

THE MAEA NEWS

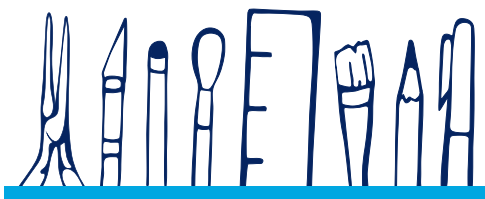
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President's Message

From: Laura Marotta

Hello MAEA members, and happy spring! The flowers and trees are finally blooming, and the warmer weather seems to be here to stay. I hope you all had a wonderful winter season and are gearing up with your students for the last big push before summer.

The NAEA conference in Seattle was a big one, with thousands of attendees, and incredible speakers like Nick Cave, John Grade, and more. During the 2018 Delegates Assembly, myself, as well as president-elect Melissa Mastrolia, represented our state in discussing some very important platform and position statements related to workforce development, digital citizenship, and so much more. Review all the NAEA Platform and Position Statements here: www.arteducators.org/about/platform-and-position-statements

Here on the MAEA board, we are gearing up for spring, too! We are working with several NAEA Board members to coordinate the National Art Education Convention of 2019, which will be here in Boston! This is an unusually local opportunity for all of you to attend a national convention. If you have never attended one, it is an experience like no other! I would highly recommend that each and every one of you make a point to attend next year. It will be held from March 14 -16, 2019 in Boston, and we will share more details as they become available. Right now though, consider putting together a presentation proposal for Boston 2019! Learn more: www.arteducators.org/events/national-convention. Proposals are due by June 15, 2018 11:59 p.m..

Did you know that MAEA puts on several large exhibitions every year, and you have the opportunity to be involved! Currently, we are hosting our MAEA member exhibition at the State Transportation Building located at 10 Park Plaza in Boston. Our member's exhibition, Art Educators of Massachusetts, displays artworks from our members, showing off the impressive skills of our very own art educators. The exhibit will be up from April 30 to June 8, with a closing

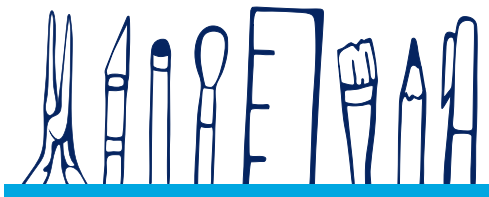
reception on June 8 from 4:30 - 6:30 p.m. If you are in Boston for the day, take a trip over and see the show. Be on the lookout for information about how you and your students can participate in our upcoming early childhood exhibit, as well.

We would like to welcome our newest MAEA board member, Elizabeth Coughlan, as our new Special Needs Representative. We're so happy to have you on our team, Elizabeth! Our board is getting stronger and more diverse every day, but there are still unfilled positions on the board! Are you interested in leadership? Do you feel as though you could contribute your time and skills to the statewide promotion of visual arts education? We would love to have you on our team! There are opportunities open in the areas of awards, exhibitions, publications, and more. Check our news blasts for the most recent information on open positions, or email me at president@massarted.com.

Have a great end to the school year!



PHOTO COURTESY: LAURA MAROTTA



Upcoming Events

Board Meetings

June 14 Braintree High School, Braintree
5:30 — 7:30 p.m.

Don't forget you can attend a board meeting virtually by logging in via Zoom. Please email secretary@massarted.com if you plan to attend a meeting.

Exhibits

April 28 — June 8 Art Educators of Massachusetts
 Closing Reception, June 8, 4:30 - 6:30 p.m., State Transportation Building,
 10 Park Plaza, Boston

June 25 — Sept 7 Early Childhood Art Exhibit
 Registration Deadline June 13
www.massarted.com/ECE_exhibit2018.html

To submit an article for the next publication, please send to editor@massarted.com by October 1, 2018

Please include high quality photographs that enhance your article. [Learn More.](#)

ART ALL-STATE 2018

June 8 — 9 2018
 University of Massachusetts Dartmouth

Learn more: www.massarted.com/art_allstate.html

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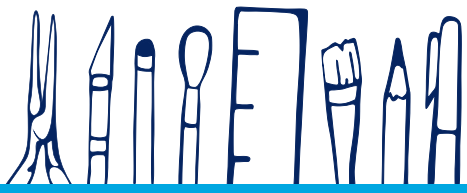
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Ingenuity in Education

Reflections of a Preservice Member

From: Cortney Grace Sindelar

Ingenuity in education begins when a teacher ignites curiosity and student-driven inquiry for the subject matter.

