything approaching diversity, equity, and inclusion. Under the strategic goal of community, the document declares that “NAEA is a dynamic, inclusive, and diverse professional community that shares a commitment to NAEA’s mission and vision” (p. 4). Yet the strategic objectives to reach this goal still did not encompass ED&I objectives at this point. To “connect members working in diverse roles and settings to the NAEA Divisions that best address their needs and express their interests” (p. 4) is to fit into an existing structure rather than making the structural changes demanded in the conduct of sustainable ED&I work.



Similarly, under the strategic goal of research and knowledge, one of NAEA's objectives was to share "with multiple audiences within and beyond NAEA membership" (p. 7), suggesting a one-way sharing from a knowledge authority rather than a cross-cultural exchange between equal agents.

NAEA's strategic plan for 2015–2020 (*Strategic Vision*, 2015) emphasized ED&I more specifically. The community goal included as one of its intermediate objectives the need to "develop career, community college, and university pathways to inform, attract, and retain diverse members" (p. 3), and the learning goal included a strategic objective to "form partnerships outside the field of art education to address diverse needs of members" (p. 5). The organizational vibrancy goal included one heavily cloaked strategic objective to "rebrand the collective NAEA identity" as one that is less homogenous (p. 7).

**At this writing, NAEA is heavily engaged** in developing and implementing its next strategic plan, where ED&I goals take center stage. In the face of the natural systemic resistance to change in any organization, far more than a "rebranding," our Association is in the midst of a long-overdue repositioning and cultural shift where ED&I is not only added as a major strategic goal in and of itself, but is also woven across NAEA as a critical, intermediate objective to all the other major strategic goals of our Association. NAEA has only been able to arrive at this point because of years of preparatory work throughout our ever-reconstituting Board and our evolving Association.

## Navigating a Bold New Course, One Degree at a Time

If you have a long way to travel, altering your course by the smallest degrees over time can land you at a destination far from where you were originally heading. Whole new trajectories are often born of incremental changes. Looking at previous, incremental course corrections work in 2010, 2012, and 2014, Board awareness grew concerning the need to more intentionally address issues of diversity, equity, and inclusion.

### Position Statements

In 2010, the Association easily adopted its *Position Statement Regarding the Use of American Indian, Alaskan Native, and Native Hawaiian Mascots in Educational Settings* (2010/2021c), declaring that art + design educators consider race-based "mascots in educational institutions to be representations that can be seen as derogatory" and encouraging visual arts educators in all settings "to support their communities in addressing how such images impact all lives" (para. 1). The position statement specifically addressing equity (2012/2020) declared that

visual arts education is committed to goals that advocate excellence, equity and inclusivity for all learners through differentiated educational opportunities, resources, communities and systems of support. A successful art education program respects a range of diversity in the uniqueness of all learners, their similarities, differences, and learning characteristics. Included in the range of diversity are learners who are underserved, typically these include marginalized identities around race, gender, sexual orientation, socioeconomic status/class, and disability/ability. (para. 1)

These statements were followed by others focusing on inclusion and diversity in educational settings, the profession, and the organization. The 2014 statement on diversity in visual arts education (2014/2017) stressed NAEA's commitment to "the important role of visual art education in providing and promoting more just, inclusive learning communities in local and global contexts, and [to] diversity as an integral part of the mission of visual art education" (para. 1). The statement on diversity in the profession (2016/2021a) emphasized NAEA members' belief in the importance of "proactively and intentionally nurturing, recruiting, and retaining future arts educators from a wide range of backgrounds" (para. 1).

### Presentations and Workshops

At the 2016 NAEA Super Summer Summit Board Meeting with sitting Board members and elects, Wanda B. Knight of The Pennsylvania State University led a session titled "Board Leadership That Fosters Diversity and Inclusion: Strategies for

Transforming.” This interactive discussion was intended to initiate a Board focus on the aim of fostering diversity and inclusion across our Association. Board members were presented with the reality that effective ED&I work requires attention, intentionality, determination, and continuous learning—both individually and collectively. Session aims included beginning to build Board awareness of the need to develop big-picture organizational strategic goals and objectives that foster diversity and inclusion through inclusive behavior, inclusive policies and practices, and relationship building throughout the NAEA community.

