



# Gazette

*Service Knowledge Leadership Professional Development*

## SPECIAL EDITION

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October 2014



## ARTISTRY IN LEADERSHIP DISCOVERED IN SANTA FE

**ELISA PATTERSON**

Editor, Gazette

The Maryland Art Education Association had the great opportunity to send a large contingent to The Artistry of Leadership, the first NAEA National Leadership Conference held July 24-27, 2014 in Santa Fe, New Mexico. MAEA President Lisa Stuart was joined by Council members Gino Molfino, Sarah Neubold, Shyla Rao, Jamila Bellamy, Nan Parker, Christopher Whitehead, and Elisa Patterson.

This was not your passive sit-back-and-take-it-all-in type of conference. The fast-paced schedule was filled with inspirational speakers and artists who shared their insights and expertise on a range of topics related to leadership. We all learned the many facets of being good leaders, and from speaker William F. Baker, we learned

### Editor's Note

The MAEA Gazette is published three times per year—late fall (late December), winter (February) and spring/summer (late June). Many members of MAEA have been busy over the summer doing important work and rather than waiting until the December issue, we wanted to share reports from two art educator gatherings in this special issue.

Enjoy!

Please consider sharing your story with the MAEA members by writing for the Gazette. Contact Elisa Patterson, Editor, at [e-Patterson@nga.gov](mailto:e-Patterson@nga.gov) for more information.

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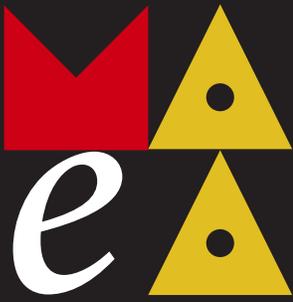
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# ARTISTRY IN LEADERSHIP...

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MAEA team at the Leadership Conference

that kindness is one of the most important. Strategy Arts provided guidance on the DiSC Profile, a personal leadership style assessment we were required to complete before attending the conference. This profile not only told us a lot about our own leadership styles (warts and all) but also how to interact with others on our teams with different styles. Interactive activities

were facilitated in such a way as to be fun yet effective.

## MAEA STATEMENT OF PURPOSE

*The purpose of this organization is to encourage, strengthen, and promote the role of the visual arts in education by: promoting quality instruction in visual arts education conducted by certified art teachers; encouraging study of art teaching; improving the conditions of art teaching; and encouraging and conducting research in art education. To these ends the Association will: hold public discussions; sponsor institutes, conferences and programs; publish articles, reports and surveys; and work with other related organizations to provide advocacy for arts education.*

Advocating for our profession on local, state, and national levels is another important responsibility of leaders, one many of us aren't always comfortable with or have time to do. Sandra Ruppert of the American Arts Partnership described characteristics of good communication and provided tips and resources for effective advocacy.

While I think we all would have liked more time for mingling and getting to know some of the other 150 attendees, several windows of time were allocated for regional breakout meetings to gather with our fellow Team East members. After hearing short reports from each state, we had the opportunity to discuss some of the issues being considered by the NAEA organization at large. This was a place where our voices could be heard.

On reflection, I feel very privileged to have had the opportunity to attend this first NAEA Leadership Conference pilot program. I am a fairly seasoned museum educator but I came away recharged and with new ideas and ways to invigorate my programs. And Santa Fe was the perfect backdrop, with its natural beauty and majestic mountains, to help me slow down and really get to know my MAEA colleagues in ways that I know will only strengthen our work together.

*Comments by Artistry of Leadership Attendees  
From Maryland (paraphrased)*

*Leadership takes nuanced awareness, empathy, gratitude, and humility.*

*I left the conference mostly with feelings of inspiration, gratitude, and sense of purpose. I went thinking that I would like to someday become a leader, but realized that what I thought was in the future is actually in the present.*

*I am already a leader.*

*I liked that there was equal emphasis on becoming aware of one's leadership style (DiSC Profile) while learning to become empathetic toward the styles around us.*

*While it is important for art educators to develop professional learning communities with other art educators, we also need to find ways to share our stories with other professionals outside of the visual arts.*

*You need more than one voice if you want to make an impact.*

*Additional Quotes About Leadership*

*Every leader is an artist.*

*To know thyself well, you must test yourself often and never fear change.*

*Patience is also a form of action.*

*If you don't know who is responsible, assume it's you.*

*The single biggest problem in communication is the illusion that it has occurred.*

*If you are not at the table, you're probably on the menu.*

*Seek first to understand, then to be understood.*

*If you can't find something nice to say about someone, then you are not looking hard enough.*

