NAEA IN THE LONE STAR STATE

REFLECTIONS FROM FORT WORTH

Beth Foulds

This year’s NAEA Conference was held March 7-10, 2013 in Fort Worth, TX. Each year, there is a pre-conference for museum educators the day before, which I was also able to attend. But preparing for the conference was a bit daunting. Prior to leaving, I spoke to professors about missing class, arranged work schedules around the event, and figured out housing and transportation. In the end, it was well worth it! The conference was extremely motivating and a good reminder of how important our work can be. Being surrounded by like-minded people and listening to their ideas, successes, and tribulations reminded me how excited I am to embark on my own career.

Each conference day was packed with sessions on a variety of subjects ranging from research, curriculum and instruction, advocacy, museum education, community arts, and of course K-12 and higher education (among other topics). Many of the sessions were cross-disciplinary. I was particularly interested in the sessions that discussed working with diverse populations, which regardless of your interests in higher education or community arts session can be beneficial. There were also Super Sessions and General Assembly Sessions, where...
artists and major names in the field speak. There were definitely more sessions that I wanted to attend but I was unable to, either because I had to choose between two sessions that occurred simultaneously or I was suffering from "conference fatigue." In an attempt to enjoy myself, I would attend some key sessions, but then go with the flow for the rest of the day. I also downloaded the NAEA app on my phone, which helped my scheduling.

After a few full days in the conference, I definitely needed to decompress. At times, the sessions were intense and my mind could only focus for so many hours at a time (even if it was a subject I love). So for times like that, I went to one of the student art shows on display, the on-site bookstore, or the exhibitors hall (where I got quite a few freebies!). There were also organized off-site excursions to galleries, museums, and other art-related attractions around town. At every conference I’ve been to I made sure to do a little sight-seeing and saw friends that either live in the area or were in town for NAEA. Visiting with former classmates that have entered the field was another highlight for me. I also appreciated seeing my current classmates throughout the conference so we could discuss some interesting sessions we attended and I could hear about things I didn’t get to see firsthand!

At this conference, there were faculty, alum, and current students from UT’s Art Education Division presenting. It was nice to see former students still involved in NAEA after they left the program, knowing that I’ll be a graduate soon enough. It was also very interesting to hear our professors share their personal research and to see what they were doing outside of class. I really loved seeing my classmates present and made sure to attend a few of those sessions. This year I was lucky enough to present. It was extremely rewarding, but also a little intimidating. Presenting let me see that people (in addition to my classmates who were there to support me – thanks guys!) thought my work was worth hearing about.

The most valuable parts of the conference were the conversations and connections. By meeting new people I was introduced to new opportunities and experiences that I could not have gotten any other way!

I loved my time in Fort Worth and am looking forward to next year in San Diego!
LEARNING FROM THE FRONT OF THE ROOM

Callan Steinmann

At the 2013 National Art Education Association National Convention in Fort Worth, Texas, the entire group of Museum Focus Art Education grad students had the opportunity to present about the iPad projects we worked on for a class project last spring. First, a little background about the iPad self-guides: for a culminating project with Dr. Mayer’s Museum Education course in spring 2012, students developed a self-guided iPad tour for the Blanton Museum of Art’s Latin American Collection.

Thanks to a grant which provided 10 iPads, five pairs of students put theory into practice as we developed interactive self-guided iPad tours to facilitate interpretation for a variety of audiences, including families, elementary students, and high school students. We generated original audio and video content for the gallery guides, and included background information, talking points, images, and links to external websites to facilitate interpretation. The groups used different platforms for the iPad project, such as iBooks Author, Keynote slideshows, blogging platforms, and a website. Following the completion of the self-guided tours, art educators from UT and Austin area museums were invited to try out the iPad tours in the galleries and give feedback to graduate students. This critique was a great opportunity for students to discuss the process, ideas, outcomes, and challenges associated with the project, as well as gain valuable feedback from educators working in the field.