At the 2016 NAEA National Leadership Conference, Knight gave a keynote address and presented a workshop intended to help prepare regional and state leaders of the work ahead. She

used the metaphor of a giraffe whose house could not accommodate an elephant guest to encourage NAEA members to explore difficult issues inherent in diversity and inclusion and challenges to creating to creating a professional community that nurtures and sustains diversity.

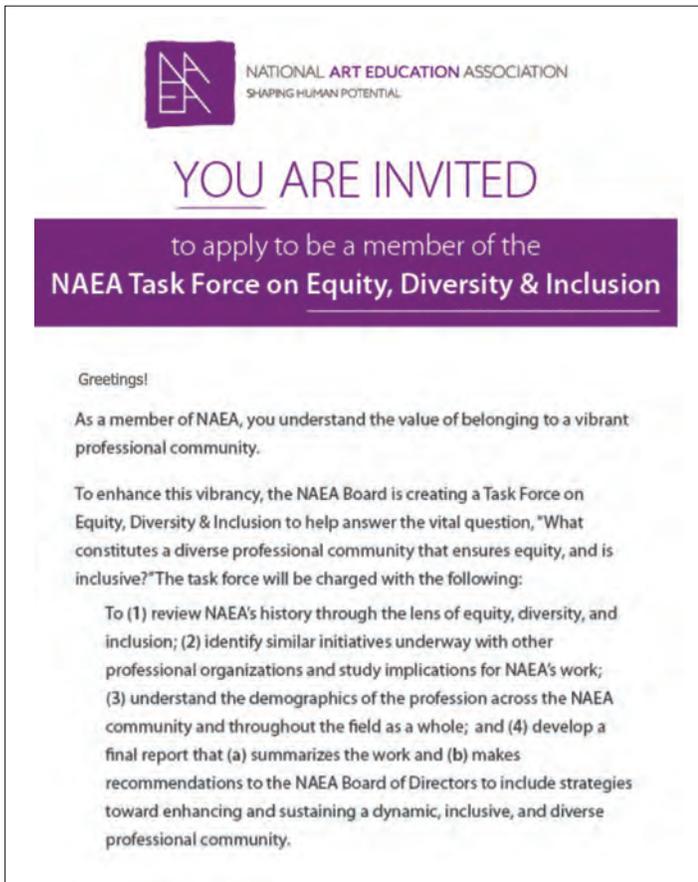
### The Task Force on Equity, Diversity, & Inclusion

In the wake of this careful preparatory work, in 2017 NAEA Executive Director Deborah B. Reeve issued a call for applicants to a new national task force, whose charge was

To (1) review NAEA’s history through the lens of equity, diversity, and inclusion; (2) identify similar initiatives underway with other professional organizations and study implications for NAEA’s work; (3) understand the demographics of the profession across the NAEA community and throughout the field as a whole; and (4) develop a final report that (a) summarizes the work and (b) makes recommendations to the NAEA Board of Directors to include strategies toward enhancing and sustaining a dynamic, inclusive, and diverse professional community. (NAEA, personal communication, 2017)

The application provided specific criteria for service (including face-to-face meetings), along with open-ended questions for assessing the commitment required to serve on the task force (i.e., statement of interest and qualifications, overview of experience, knowledge and awareness of the issues, and ability to contribute to diverse perspectives). NAEA members who could meet both the criteria and the necessary time and travel commitments were invited to apply.

Altogether, NAEA received almost 60 applications for its new ED&I Task Force. The applications were closely reviewed; the task force needed to include diverse knowledge, competent experience, and a commitment to ED&I initiatives, while also ensuring representation of faculty, preK–12 art teachers, students, administrators, and museum educators; and diversity in geographical region, division, gender, sexual identity and expression, age, race/ethnicity, and country of origin. NAEA President Kim Huyler Defibaugh appointed Knight as chair of the task force, along with 18 other members (see Table 1), and the task force began its work in January 2018.