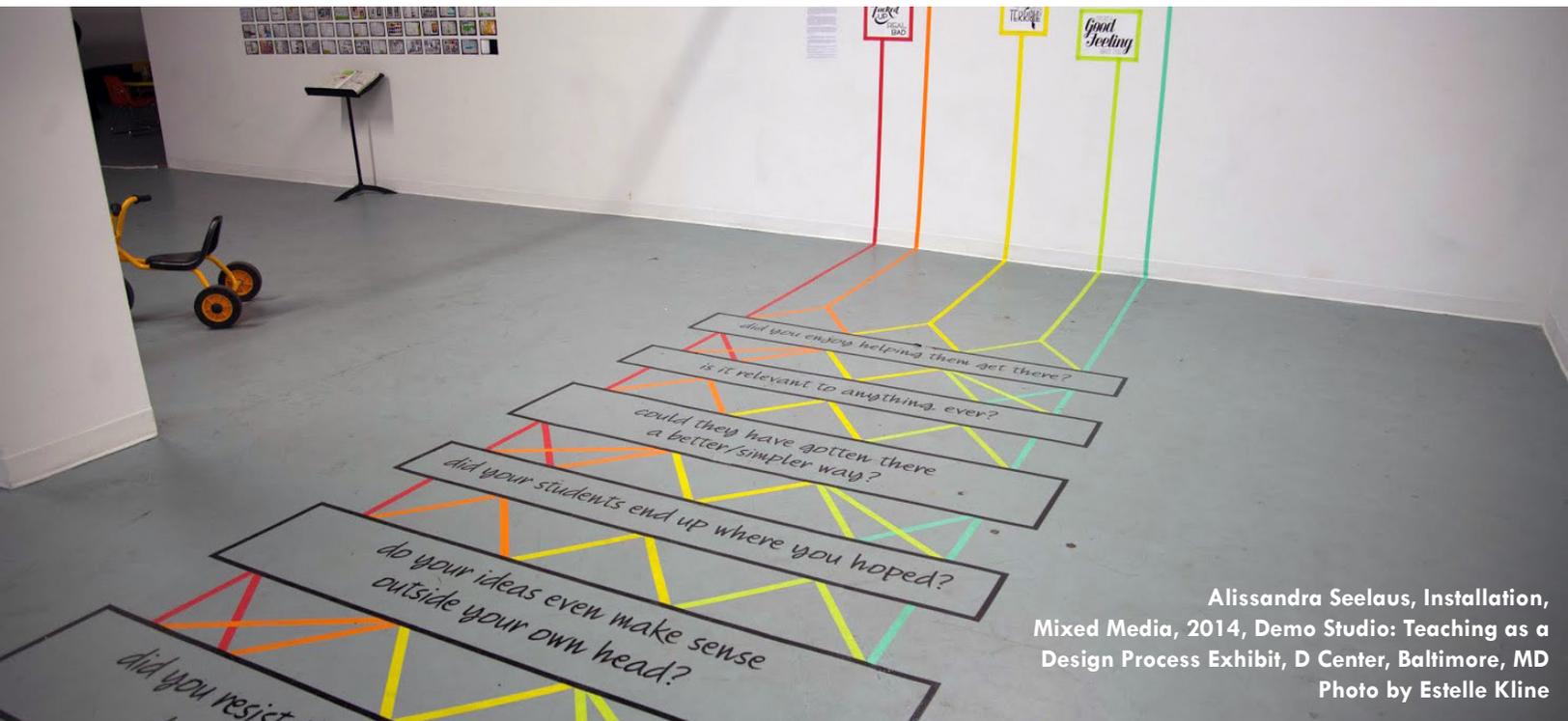
*You never know who you are affecting or when.*



**NEW VISUAL ARTS SUPERVISOR FOR PG COUNTY**

In September, MAEA President, Elizabeth (Lisa) Stuart, was named the new Visual Arts Supervisor for Prince George's County Public Schools. Congratulations, Lisa!

# TEACHING AS DESIGN: ASSESSMENT AND ARTS-BASED RESEARCH



Alissandra Seelaus, Installation,  
Mixed Media, 2014, Demo Studio: Teaching as a  
Design Process Exhibit, D Center, Baltimore, MD  
Photo by Estelle Kline

## **BENJAMIN TELLIE**

Director, MAEA Research Division

## **THE PILOT STUDY GROUP**

Art making as assessment is an underutilized, powerful tool to arts-based research processes. In January 2014 a pilot study group was created and facilitated by Dr. Shyla Rao of MICA in conversation with 11 art educators from public, private, charter, urban, and suburban schools across Maryland and Florida. I had the pleasure of being a part of the study group.

Our objective was to examine assessment in art education, our own assessment practices, and what assessment looks like in practice. Our collective goal was to explore how alternative approaches to assessment—visual, verbal, written, shaped, and investigative—could be used in our own practice. We asked ourselves, How can assessment be used to analyze one's processes, patterns, and practices? How can new models of assessment be interpreted visually and reimagined? We imagined ways to use assessment to create personal works of art or to talk with students about their own art-making process.