At the 2013 NAEA National Convention in Fort Worth, two groups of Museum Education students presented about our experience creating the iPad tours. The first group’s presentation, titled “The iPad and the Grad Seminar,” focused on the experience of creating the iPad self-guide in the context of an art education graduate course. The second presentation, “Self-Guided iPad Tours: A Promising Development,” considered the iPad projects created by UT AED students in relation to the field of museum education.

I was part of the first group to present, and I found the experience of presenting at NAEA to be a great opportunity to share what our class had learned with others in the field. The turnout for our session was modest, yet attendees had interesting and insightful questions following our talk. The iPad Project was one of the most demanding yet rewarding assignments I completed while at UT – I learned so much from the process and I enjoyed the opportunity to share what we learned with others. This kind of professional dialogue and sharing ideas is what makes NAEA such a great forum for art educators across the country. In my two years of attending NAEA, I have left the conference feeling refreshed and energized, full of new ideas and understandings of art education, and it was exciting to be able to contribute to the discourse as well in 2013.
Ali Holder

I am from Wichita Falls, Texas and I have lived in Austin for the past three years. I had a year in the public school system teaching art and decided that I wanted to go back to graduate school to broaden my opportunities in teaching art. I chose UT because I was already living in Austin and had a friend who had positive experiences in the program. The most beneficial aspect of my graduate school experience is the time and non-linear learning. The experience has allowed me to not remain stagnant, to develop my skills in ways I could not have thought of, and to realize I can make my own path not just in arts education but in my own life. My view of art education has changed over the last two years in the sense that I now see it as extending to everyone of every age in every community through a multitude of avenues. My favorite thing about UT is the people I am entangled with and the amenities we are offered as students. I love Austin because it allows me to play music and be who I am in whatever way I find suitable. I plan on trying to teach community college classes after I graduate and, if possible, in community centers around Austin.

In the past two years I have learned about myself as a student, an educator and an artist. After graduating from undergrad I was unsure about my future. I taught English in Madrid, Spain for a year and as much as I loved being in a classroom I missed making art. After working as an art teacher in North Carolina for a summer program, I realized I could have the best of both worlds in art and in education by combining them!

In my undergraduate career I was shy and unnoticed by most professors, but in the caring and supportive environment at UT Austin I found it easy to build relationships with my professors and truly pursue my own interests. In my first year I filled my notes with a list of lesson plans and questions within art education. After a year of writing my thesis and being a graduate teaching assistant, I was able to see how a question can take form into a (very) long, thought-out investigation. I am so grateful for this experience because it taught me how to ask questions in order to discover new ideas not only in art education but in all aspects of my life!

Jannette Keating

A desire to attend graduate school has percolated in my thoughts for some time. With a career in teaching language and special education as well as volunteer experience as an educator in art museums behind me, I was looking for new challenges. Moving to Austin inspired me to attend The University of Texas at Austin. Art education has been a perfect fit. In uniting all my interests into one cohesive program, I am rejuvenated and motivated to explore further.

My studies have provided a fascinating overview of how art speaks to all of us in ways that transcend language and culture. At the same time, art empowers us to engage our innermost senses in ways that enhance our lives. My studies have united museum, school, and community focuses. Specifically, I am interested to understand how art education can impact teaching practices for individuals who are blind or visually impaired. In my thesis research, I investigated the benefits of having pre-service art educators observe and interact with art students at The Texas School for the Blind and Visually Impaired. My goal is to identify best practices to develop instructional methods for a more inclusive art classroom. The research has been a wonderful experience and I intend to continue personal development in this area while contributing to the field by training pre-service teachers in these practices. This personal journey fulfilled a dream. Structured classes built a foundation on which I developed a personal course of study. My desire to take my former career and interests one step further has been accomplished as study at The University of Texas at Austin guided me to discover my personal path.