Under the tutelage of Eva Kearney at Winthrop Public High School, I began developing a teaching philosophy with an emphasis placed on experimentation and exploration. In researching and writing units for my practicum, I came across an Art21 lesson “Bad Art” by Jack Watson. Watson poses the question, “How can we encourage students to take risks and to fail?” I had no idea, but I was intrigued.

I introduced the concept of bad art to the Advanced Studio Art class at Winthrop High School. We talked about aesthetic preferences and how they can differ depending on personal preferences, including what deems an artwork successful, and what it means for the artist to go against tradition.

Because the focus was to make bad art, students were free to create, to truly take creative risks. It was through this idea that I wanted students to understand the importance of experimenting within their artistic practice to push them to step outside of their comfort zones.



DETAIL OF ALANA LOCK'S ARTWORK PHOTO COURTESY: CORTNEY SINDELAR



DETAIL OF CARLOS ROLON'S ARTWORK PHOTO COURTESY: CORTNEY SINDELAR

“I was more carefree, and I didn’t worry about how neat (my artwork) was or the concept. This allowed me to come up with an emotional, personal piece of artwork.” Alana, junior at Winthrop High School

As the project progressed, each artwork was personally unique, reflecting the artist who created it. In Eva’s curriculum, students in Advanced Studio Art are not limited by choice of medium or subject matter; they do, however, have guidance when it comes to avenues that can be used to help them push their own creativity. As a teaching candidate, this experience offered me both the opportunity to adapt and to teach a lesson that I found personally meaningful as well as to gain the experience of working within an established curriculum when writing unit plans.

After the art-making was complete, the class participated in a debriefing session to discuss how this project would help them enrich their personal artistic practices. The discussion ranged from the freeing aspect of this project, because it lacked constraints, to the difficulties encountered due to a focus on exploration and experimentation.

“This project really helped me break through my creativity. I have always struggled while trying to be creative, I over think the things I should do along with those I shouldn’t.” Ariana, junior at Winthrop High School.

The final step of the unit was for the students to create a gallery show of their artwork. Eva suggested that the show go up in the hallway outside the art room. Over the following few classes, the students wrote artist statements, created themes within the exhibition, and designed their gallery show, “Art of Questionable Taste.”

Students and teachers alike had only positive comments about the exhibition. On a clipboard welcoming questions or comments, one member of the school community wrote, "I love this idea of striving to create Bad Art in a world where people struggle to create meaningful art, and the outcome of this journey is fantastic! I loved reading how the artists grew individually as a result of this quest!"

Eva received comments written by two of the English classes who visited the gallery show.

"I think all of the artwork was personal, in a creative way. Everyone's perception of art is that it has to be neat and organized, these artworks showed that you don't need to follow a specific guideline or stereotype of art. You can be free and creative in your own way. Their artwork showed a deeper meaning behind it all. It was interesting to see all of the different tools they used to create their artwork, like tissue paper, glitter, and sometimes, their own fingerprints. Overall, it was exhilarating to see all of the amazing artwork." Adyana, student at Winthrop High School

As a teaching candidate, the ability to teach this project proved to be an invaluable experience and an impetus toward defining the focus of my curriculum. Through the last months of my graduate program, I wrote a three-year secondary art curriculum based in exploration, experimentation, and guidance, encouraging students to create and to expand on their own personal artistic practices.

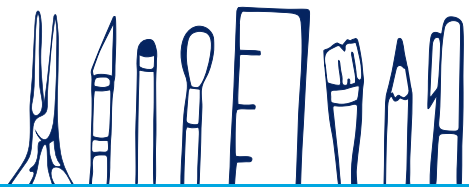
Cortney Grace Sindelar is a Master of Art in Studio Teaching candidate at Boston University (graduation May 2018). She completed her teaching candidacies at both Fletcher-Maynard Academy in Cambridge, MA and Winthrop High School in Winthrop, MA. She also has experience teaching art in the Woodstock Community Unit School District in Woodstock, IL. Cortney received her B.A. in Fine Art and Visual Communications from London South Bank University in the United Kingdom.