- If you have a long way to travel, altering your course by the smallest degrees over time can land you at a destination far from where you were originally heading.

Table 1. Members of the ED&amp;I Task Force

Name	Region	Division
Joni Boyd Acuff	Western	Higher Education
Kathy Danko-McGhee	Western	Supervision/ Administration
Libya Doman	Eastern	Elementary
Priya Frank	Pacific	Supervision/ Administration
Gia Greer	Eastern	Preservice
Dalila Huerta	Western	Museum
Karen Keifer-Boyd	Eastern	Higher Education
Wanda B. Knight (Chair)	Eastern	Higher Education
Vanessa López	Eastern	Higher Education
Alisha Mernick	Pacific	Secondary
Kai Monet	Pacific	Museum
Ketal Patel	Eastern	Elementary
Jennifer Rankey-Zona	Southeastern	Middle Level
James Haywood Rolling, Jr.	Eastern	Higher Education
James Sanders, III	Western	Higher Education
Lori Santos	Western	Higher Education
Vanessa Smart	Southeastern	Supervision/ Administration
gloria j. wilson	Southeastern	Higher Education
Ray Yang	Pacific	None listed

## ■ To what extent are you responsible for advancing equity, diversity, and inclusion within the profession?

What are your greatest concerns regarding equity, diversity, and inclusion work, and what obstacles do you face in your leadership role?

The ED&I Task Force's urgent charge was to:

1. review NAEA's history through the lens of equity, diversity, and inclusion;
2. identify similar initiatives underway with other professional organizations and study implications for NAEA's work;
3. understand the demographics of the profession across the NAEA community and throughout the field as a whole; and
4. develop a final report that summarizes the work and makes recommendations to the NAEA Board of Directors that includes sustainable strategies for change.

This was difficult and often turbulent work, with notable points of dissension along the way. At the start, "all Task Force members did not agree with the NAEA Board's adopted definitions concerning Equity, Diversity and Inclusion" (Knight, 2019, p. 2). As a part of their initial work, task force members needed to collectively develop essential definitions—and the NAEA Board needed to agree. The National Task Force on Equity, Diversity, & Inclusion web page of the NAEA website (2022) lists these as:

- *Equity*: Refers to conditions that support fairness and justness based on individual needs and circumstances whereas all members have opportunities to thrive and realize their best within the NAEA community. (Adopted by the NAEA Board, 2017)
- *Diversity*: The term "diversity" describes both observable and non-observable individual differences (life experiences, work context, learning and working styles, personality types among others) and group/social differences (race, gender identity and expression, age, social class, country of origin, ability, beliefs, intellectual and cultural perspectives, among others) that can contribute to organizational vibrancy and a dynamic professional community. (Adopted by the NAEA Board, 2016)
- *Inclusion*: The term "inclusion" describes proactive, intentional, and thoughtful engagement with diversity to the extent that all have the ability to contribute fully and effectively throughout the NAEA community. (Adopted by the NAEA Board, 2016)

Moreover, the charge itself proved problematic. As documented in the *Executive Summary of the National Art Education Association Task Force on Equity, Diversity and Inclusion* (Knight, 2019),

The charge was contentious for some Task Force members who felt the charge was too restrictive while others felt

it was excessively broad and lacked clarity. In the spirit of moving forward, the Task Force members conceded to work with the charge given by the Board, with the understanding provided by the Executive Director that the Board charge was intended to focus efforts without [imposing] limitations for going beyond the scope of the charge, at the discretion of the Task Force and consistent with prior Task Force efforts. (p. 2)