Erica Palmiter

In the past two years...
“One thing that I did to keep dance (a passion of mine) in my life was to start TSDS (Texas Swing Dance Society) on campus for UT students to learn how to swing dance and learn about the culture and dance opportunities in Austin. Every Thursday night is the main dance in Austin hosted by the Austin Swing Syndicate and I would balance my time between studying and dancing. I would spend half an hour dancing and hanging out with friends and then go to a different part of the building and study for half an hour. I would do that the entire night so I didn’t feel too irresponsible.”

“In order to get a good internship (or job) in grad school, you should constantly be gaining experience through volunteering, interning, and working in places related to your field. It’s best if you are affiliated with two or three places at any point in time, both to be getting experience and building a network.”
For those of you who are entering the program with a good idea of what your specific area of interest is, I found it helpful to apply my interest—community-based art programs for adults with disabilities—to each of my classes. That way, I approached this interest from a variety of angles (historical, research-based, etc.) in my first year, and in my second year I had a strong foundation for my thesis. That being said, I’d also recommend being open to going in a different direction, if new interests arise.

And always bring a snack to class!”

“Embrace electives and take as many courses as you’re interested in outside the program. Courses in the LBJ school and the RTF department have served to really enrich my studies and give me a new perspective on my career as an art educator and advocate for the arts.”

“Get involved with the different art institutions and organizations that Austin has to offer, even if you know you will only be here for a limited time. Local involvement increases the richness of course work and opens the door for amazing research and networking opportunities.”

Emily Kelly and Erica Palmeter at VAC Opening

Arc of the Arts Classes where Katie works

Emily Kelly

Lauren Macknight

Katie Stahl

ON SETTING GOALS FOR THESIS AND MORE
This year Sophie Stuart joined the Austin Children’s Museum as a part of the Tech Reach team. Tech Reach is an Austin Children’s Museum community outreach program that incorporates Science, Technology, Engineering, and Mathematics (STEM) techniques into the classroom through hands on learning. The STEM initiative strives to move away from a teacher centered classroom experience, instead it incorporates student exploration into the curriculum. Tech Reach staff goes to various elementary school classrooms throughout the Austin area and does after school programs with the students. The lessons vary depending on the teacher. Sophie assists teachers in the program, specifically working with museum educators and students to develop computer programs through Scratch, a computer language developed by MIT. This semester, with the use of Scratch, the students were able to build a giant Rube Goldberg contraption.

“The construction of the Rube Goldberg contraption is by far my favorite part of the job. It is amazing to see what the students can do with recycled material and how quickly they catch on to the varying components of building a huge project!” – Sophie Stuart

“[Interning with] the Visual Arts Center has been such a fulfilling experience because I have always had an interest in working with contemporary art and the teaching challenges it poses. I have been fortunate this year to see some incredible work and improve myself as an educator on many fronts, from gallery teaching to research and the development of my personal teaching philosophy.” – Jessie Frazier

Jessie’s most memorable experience at the VAC was a tour that she and Emily Kelly (another Art Education graduate intern) gave to a group of 2nd grade “Brownies” who are younger versions of Girl Scouts. During this tour they all played a multi-sensory game using a painting of a seascape; the gallery was filled with at least a dozen little voices making dolphin sounds and a sea of people swaying as if they were on a boat. What they learned from their experience helped them earn their painting badges and they showed their appreciation with a beautiful Christmas mural.
As the Public Programs intern at the Blanton Museum of Art, Callan Steinmann had the privilege of working closely with the Blanton’s Education Department. Through this experience Callan was able to help her colleagues develop and facilitate a variety of public programs, such as music performances, film screenings, poetry workshops, yoga in the galleries, visiting artist lectures, and gallery talks, among many others. She was able to draw upon what she learned from the Art Education graduate program, with a focus in museums, and put theory into practice. As part of the two-person Public Programs team, Callan is constantly collaborating with all departments in the museum – Public Relations and Marketing, Visitor Services, Security, Membership, and Development. She describes the excitement is seeing how the museum staff works together to provide meaningful art experiences for visitors.