MILES ALBER'S ARTWORK PHOTO COURTESY: CORTNEY SINDELAR



AARON AMOUZOU'S ARTWORK PHOTO COURTESY: CORTNEY SINDELAR



Giving Voice to Our Oceans: Promoting Cross-Disciplinary Learning and Student Advocacy Through Art

From: Ren Bettencourt

One of the joys and privileges of teaching is witnessing the personal growth of our students and helping them realize they have the power to create change beyond the classroom. Students are now collectively recognizing their role as changemakers more than any time since the 1960's. Not only are our nation's students more engaged in the political process, but as exemplified by the issue of gun control, they are actually leading the political movement. Witnessing this empathetic and intelligent leadership has filled me with pride in these students, and hope for our nation and our world.

As a former public educator and a current staff member at Bow Seat Ocean Awareness Programs (Bow Seat) - a Boston-based nonprofit with a mission to activate the next generation of ocean leaders through art, science, and advocacy - I am passionate about supporting students as they find their voice, and search for a way to influence the issues they care about. The creative process is often a satisfying and productive way for students to express themselves and their beliefs, and teachers can help students realize how to use the arts as a powerful tool to advocate for change.

Bow Seat's founder, Linda Cabot, realized the connection between art, advocacy, and learning engagement in 2011 while filming a documentary - From the Bow Seat - with her teenage daughters about environmental issues impacting the Gulf of Maine. The act of making the documentary engaged Linda and her daughters in a unique, authentic, and visceral way, and Linda founded Bow Seat to provide an opportunity for other youth to feel empowered through imagination, exploration, and creation.

In order to support and inspire young thinkers, artists, and activists who are concerned about the future of our human and natural communities, Bow Seat



MING WANG, BOSTON PHOTO COURTESY: REN BETTENCOURT

started an annual art contest for students worldwide focusing on issues of ocean health. Now in its seventh year, the Ocean Awareness Contest's 2018 theme is Our Oceans in a Changing Climate. The contest is a call for students to use their creative voices to explore, express, and advocate for issues related to climate change and our oceans, and is open to students ages 11-18 in the categories of visual art, poetry, prose, film, and music. Students can earn scholarship awards of up to \$1,500 as well as the opportunity to have their art showcased in publications and at galleries and events nationwide. More information about this year's contest and examples of student work from previous years can be found at bowseat.org. The contest deadline is June 18, 2018.

Bow Seat is proud to have awarded over \$216,000 to students, \$24,000 to educators, and \$45,500 to schools since 2011. Our awards recognize and empower creative, talented, and environmentally minded participants and the educators who support them.

Here in New England, with the recent string of nor'easters and a climate change adaptation bill introduced by Governor Charlie Baker, climate change is in the forefront of the news and many students' minds, and we are excited to see what this year's students will create.

Human health is connected to the health of the ocean, which covers two-thirds of our planet and is responsible for every second breath we take; yet we have found that students who participate in the Ocean Awareness Contest are often learning about the ocean for the first time. More than 70% of participants reported that the contest increased both ocean literacy and confidence in creative skills. Additionally, two-thirds of program participants stated that the contest impacted their worldview and the way they act in it, such as reducing their plastic consumption or

joining a green team, and many have made tangible impacts on their local watersheds and communities.

Art, as well as being a means of activism, can also be a means of sharing information, particularly in the sciences. A plethora of opportunity exists for cross-disciplinary lessons within art and science, and we find that students are eager to share the scientific knowledge they have learned through creative media, as well as being artistically inspired by science and the natural world. Bringing art into the science classroom and science into the art classroom can help students learn both subjects while also engaging a wider range of students with various skills and interest levels in the two subjects.

Time and again, we are awed by the level of creativity, skill, and enthusiasm students bring to their artwork. It is simultaneously uplifting and heartbreaking to witness how deeply these students care about their environment, how keenly they understand the urgency of global environmental issues, and how strongly they desire to create positive change for our society and our oceans.