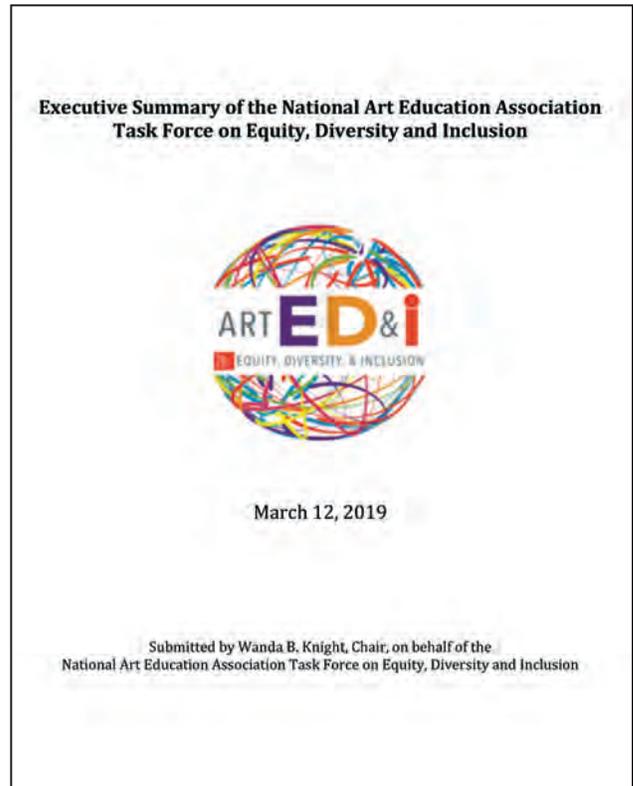
That summer, preparatory work continued in order to simultaneously inform our work on the task force while preparing the field to engage productively with our final recommendations. At the 2018 NAEA National Convention Super Session, Knight led Board members, national and state leaders, and members through exercises intended to build ED&I awareness and increase understanding, asking questions such as:

- How would you describe your understanding of equity, diversity, and inclusion content and concepts (i.e., access, opportunity, justice, and hegemony)?
- To what extent are you responsible for advancing equity, diversity, and inclusion within the profession?
- What are your greatest concerns regarding equity, diversity, and inclusion work, and what obstacles do you face in your leadership role?
- Have you previously participated in any equity, diversity, and inclusion professional development?
- What do you perceive as the profession's level of openness and readiness for tackling equity, diversity, and inclusion concerns explicitly?
- How is equity, diversity, and inclusion represented in your Board membership at the state level?

Meanwhile, the task force divided into three independently organized working groups:

1. the histories working group, which studied the culture of NAEA from its archives, strategic plans, and a 2018 survey on support for participation in NAEA Conventions;
2. the similar initiatives working group, which examined other groups that had taken similar approaches to diversity as a strategy for inclusive growth and bottom-up leadership development; and
3. the demographics working group, whose charge was to research the current status of NAEA demographic information and how NAEA could utilize this information.

NAEA's 2018 survey data revealed that 85% of the Association's membership is female, 51% are 40 years old or older, and 78% are White. Given that 51% of U.S. students are of color,



what strategic approaches can we engage in to rectify this disproportionality in teacher-to-student ratios?

Ultimately, because of the intense commitment of individual task force members to adequately address this long-overdue call to effective action within the art education field, and despite the turbulence of our journey toward a meaningful outcome for all our work, our final [16 recommendations](#) (see Appendix; NAEA ED&I Task Force, 2019)—each aligned with one of the Association's larger strategic goals—coalesced and have already proven to be highly generative since the conclusion of the charge we were assigned.

The task force's recommendations were presented at the 2019 NAEA National Convention. There was such dissension in the fast-tracked timeline of the final recommendations, task force communication and leadership struggles, and the wording or emphasis of some of the final recommendations that some members refused to take the stage in Boston. (In one case, an elaborated Recommendation #8 was written up and read on stage in defiance of the perceived incompleteness of the rationale that was submitted by the task force chair in the final report to the NAEA Board.)

The NAEA Board, however, took immediate action that same month on the first of the 16 recommendations, to “create a standing Equity, Diversity, and Inclusion Commission similar



The ED&I Commission presents at the 2019 NAEA National Convention.

to the NAEA Research Commission to ensure the sustainability” of the Association’s collective ED&I work. Beginning in summer 2019, Kim Defibaugh, Thom Knab, and I began sharing about ED&I concepts at regional and state conferences. NAEA President Thomas Knab appointed a subcommittee of the Board charged with establishing procedures and plans leading to the establishment of the Commission. The subcommittee was to (1) draft the policy for the ED&I Commission, (2) draft an action plan for inviting applications to and appointing membership in the Commission, and (3) develop terms for service and criteria for Commission roles.