“One of my favorite programs I have worked on this year is the Sand Mandala Project, for which the Blanton hosted a group of Tibetan Buddhist monks who constructed an intricate sand mandala painting in the museum over five days in January. This program was one of the most popular events in the Blanton’s history. Working with the monks is an experience I will never forget, and it was extremely rewarding to be a part of such an exciting time at the Blanton.”

-Callan Steinmann

As the Spring 2013 graduate intern at Mexic-Arte Museum, Leticia Salinas was in charge of helping both the Curatorial and Education Departments with a variety of tasks. She helped compile information regarding current and upcoming exhibitions and prepare for openings. Leticia’s responsibilities for the Education Department varied greatly during her internship. She participated with the museum’s education department in grant writing, doing inventory on materials, gathering information for gallery guides, and giving tours of the current exhibition. Leticia’s favorite responsibility at the museum was when she gave tours to school groups of the current exhibition entitled: “Masked: Changing Identities.”
This Spring in Introduction to Visual Arts Studies (VAS330), Dr. Christina Bain had students work with the Texas Memorial Museum. The museum is up the street from the Fine Arts Building so the students were able to familiarize themselves with the museum’s collection and education department. In collaboration with the museum educators, the students created art lessons that then incorporated art with the museum displays.

Through the lessons students learned how to incorporate science and art. Students were placed into groups of two and worked together to create art lessons that taught science ideas as well. They also learned how to respond to TEKS requirements, create lesson budgets, prep materials and research contemporary artists whose artwork would align with the big ideas in their lessons.

The students were then able to take those ideas and implement them in an all day event at the Texas Memorial Museum during Explore UT on March 2, 2013. Starting early in the morning, the VAS330 students saw groups of young learners from all over Texas. For many of the VAS students this was their first time teaching art and after the experience one student commented, “This event was kind of a litmus test for me. Working with kids this weekend proved that this is the right field for me!”

Going counter clockwise from the top: Callie Anderson works with students on a fossil stamping lesson, Shaun Lane works with students to create mandalas, and Emily Dekock (left) and Callie Anderson (right) show their final products along with some UT pride!!

Below students create bird masks based on a lesson created by Page Gregory and Sarah Henkel.

Erica Palmiter
Portfolio Program in Arts and Cultural Management and Entrepreneurship:
A Great Opportunity for AED Students

Callan Steinmann

The Portfolio Program in Arts and Cultural Management and Entrepreneurship, offered through the LBJ School of Public Affairs at UT Austin, is a certificate program that provides graduate students with cross-disciplinary theoretical and practical training in management and governance of arts and cultural organizations. Many of the Art Education grad students completed this program in Spring 2013. Open to all graduate students in good standing in their department, this certificate program provides an excellent addition and supplement to the course of study offered by the Art Education graduate program. While the Art Education program provides students with foundations in art education theory and practice in a variety of settings, this portfolio program is a useful addition for those students interested in working in and managing nonprofit arts organizations.

The Portfolio Program in Arts and Cultural Management and Entrepreneurship fits in very well with the existing course schedule of the graduate program in Art Education, and AED students are able to integrate the Portfolio Program seamlessly into their existing schedule. For the Portfolio Program, students must complete four courses from a list of approved courses, including one “core” class. These courses are selected from a variety of departments – including art education, theatre and dance, information technology, public affairs, and business management, among others. Several of these “approved courses” are also requirements of the Art Education program, and the additional classes can serve as extra-departmental electives. In addition to this coursework, students complete an internship in a related field (also a requirement for the Museum and Community Arts tracks), attend one skills seminar a semester, and participate in a capstone presentation at the completion of their certificate.