At Bow Seat, we see students use their art as a means of enlightenment - to share the knowledge they have gained. We see students use their art as a means of truth sharing - to shine a light on the destruction created and perpetuated by mankind. Students make art as a way to unlearn, questioning societal systems of thinking and acting. Students find in their art a compass, introducing a better path forward. Students look into the mirror of their art, reflecting on the role they play in the process. We see students explore empathy, not only for other people, but also for animals and the natural world. Students access the arts as a space to hope - to dream of the way they want things to be. Our students use their art to inspire change.

As our students are finding their voices, and in many ways leading our society forward in a more compassionate way, we believe creative thinking and making will play a critical role in shaping that future. By offering students a means to explore their thoughts, frustrations, knowledge, and visions for the future of our planet, we are teaching them valuable 21st century skills such as communication, critical thinking, and empathy. Young people's voices have often been missing from political, media, or cultural conversations on environmental issues, yet they feel strongly about the world around them, about the world they

will inherit, and they have the skills to inspire change now. At Bow Seat, we encourage and nurture their advocacy and hope, and we create a platform for these young voices that are fighting for the environmental protections and social progress that they deserve.

Student Reflections:

"Through my artwork, I wish to raise an awareness of the threat of irresponsible plastic usage and inspire others to reduce their use of these synthesized materials. ... I became interested in sustainability, hoping to do my part to raise awareness; reducing my own waste of single-use products, reusing and recycling, and modeling so others would do the same." Qinlin Li, Student, Southborough, MA

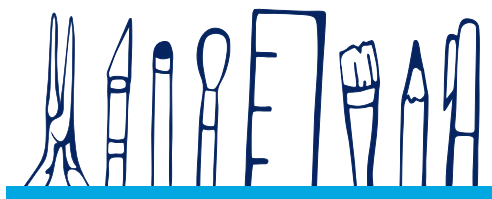


QINLIN LI, SOUTHBOROUGH PHOTO COURTESY: REN BETTENCOURT

"I wish for a world where people are fully aware of the consequences of their actions. ... Instead of simply riding the wave, we have the power to control the waves we make. So let's raise them to new heights of awareness and responsibility." Lulu Tian, Student, Winchester, MA

"This contest was incredibly interesting and exciting to me because it was a way for me to combine my passion for creative writing, my love of the ocean and interest in its ecosystems, and my desire to make a positive change in the world." Cara Fritz, Student, Concord, MA

Ren Bettencourt is a former public school teacher who currently works for Bow Seat Ocean Awareness Programs, a Boston-based nonprofit with a mission to inspire and empower the next generation of ocean caretakers through art, science, and advocacy.



Stop Apologizing

From: Kay Furst

I remember, many years ago, standing on the beach watching my boys playing in the waves. As mothers do, I took up conversation with another mother standing next to me. With waves washing across our toes, she began telling me how precious her vacation was to her, as she was a financial director at a prominent Boston bank and really treasured these moments of quality time with her children. She continued to bemoan the pressures of her job. All those power lunches and days filled with high power decision-making. I smiled and nodded as I listened to her every trial and struggle to maintain her six-figure job and raise a family. Finally she stopped talking and asked me what I did.

I needed to make it good so I said: "I teach young children problem solving, self awareness, empathy, cultural sensitivity and creative thinking while enhancing their cognitive skills especially in the areas of math, science, social studies and literature." I took a breath. "I too treasure these moments with my own children."

She looked at me with wonder in her eyes.

"My goodness," she said, "What is it you teach?"

"I'm an elementary art teacher," I answered.

This woman, this mother, this all-powerful banker looked at me with complete and uncompromising disappointment.

"Oh," she said. "How fun."

Quietly as we continued to stand there, now without conversation, I realized that she was slowly moving away from my side of the beach and directing her gaze at a more promising looking mother a few feet away. When they took up conversation I was sure they were talking about me. Probably not, but the damage was done. I was a woman who let children color with crayons and play with clay all day, spending my life doing nothing of significance.