**Rachel Valsing, Installation, Mixed Media, Demo Studio: Teaching as a Design Process Exhibit, D Center, Baltimore, MD, Photo by Estelle Kline**

grade but can be repetitive and uninteresting. Sometimes rubrics and checklists do not accurately measure student growth, and are unable to track students' artistic development or hold students/teachers interest.

As a group, we constructed new assessment models for our own artwork and our students' work. For example, art educator Lisa Perkowski (Academy of the Holy Names, Tampa, FL) developed an assessment to measure student's progress over time, evaluating and finding evidence in the students' work and developing an awareness of students' own art making processes. Perkowski's assessment "merges six criteria into three more holistically described criteria and the terminology is connected with scoring, so as to begin to deemphasize quantifying the artwork (Perkowski, 2014, p.1). Art educator Lauren Cook (St. Andrew's Episcopal School, Potomac, MD) created a conversation cone. The conical shape accompanies students in critique sessions and "becomes a device to facilitate formative reflection, using an art object devoid of boundaries—no boxes, no numbers" (Cook, 2014, p. 1). This shape promotes a safe learning environment with students, as they are encouraged to talk about their process. Later on, we broke into smaller focus groups to create thoughtful visual works of art in response to each other's assessments.

## RESEARCH PROCESS

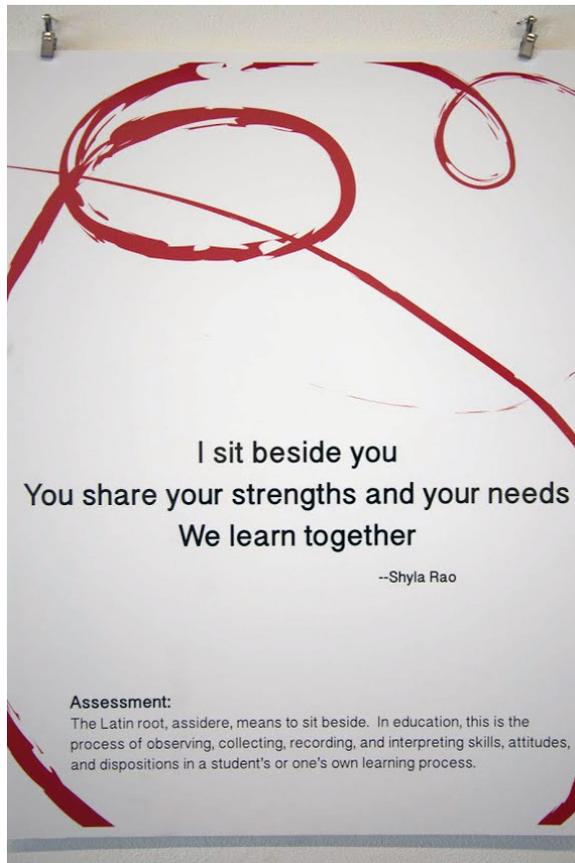
We explored the unique ways to apply arts-based research to assessment in our own teaching practices. We wanted to break out of traditional forms such as administering rubrics and checklists. These make it easier to administer a numerical

Next, we read more about the way assessment is portrayed in scholarly journals, magazines, arts-based research projects, websites, film clips, webinars, TED talks, and more. We synthesized our thoughts to implement aspects of the conversation into our 2014-15 classrooms. The visual research notes from the study

group function as a creative platform for understanding how teachers can approach assessment to analyze their own artwork and the work of their students.

## ART RESEARCH ON EXHIBIT

In August we exhibited our work at D Center in Baltimore with Demo Studio in an exhibition, *Demo Studio: Teaching as a Design Process*. Art educator Rachel Valsing (Towson High School, Towson, MD) is a founding member of Demo Studio who hosted and curated our exhibition. *Teaching as a Design Process* included works by Study Group members as



**Shyla Rao, Haiku, Digital Media, 2014. Demo Studio: Teaching as a Design Process Exhibit, D Center, Baltimore, MD, Photo by Estelle Kline**

*For more information and pictures from the exhibit please visit the MAEA Research Division website, <http://www.researchmaryland.org/> and the Demo Studio blog at <http://demostudio.wordpress.com/>.*

well as other Maryland art educators. The works were informed by the experience of teaching, explored ideas about how to assess student learning, and pushed the expectation of what assessment looks like.

In her art installation *Demo Tool Kit*, Valsing raises the question, “What can we learn about artistic thinking through the selection and organization of tools?” (Valsing, 2014, p. 1). In assembling various tools and classroom materials collected over time in her room, Valsing raises important questions: “What does the collection of these materials tell about me as an artist? If students engaged in this kit making process would they feel more ownership over their choice making?” (Valsing, 2014, p. 1).