Members were invited to apply beginning in August. As Chair of this new ED&I Commission (in my position as President-Elect), I led a rigorous and confidential process of reviewing and rating 74 applications from across the nation for NAEA’s 10 inaugural commissioners, each to serve either a 2- or 3-year term. Named as Commissioners to work alongside me were Elizabeth Barker (art educator, Lebanon High School, Lebanon, MO); David Herman, Jr. (assistant professor, Tyler School of Art and Architecture, Temple University, Philadelphia, PA); Wanda B. Knight (associate professor of art education; African American studies; and women’s, gender, and sexuality studies and professor-in-charge of the art education program, The Pennsylvania State University, State College); Pamela Harris Lawton (chair of art education, Maryland Institute College of Art, Baltimore); Tiffany Lin (program manager of partner schools and network, Exploring the Arts, Brooklyn, NY); Noël Bella Merriam-Gourley (AT&T director of education, San Antonio Museum of Art, TX); Browning Neddeau (assistant professor, elementary teacher education and American Indian studies, California State University, Chico); Anna Pilhoefer (visual arts educator, Santa Barbara Unified School District, CA); Krissy Ponden (visual arts department chair, The Unquowa School, Fairfield, CT); and Vanessa Smart (instructional coach, The University of North Carolina at Chapel Hill).

## The ED&I Commission

At the first meeting of the Commission in December 2019, we all expressed awareness of our responsibility not only as change agents for the Association, but also as a catalyst for altering status quo systems and structures in other affiliated organizations and throughout the field of arts and education practices. We were joined that weekend by NAEA President Thomas Knab, who reiterated our charge, and by the new Executive Director, Mario R. Rossero, who would shepherd NAEA through its next era of strategic visioning, with the achievement of greater equity, diversity, inclusion, and accessibility as a central aim.

In order to become the effective change agent and catalyst our Commission had the potential to become, it was crucial for us to avoid the communication and leadership struggles experienced by the ED&I Task Force. We worked with Dennis Inhulsen, NAEA’s Chief Learning Officer, to ensure that work on our objectives was centered around building strategies for communication with one another as well as our storytelling to others.

Our initial objectives included (1) developing protocols for authentic and productive communication among Commissioners and with the Commission Chair, (2) identifying shared challenges and potential initiatives to aid in fulfilling our charge to operationalize the ED&I recommendations, (3) drafting tenets for future strategic planning, (4) developing presentations for the 2020 NAEA Convention introducing the work of the Commission, and (5) developing an operational framework for the Commission embedded within the newly conceived 2021–2025 strategic plan.

As part of our work prior to convening, each Commissioner was tasked with completing an intercultural development inventory (IDI) assessment. The IDI measures an individual’s (and group’s) fundamental worldview orientation to cultural difference, and thus represents the individual’s or group’s current level of cultural proficiency. (The IDI had also been administered that summer to the entire NAEA Board.) At the convening, Priya Dhingra Klocek, a senior consultant from The Winters Group, joined us; she facilitated a Saturday afternoon session on creating a culture of inclusion, which included interpreting the results of the IDI as well as doing a deep dive into the language and touchstones of effective strategies for achieving greater diversity and cultural competency.

Over the course of that weekend, all Commissioners were oriented not only to the governance structures and behind-the-scenes processes of our Association, but also to one another’s heart for this task, setting up the next phase of the work ahead.

### A New Flight Plan

Commissioners Browning Neddeau and Anna Pilhoefer took the lead in planning the first ED&I Commission webinar, *Cultural [Mis]Appropriation* (Rolling et al., 2020), presented in January 2020. The intent of this webinar was to provide a resource that could support art educators in accessing authentic permissions for cultural inclusion, without erasing or stereotyping the historically marginalized identities from which such cultures originate. The framework presented in the webinar aligns with the NAEA *Position Statement on Use of Imagery, Cultural Appropriation, and Socially Just Practices* (2017/2021b). Providing instructional strategies that can be easily adapted as a means for encouraging respectful and relevant cultural learning that connects to students’ lives directly aligns with ED&I Task Force Recommendation 10, to “create and maintain an open source repository of materials that include high-quality resources for NAEA members to learn about ED&I concepts in order to build leadership capacity for furthering ED&I work within their communities.”