Standing alone, I thought about my own power lunches; washing paint brushes and brayers while occasionally drying my hands for a bite of my tuna sandwich. Then, over my elegant dessert of a green apple, I walked around my classroom gathering morning materials and getting out the supplies for the afternoon classes. My high power decision-making involved how to execute a well-evidenced assessment without squashing the students' creative spirit. How I could develop good technique in printmaking while encouraging students to think uniquely. These were my executive decisions. But even these were probably deeper than this woman imagined I was capable of.

The conversation with that woman on the beach stopped me for a moment. Did I tell her I was an elementary art teacher with a tone of apology? Was I no better than she was? I was an art teacher. I had worked hard every day helping young children come to realize that they were capable of so much more than they had imagined. My life had been dedicated to teaching children to understand that they belonged, that someone cared, that they counted in this world, and hopefully, I would help give them the courage to believe in themselves. Is this not as important part of building good citizens for our future society? Doesn't this all serve a value to humanity? I felt that it did. If I didn't I wouldn't be doing this. Right?

So why did I almost apologetically tell the woman that I was an art teacher? Why did I, and much of the working adult world, see executive banking as more impressive than the teaching of art to children? It all seems rather twisted around to me.

As students of art education we read about how art making stimulates our senses, opens up our minds and ignites our emotions. One can Google "why the arts are important in our schools" and you will get hundreds of editorials and articles about scientific brain analysis proving art's affects our cognitive and emotional development. Evidence of something, for some unknown reason, has never fully owned its right to stand next to the other guys. You know, the Science, Math, Engineering stuff. (Would I have been less apologetic if I taught Science?)

I must add here, it is fine to brace up the STEM with STEAM. I have no arguments that we deserve to be an equal part of the equation. As art teachers, be happy and willing to support and strengthen observation, experimentation, and Rube Goldberg like drawings. But let us not find ourselves falling back into the

second tier support role. Politely and non-defensively remind your colleagues' that our art curriculums are more than just a support upon whose back they can stand. We have other important jobs to do.

We all know our voices of support for art education. People like Gude, Eisner, Efland, Gardner, Freedman, Lowenfeld and so many others. John Dewy, one of the original education reformers, believed that art functioned as a life experience. He believed that learning to really observe and look deeply at art directly affects an adult's ability to look closely at their own life and thus the society in which they live. Art helps form the society we live in and how we see the world. Art is what makes us human. There has never been a time in history when it was not important for adults to look closely, feel empathetically and understand differences. Art makes us more human.

Of all the core subjects being taught today, contemporary visual art curriculums are the best way to prepare our students for their future world. A world now inundated with imagery. Companies demanding innovation, outside the box thinking and mandatory collaboration will find their future geniuses from graduates who have excelled in, not only technology and science, but also trained for the future in the art classroom. And our job, is not to apologize to the uninformed but to find the proper language to explain patiently, to all those "important" people out there on the beach, who we are as art educators and teachers, and the importance of our job for structuring the future and not shy away from telling them that what we do matters.

Doesn't that make all the sense in the world? Are we not a rational society? Yes, teachers have the awesome responsibility of educating the people who will make our future. So wouldn't you think that teaching would be the most important job of all? And shouldn't a solid art education be important as well, for all its abstract teachings and divergent thinking.

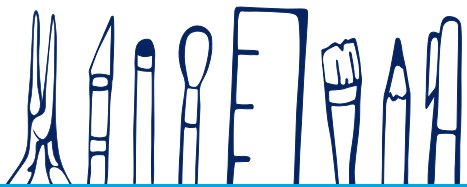
"In a completely rational society, the best of us would be teachers and the rest of us would have to settle for something else."

- Lee Iacocca



BATHERS COURTESY: KAY FURST

Kay has taught widely in the field of art education from kindergarten through graduate school. She has lectured at Framingham State College and Lesley University, and 25 years of teaching a range of grade levels in public schools. Kay has been awarded numerous grants for her work to integrate art with a range of topics and for implementing multicultural curriculum. Her strong focus on teaching the exceptional child has awarded her the Massachusetts Special Art Educator of the Year 2011. Kay is the Higher Education Division Director for MAEA.