As a Museums-focus AED student, I found the courses from the Portfolio Program in Arts and Cultural Management and Entrepreneurship to be enormously helpful. I learned about the legal structure of nonprofit organizations and the complex issues related to arts organizations specifically. In Dr. Francie Ostrower’s Philanthropy and the Arts course, we had the opportunity to learn about different jobs and contemporary issues in the field from guest speakers from a variety of arts organizations in the Austin area. A large portion of the course was dedicated to writing grant proposals; this was perhaps the most important aspect of the Portfolio Program for me. While developing writing skills is fundamental to the Art Education graduate program, I was not previously familiar with the specific strategies and considerations used when writing grant proposals. After the experience of learning about grant proposals in these courses, I feel much more confident in my ability to use these skills in the future.

I feel that the coursework I undertook for this Portfolio Program has enhanced and supplemented my course of study in Art Education at UT. Thanks to the combination of both programs, I have a comprehensive understanding of the various facets involved in arts nonprofits, not just from an educational standpoint but also the more “nitty gritty,” behind the scenes administrative strategies that are necessary for a successful organization. This Portfolio Program strengthened my understanding of a variety of important issues — everything from cultivating donors, to developing a successful volunteer program, to reading financial statements, to writing a winning grant proposal — all of which will increase my marketability as I search for a job in the field. I highly recommend this Program to Art Education graduate students who are interested in expanding their understanding of the nonprofit arts sector.


AED students at the culminating Capstone Presentation for the Portfolio Program in Arts and Cultural Management and Entrepreneurship in April 2013.
From Left to Right:
Wanting Li (student in LBJ School of Public Affairs), Sophie Stuart, Margaret Burke, Callan Steinmann, Lauren Macknight, and Emily Kelly.
My thesis research, “Fragile Mechanics: Connecting Holocaust and Art Education Through the Creation of a Graphic Novel,” took me to Romania in December 2012. The trip was an opportunity for creative exploration of and interaction with the settings and history of the testimony of Zoly Zamir, the Holocaust survivor who is the basis of my graphic novel. I sought to understand the mechanics of Holocaust education and the role artistic creation plays in meaning-making, exposing patterns of learning that would improve my facility in teaching about genocide, trauma, and tragedy. As a journey of discovery, I pursued an A/rt/to-graphic approach to the research.

Rebecca works at the Metropolitan Museum of Art in NYC and is the educator who oversees Access and Community Programs there. Her presentation, Enabling Education: Including People with Disabilities in Art Museum Education, focused on how museums can incorporate Universal Design (UD) into the development of all programs, environments, and products. Using a UD framework means designing everything so that it can be used by all people to the greatest extent possible without the need for adaption or special design. UD aids people with hearing or visual impairments, those in wheelchairs, pregnant women, people with dementia, and a wide variety of other populations. The environment is seen as causing the disability, not the person.

Dr. Amanda Allison is the Coordinator of the Art Education Program at Texas Christian University and has experience in schools, universities, museums, centers for adults with disabilities, community centers, and hospitals. She presented on promoting accessibility for the K-12 classroom, and opened with the quote, “Who we are cannot be separated from what we teach” (Galbraith, 1995). Although it seems obvious, many of us do not take stock of our personal beliefs and biases, which have a massive effect on how we educate our students, including those with disabilities. For this group, she recommends constructing Individual Education Plans and planning particular goals the student will accomplish for each art lesson. This includes intentionally linking to other school subjects (such as building descriptive vocabulary, normally a task associated with language arts classes).

Dr. Allison looked for ways she could adapt her art projects so that students with disabilities could still partake in them. Although there are some products available to aid in this endeavor, she said that many adaptations can be made on the fly with items found around the classroom or house. For example - if a student is unable to hold a small paintbrush, possibly attach it to a tennis ball, which is easier to grasp.

Although Rebecca McGinnis and Dr. Allison currently hold positions at a museum and university respectively, many of the concepts they discussed applied to all art educators, regardless of specialization. The speakers in the art education series influenced all the UT students in attendance.