Prior to the launch of the ED&I Commission, in spring 2018, NAEA received a National Endowment for the Arts grant as seed funding to develop and pilot a Cultural Competency in Teaching and Leadership Development Certificate Program intended to expand the professional capacity of visual arts educators to be effective in the areas of cultural competency, equity, diversity, inclusion, and accessibility. As of this writing, a pilot cohort of participants has been selected. This effort aligns with ED&I Task Force Recommendations 3 and 6, to

Provide incentives for replicating affinity-based leadership development of cohorts, utilizing the School for Art Leaders (SAL) model, across NAEA divisions, interest groups, and state affiliates, as a means to identify, support and develop underrepresented or under-recognized pools of creative talent or expertise

and

Provide ongoing equity, diversity, and inclusion professional development for the NAEA Leadership, including state leaders and the NAEA Board of Directors.

Also in 2020, ED&I commissioners contributed to the development of a new rubric for vetting Convention session proposals,

protecting against either intentional or negligent acts of cultural appropriation:

<b>4</b>	No evidence of cultural appropriation; where cultural signifiers are present, they advance insightful understandings of the context and meaning of cultural belongings and cultural art practice
<b>3</b>	Cultural signifiers are insightful of cultural understandings of the context and meaning of cultural belongings and cultural art practices
<b>2</b>	Cultural signifiers may raise questions about cultural appropriation
<b>1</b>	Cultural signifiers are not appropriate with potentially negative impact

In addition to the rubric, the session proposal guidelines include a revised version of NAEA’s position statement on cultural appropriation, to assist potential presenters as they are working on their proposals.

### ED&I Commission Leadership

Planning for the succession of the leader of the ED&I Commission (to first serve a 1-year term as Associate Chair) began in the first half of 2020. Of the 13 applications in response to the NAEA national call, the nominating committee determined that the two strongest applications were internal to the ED&I Commission.

Browning Neddeau was elected by the Commission to fulfill the position; his seat as a representative of the Preservice Division was filled by a new Commissioner selected from the pool of original applicants. With approval from the NAEA Board of Directors in July 2020, Browning’s term as Associate Chair was short, running from July 2020 to March 2021 before assuming the role of ED&I Commission Chair. Anna Pilhoefer, the Associate Chair following Browning, will serve a normal term of 2 years. Browning’s seat as representative of the Preservice Division was then filled with a new Commissioner. Revisiting the pool from the original applicants to the ED&I Commission, the highest ranked individual who fit the qualifications was Emily Saleh, a visual arts educator at the Village School in the West Windsor-Plainsboro Regional School District of New Jersey.

**■ We all expressed awareness of our responsibility not only as change agents for the Association, but also as a catalyst for altering status quo systems and structures in other affiliated organizations and throughout the field of arts and education practices.**

## Operationalizing the ED&I Task Force Recommendations

Following the NAEA Super Summer Summit Board Meeting + National Leadership Conference in July 2020, small working groups within the Commission began a deep dive into the 16 ED&I Task Force recommendations. We have worked to prioritize these and identify the next logical actions and outcomes, in addition to proposing a timeline for accomplishing each established objective utilizing SMART (specific, measurable, achievable, relevant, time-bound) goal language. Working groups provide regular progress reports at each monthly ED&I Commission meeting.

Other ED&I Commission working groups have been organized to aid in the drafting and revision of NAEA position statements. At the time of this publication, the following review requests were on the docket, and these are the results of their review:

- *Position Statement on the Use of Imagery, Cultural Appropriation and Socially Just Practices* (2017/2021b): The definition of cultural appropriation and the resource list were reviewed and revised in March 2021.
- *Position Statement on Achieving an Equitable, Diverse, and Inclusive Visual Arts Education Profession* (2016/2021a): Reviewed and revised in March 2021.
- *Position Statement Regarding the Use of American Indian, Alaskan Native, and Native Hawaiian Mascots in Educational Settings* (2010/2021c): Reviewed and revised in March 2021.