More Than A Diploma: Graduating High School Steam Students with a Professional Digital Portfolio From: Tamera Burns

Portfolio assessment was a topic that professors often talked about, however as art educators, many of us simply couldn't find the time or know-how to begin investigating them. In this article, I will answer some of the basic questions relating to digital portfolios as well as provide some of the compelling reasons for why this is so important for students of all ages, all teaching styles and formats, and all content areas going forward. My entire presentation can be found at: docs.google.com/presentation/d/1DaALE83jyPGd8L-DY6kxF0CXspjF_p4JM2q43qmKAIAw/edit#slide=id.p1

So what are digital portfolios? Digital portfolios are defined as, "a multimedia collection of student work that provides evidence of a student's skills and knowledge" (David Niguidula, 2010, p. 154).

What are the different types of digital portfolios? Digital portfolios can be easily categorized into three main types:

Performance portfolios are collections of a student's best work, with the student taking the lead in the selection of the work, and providing an explanation as to why they should be included.

Process portfolios contain several versions of a selected work. Such a portfolio might hold early drafts of a paper or poem to show how the piece developed over time.

Progress portfolios are often managed by teachers. They hold collections of work intended to illustrate students development over time.

What are the compelling reasons to use digital portfolios with my students? Digital portfolios allow students to focus on the these central topics: CREATION, FEED-BACK, REFLECTIO, PUBLISHING

In using a digital process portfolio, students create work, receive multiple forms of feedback from a variety of sources, reflect on their work, and, in the



PHOTO COURTESY: TAMERA BURNS

final phase, publish their work to a specific audience. In the publishing phase, students can be instructed to share their work with just the teacher, just the class or group, or to the public, or all.

What are some examples of students using digital portfolios to better understand the process? Digital portfolios can be used K-12, and in all content areas as has been said earlier in this article. For high school students that are applying to college, digital portfolios are extremely helpful to have all the students' work in one place for ease of transfer as part of the application process. Helping students see the value of a high quality digital portfolio includes numerous editing steps with photographs and wordsmithing, all with the intention to highlight the students work.

How can you learn more on how to get started with digital portfolios? My three years of using digital portfolios have allowed me to see the engaging power of students seeing their work in an organized place. As students review and reflect on their work they can see their own growth and development as artists. Digital portfolios are a particularly powerful tool for art educators, and one that works well with choice-based teaching.

There are several platforms for getting started with digital portfolios. Review the presentation link above for things to consider when thinking about this addition to your teaching practice.

Tamera Burns teaches at Manchester Essex Regional High School, and is the MAEA Secondary Division Director.

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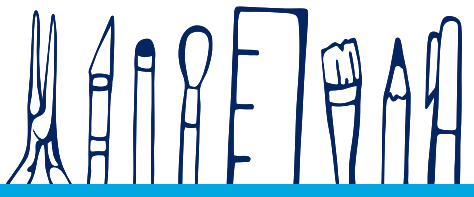
This three-year, four-summer, part-time, low-residency program is designed for experienced artists and teachers to develop a research-based, studio practice and expand their understanding of contemporary art without disrupting their careers.

For more information visit,
discover.mica.edu/MassAEA2017.

Scholarships Available



MICA



NAEA Boston: *Start Planning Now!* *From: Jessica Sassaman*

Here are some reasons you should attend Boston:

1. It's in Boston

Not only is Boston in most of our backyards, it does not require an expensive hotel stay. No matter where you live in the state of Massachusetts, Boston is a tank or less away, no flying required! In addition to being close enough, Boston has one of the greatest art scenes of all. The MFA appeals to all art lovers and includes works by Frida Kahlo, Claude Monet, Picasso, and Pollock just to name a few. Public art is all over and a wonderful way to get to know the different neighborhoods of Boston. It is easier than ever with Artery's Greg Cooks list of Boston's best public art. The Boston Art Commission now even creates walking tour maps for visitors to the city.

2. Relevant Professional Development

Many of us have sat through district professional development that is only applicable if we adapt it to our specific content area. Every presentation, every keynote, and every hands-on event is developed by experts in our field. Almost all of the sessions are



PHOTO'S COURTESY: JESSICA SASSAMAN

relevant and cover new and upcoming pedagogy like choice art, teaching for artistic behavior, and contemplative practices, just to name a few.