In the second year of the AED program graduate students begin their thesis research. The process begins with a question that leads them to many unexpected places (figuratively and literally). While many students work with organizations in Austin others go across the United States and even abroad to pursue their work. In the following section graduates describe their research and the travel that followed.

Matthew Remington in Romania

My thesis research, “Fragile Mechanics: Connecting Holocaust and Art Education Through the Creation of a Graphic Novel,” took me to Romania in December 2012. The trip was an opportunity for creative exploration of and interaction with the settings and history of the testimony of Zoly Zamir, the Holocaust survivor who is the basis of my graphic novel. I sought to understand the mechanics of Holocaust education and the role artistic creation plays in meaning-making, exposing patterns of learning that would improve my facility in teaching about genocide, trauma, and tragedy. As a journey of discovery, I pursued an A/rt/to-graphic approach to the research. Artistic creation requires observation, analysis, and synthesis. As art educators, making art should be an essential component of our research processes. Personally, I find the world easier to understand when filtered through the pages of my sketchbook.
Sophie Stuart at the Portland Museum of Art

This past December I traveled to Portland, Oregon to conduct my thesis research on site at the Portland Art Museum. For my thesis I chose to focus on an education program at the Portland Art Museum called Object Stories. I spent four nights and three full days in Portland observing and interviewing museum staff and visitors at the Portland Art Museum who participated or interacted with the Object Stories exhibit space. The overall experience was amazing! To have the opportunity to see a program that I have researched so thoroughly from afar in action, on site was incredible. Part of my research at the Portland Art Museum included participating in the Object Stories program. To take part in the program, I had to bring a personal object from home and share a recorded story about the personal meaning my object has. I chose to bring my Pentax K-1000 camera all the way to Portland and divulged my personal object story.

To see the hundreds on object stories archived online feel free to delightfully listen and watch at objectstories.org.
Athens-Clarke County in Georgia has an incredibly interesting cultural mix. It is a quaint Southern college town, home to the University of Georgia, with a vibrant arts and music scene—but it is also the poorest metro area of its size in the U.S. The public school district faces significant financial challenges, and many schools are underserved. For my thesis research project, I conducted a case study of the 5th Grade Tour Program at the Georgia Museum of Art (GMOA) in Athens. The 5th Grade Tour Program, fully funded by a donor, provides the opportunity for every 5th grade student in the Clarke County School District to visit the GMOA, and the museum has designed a field trip program specifically for these students. In November 2012, I traveled to Athens to observe the 5th graders from an elementary school on their field trip to the museum. I was able to interview the museum educators, museum director, and art teacher, as well as collect written responses from the students about their experience at the museum. I am interested in investigating how this program benefits these students in the context of their specific community, and how school field trips to art museums can be improved by considering the impact of sociocultural learning contexts.

During the summer of 2012, I interned at the Museum of Modern Art and worked in an intergenerational learning space where people create and learn about art. After seeing how MoMA successfully engaged both adults and children I decided to explore this further in my thesis, asking how the education department staff designed activities and presented information that interested people regardless of their age.

I traveled back to New York City in December to officially gather data in the space, which is called MoMA Art Lab: People. I observed families as they played with the activities and asked both adults and children questions regarding their thoughts on the lab and their experience. I also interviewed museum staff that either worked in the lab every day, or helped design the space. I am in now the middle of examining how these parts fit together and what it all means. My apartment is currently filled with more stacks of interview transcriptions, observation logs, and research articles than I would like to admit.

I chose to return to MoMA in December so I would miss the least amount of school, but it gave me the benefit of seeing the city during the holidays as well. The boss from my internship even gave me a ticket to see Chuck Close (my favorite artist!) talk at a family program while I was there. I am very thankful to the Division of Art Education for encouraging my research, even when it took me halfway across the country.
Margaret Burke in Brasstown, North Carolina

Why do adults seek out educational retreats for learning crafts?
What motivates these students to engage in craft education at the John C. Campbell Folk School?
What do participants gain from this art experience?