As NAEA closed out the year 2020, we must ask, where shall we go from here? ■

### Note

1. I was a featured speaker at the 2019 NAEA Southeastern Regional Leadership Conference. Attendees included art education leaders from Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, and Virginia. I shared a presentation on the work NAEA had been engaged in over the preceding 4 years to prepare the art + design education field for the development of more effective strategies that foster greater equity, diversity, and inclusion, and I outlined recommendations from the National Task Force on ED&I and what it means for all of us as national and state leaders. I led a successful “back-of-the-napkin” exercise intended to help jump-start the brainstorming process and outline possible next steps in each of the state organizations.

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## Appendix

### Recommendations From the NAEA ED&I Task Force to the NAEA Board of Directors

**Recommendation 1:** Create a standing Equity, Diversity, and Inclusion Commission similar to the NAEA Research Commission to ensure the sustainability of the ED&I work already begun

**Recommendation 2:** Incorporate equity, diversity and inclusion concepts and principles throughout the NAEA School for Art Leaders (SAL)

**Recommendation 3:** Provide incentives for replicating affinity-based leadership development of cohorts, utilizing the School for Art Leaders (SAL) model, across NAEA divisions, interest groups, and state affiliates, as a means to identify, support and develop underrepresented or under-recognized pools of creative talent or expertise

**Recommendation 4:** Explore implications for amending the NAEA Constitution and Bylaws to permit each Interest Group to have a Delegates Assembly representative that has voting rights similar to state association affiliates

**Recommendation 5:** Infuse ED&I priorities into each Goal of the 2020-2025 NAEA Strategic Plan; develop a new sixth ED&I Goal to be added to the Goals Framework with its own priorities to center equity work within the NAEA community; and employ metrics to measure progress toward ED&I goals and objectives

**Recommendation 6:** Provide ongoing equity, diversity, and inclusion professional development for the NAEA Leadership, including state leaders and the NAEA Board of Directors

**Recommendation 7:** Develop policy that includes, supports, and welcomes diversity (including invisible diversity). Policy based on Universal Design principles would ensure that the onus of responsibility for adaptation resides with NAEA rather than the marginalized individuals and groups the association seeks to include

**Recommendation 8:** Establish sliding scale registration for NAEA membership, NAEA conventions, and other areas to encourage underrepresented and underserved group participation

**Recommendation 9:** Collect equity, diversity, and inclusion statistical data that incorporates demographics concerning NAEA award recipients, the selection committees, and the nomination committees; demographics of divisions, Delegates Assembly, and Interest Groups to ensure inclusionary NAEA policies, practices, and procedures

**Recommendation 10:** Create and maintain an open source repository of materials that include high-quality resources for NAEA members to learn about ED&I concepts in order to build leadership capacity for furthering ED&I work within their communities

**Recommendation 11:** Offer leadership development and mentoring opportunities that are specific to marginalized and underrepresented groups (e.g., workshops, or targeted programming at the NAEA annual convention)

**Recommendation 12:** Develop a NAEA Political Action Committee that generates NAEA statements in response to acts of violence or acts of injustice that impact teaching and learning (e.g., mass school shootings); and create a system of support for NAEA members who have been subjected to violence or injustice (as an upstander or otherwise) within their professional communities

**Recommendation 13:** Seek vendors/partners from underrepresented groups

**Recommendation 14:** Create a series of programs to recruit underrepresented art education professionals into the field of art education

**Recommendation 15:** Develop a means to welcome and socialize new members into the NAEA community

**Recommendation 16:** Create a new senior leadership position, Chief Diversity Officer, with the holder of this position reporting directly to the Executive Director, equivalent to other members of the Executive Leadership Team, in order to ensure the position has broad authority, influence, and responsibilities