3. Get off the Island! Feel the Community!

Many of us are the only art educator in our schools. I've never felt so much love than at a NAEA convention because of the new opportunities, educational conversations, and new friends I have made. I always feel a sense of empowerment after leaving the convention and carry that feeling with me until the end of the year. Going with colleagues and friends can also help you make the most of the conference because you can split up and share information from different sessions. It is always enjoyable to catch up every year with the friends I have made at past conventions.

4. New Materials! New Books! Hands-on workshops! Lesson inspiration!

I always discover new products when visiting the vendor hall from black light tempera paint by Richeson, to glow-in-the-dark paint by Elmer's. Every year there is something new to reinvent a lesson or engage your students even more. Not only are there new products to try out, there are all kinds of lesson starters that are bound to spark your imagination. If you want even more ideas you can take a hands-on-session that walks you through the lesson with materials included.

5. Present! Go for it!

Not only do we have lessons that work, but most of us have at least one successful lesson that surprised parents, and left a lasting impression on our students. The convention is a great place to share and celebrate these lessons by introducing it to other art educators. I was pushed by my college professor to present a

lesson, and I am glad I did. Not only did I feel good about contributing to the ever-changing field of art education, but I opened up the door to new ideas through the discussions I had with fellow art educators. Workshop proposals for the Boston 2019 NAEA convention are due June 15 at 11:59 pm. Learn more: www.arteducators.org/events/national-convention

“Education is the most powerful weapon which you can use to change the world.” – Nelson Mandela

Jessica Sassaman is the Elementary Division Director for MAEA. She teaches at Hyannis West Elementary School in Hyannis, MA.



PHOTO COURTESY: JESSICA SASSAMAN



PHOTO COURTESY: MELISSA MASTROLIA



PHOTO COURTESY: MELISSA MASTROLIA



SAVE THE DATE

SATURDAY OCTOBER 20, 2018
10:00AM-3:00PM
STATE WIDE
NATIONAL ART EDUCATION,
NATIONAL ART HONOR SOCIETY
CHAPTER CONFERENCE
EBRAINTREE HIGH SCHOOL

NO FEE.
BHS/MAEA PROVIDES BREAKFAST FOODS
/SNACKS AND MATERIALS.
BRINGS YOUR OWN BAG LUNCHES.
WATER AND DRINKS PROVIDED.
CHAPTER MEMBERS
& ADVISERS INVITED
STAY TUNED
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INFO



Honor Excellence in Massachusetts Art Education

MAEA 2019 Awards

Accepting nominations now through June 1, 2018

**If you have questions please email our Awards Chair at awards@massarted.com
See our website for a full description of each award and to access the nomination form**

- **MASSACHUSETTS ART EDUCATOR OF THE YEAR**
- **HIGHER EDUCATION PRE-SERVICE AWARD**
- **EARLY CHILDHOOD ART EDUCATOR OF THE YEAR**
- **ELEMENTARY ART EDUCATOR OF THE YEAR**
- **MIDDLE LEVEL ART EDUCATOR OF THE YEAR**
- **SECONDARY ART EDUCATOR OF THE YEAR**
- **HIGHER EDUCATION ART EDUCATOR OF THE YEAR**
- **MUSEUM EDUCATION EDUCATOR OF THE YEAR**
- **SUPERVISION/ADMINISTRATION ART EDUCATOR OF THE YEAR**
- **RETIRED ART EDUCATOR OF THE YEAR**
- **SPECIAL NEEDS ART EDUCATOR OF THE YEAR**
- **COMMUNITY ART EDUCATOR OF THE YEAR**
- **EXCEPTIONAL NEW ART EDUCATOR OF THE YEAR**
- **RISING STAR SECONDARY STUDENT**
- **DISTINGUISHED SERVICE OUTSIDE THE PROFESSION AWARD**
- **DISTINGUISHED SERVICE WITHIN THE PROFESSION AWARD**

Awards Eligibility

To be eligible, the nominee must be an active MAEA member who spends at least 51% of their working day in the job division. Exceptions to 51% job division: Community Art Educator and Special Needs Art Educator. Exceptions to MAEA membership: Distinguished Service Outside the Profession and Rising Star Secondary Student Recognition Award. Voting members of the MAEA board (elected or appointed) and committee chairs are ineligible while in office.