To answer these questions, I visited Brasstown, NC to observe classes, interview staff and students, and explore the campus of the John C. Campbell Folk School. Founded in 1925, the school is based on the principles of the Dutch folk school: non-competitive learning, community development, growth in life, and vocational skills. Adults from across the country enroll in weeklong or weekend courses at the school, spanning a range of disciplines including basket weaving, mandolin making, blacksmithing, cooking, and digital photography. Many of these disciplines are taught locally across the country, so my investigation was focused on why students come specifically to the Campbell School to engage in craft learning. Through interviews with various individuals involved with the school, I am trying to uncover what it is about the unique educational experience at the Campbell School that is so attractive and successful. Hopefully, my findings will be applicable outside of this school’s setting by exposing some of the motivations for and desired outcomes of engaging in art education.

Ali Holder in Marfa, TX

In the summer of 2012 I traveled out west to Marfa, Texas to find the answer to this question: How have the arts impacted this community and its residents? I spent a month living in Marfa obtaining interviews from 40 different residents and immersing myself into the community. A lot of time was spent in the local bars, restaurants, shops, galleries, and foundations learning people’s stories and their interest in the arts. From these interviews I transcribed and analyzed them to find seven different themes. These informed my research in how art can impact a small community in many ways. This has sparked my interest in how we can translate these findings into our own communities through our own arts establishments. I learned a great many things while conducting research in Marfa, but most of all I learned that the arts truly have the power to reshape not only a town but a community.
ANDREA MORGAN

Andrea Morgan is a 2012 graduate from the Division of Art Education and found a job before she even left the program! She is the Docent Program Coordinator at the Grand Rapids Art Museum in Michigan. In that role she is responsible for the recruiting and training of new docents as well as the continued development of current docents. She works closely with the members of staff from across departments to implement the curriculum she develops. In the short time she has been at GRAM she has more than tripled the Drop-in tour offerings. Also, she developed a Girl Scout Tour, which offers a specialized experience and patch for Girl Scouts and a Green Features Tour, which integrates features of the museum’s LEED certified building with the art inside.

DANIELLE SCHULZ

Danielle Schulz is also a 2012 graduate. The fall after graduation, she began working as the 2012-2013 McDermott Education Intern in Family Experiences at the Dallas Museum of Art (DMA). She assisted with classes, camps, and special events for children, families, and individuals with disabilities. During her internship the Museum’s educational division reorganized and luckily, a few new positions opened up. One of these positions was a Teaching Specialist, who supports the Family, Access and School Experiences programs. She submitted an application and, to her delight, was offered the job and began working full-time at the DMA as the Teaching Specialist in January of this year. Her new position has entirely expanded and diversified the teaching opportunities she has within the Museum. On any given day, she might prepare a studio activity for 3-5 year olds in the morning, edit a summer library program in the afternoon, and end her day leading adults with Alzheimer’s on a guided tour through a special exhibition. The variety of programs she works with and responsibilities she has keeps her busy and on her toes.
SPRING 2013 GRADUATES
On behalf of SCOPE and the entire Art Education community
we want to acknowledge and congratulate the May 2013 graduates!!

Rebecca Borelli
Ali Holder
Kendra O’Leary
Erica Palminter
Matthew Remington
Callan Steinmann

CONGRATULATIONS!! HOOK’EM!!

SCOPE CONTRIBUTORS
Editors: Erica Palmiter
Design by: Erica Palmiter
Writers: Matthew Remington, Beth Foulds, Callan Steinmann, Lauren Macknight, Erica Palminter and Ali Gleixner
Faculty Advisor: Dr. Paul E. Bolin

This newsletter is a publication dedicated to keeping UT’s community of art educators connected. The mission of the newsletter is to communicate the interests and accomplishments of current students, alumni, and faculty.