In her work, art educator Alissandra Seelaus (Baltimore County Public Schools) explores “the structure of the rubric reflected art-making as a process or journey, rather than a to-do list” (Seelaus, 2014, p.1). Seelaus’s design-oriented installation reflects a flow-chart style rubric and “allows for others to map their own self-evaluative thinking” (Seelaus, 2014, p.1).

Art educator Rebecca Belleville (Baltimore Design School, Baltimore, MD) wants “students to walk away with internalized habits necessary for critical inquiry and execution rather than the ability to follow directions with minor personalized modifications” (Belleville, 2014, p.1). Belleville’s work showcases an infographic expressing specific feelings about excitement in her own

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practice and concerns in art education to the left and right of the template. Art educator Kathleen Mazurek's (Baltimore County Public Schools) installation *Finding Your Voice Through Media* is a functional, interactive projector station. Viewers interact with various materials on the overhead to explore their own compositions, projected onto the gallery wall. Through this interactive station, Mazurek encourages her students to develop self-awareness and autonomy.

Author and photographer Susan Ren, wrote of *Demo Studio: Teaching as a Design Process* on the Bmore art blog, that it "literally illustrates teaching methods that could better prepare students with knowledge and experiences that are applicable to art-making processes used today" (Ren, 2014, p.1).

## GOING FORWARD

By gathering to explore topics in art education, art teachers create a supportive network for sharing insights and providing feedback. Art educator Jessie Nathans (2014) stated that "the fluid form of these Sunday study groups provided an informative backdrop. . . snapshots visually documenting the beginning of an idea, sometimes breakthroughs, often scraps or artifacts" (Nathans, 2014, p.1).

Shyla Rao, founding co-director of the MAEA Research Division, wrote, "The exhibit and our work acts as a provocation for thinking about assessment in Art Education" (Rao, 2014, p.1). This study group was a wonderful endeavor and we were successful in sharing our visual arts-based research with the greater Maryland community. We will continue to implement our ideas this year in our classrooms.

## REFERENCES

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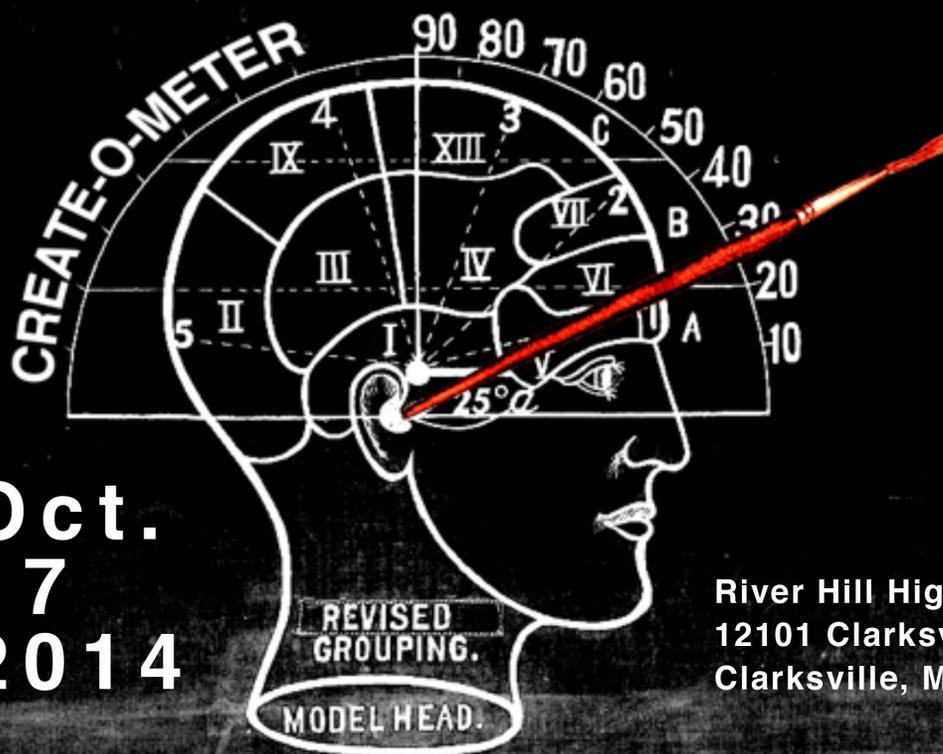
It's not too late to register! *Click below!*



Maryland  
Art Education  
Association

# DESIGN ENGAGE INTERACT:

**CREATIVITY TRANSFORMING PRACTICE**



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17  
2014

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Clarksville, MD 21029

**Maryland Art Education Association Conference**