



GUIDELINES

for Preparing a Presentation Proposal

2025 NAEA National Convention

March 20–22 | Louisville, KY
Kentucky International Convention Center



NAEA invites **YOU** to share your expertise, face-to-face, with educators who are committed to NAEA’s mission to “champion creative growth and innovation by equitably advancing the tools and resources for a high-quality visual arts, design, and media arts education throughout diverse populations and communities of practice.”

Designed by members, for members, the NAEA National Convention provides a broad range of professional learning opportunities to inform, inspire, and compel exemplary professional practice supported by timely research. All sessions are carefully curated under the guidance and direction of NAEA members who serve as the National Convention Program Coordinators, liaise with NAEA, and participate on local and national planning teams. To offer a variety of ideas and diverse experiences, members are encouraged to collaborate in the development of proposals to provide varying viewpoints. Guidance in advancing the mission of the Association and considering perspectives on national issues or topics of interest can be found in NAEA’s **Platform and Position Statements**. We also recommend reviewing NAEA’s **Core Values** and the **2021–2025 NAEA Strategic Vision**.

NAEA is looking for diverse and engaging proposals that do the following for the field of visual arts, design, and media arts education:

- Capture learner-centered pedagogy, that is project- or challenge-based, and supported by research and practice-based evidence;
- Explore the use of research strategies to inform teaching practice and/or advance the field;
- Inspire leadership among educators and/or learners;
- Engage in meaningful debate and dialogue on emerging issues or trends that define the field;
- Showcase strategies for designing curriculum and assessment that supports art standards;
- Provide hands-on experiences with new techniques and skills; and/or;
- Present diverse ideas in response to timely issues and trends.

THE BASICS

NAEA MEMBERSHIP

NAEA membership is **REQUIRED** for all presenters and co-presenters at the time of submission and at the time of presentation at the 2025 NAEA National Convention. NAEA will verify the membership of the primary presenter and co-presenters upon submission, and again prior to presentation in Louisville. Up to five (5) presenter names can be listed for any session. Presentations not meeting NAEA membership requirements will be rejected automatically. If accepted for a presentation, all presenters and co-presenters must register for the NAEA National Convention.

Join, renew, or verify your NAEA membership prior to submitting your presentation proposal:

- Online at arteducators.org/membership
- Call 800-299-8321 between 8:15am–4:30pm ET, Monday–Friday
- Mail* the NAEA membership form (downloadable from arteducators.org/membership) with payment

*Please note: mailing a membership form may create a delay in activating/renewing your membership. We highly recommend completing the process online or by phone to avoid potential issues when submitting your proposal.

Membership Questions?

Email membership inquiries to members@arteducators.org or call us toll-free at 800-299-8321 between 8:15am–4:30pm ET, Monday–Friday.

SUBMISSION PLATFORM

In order to submit a presentation proposal, you will be prompted to **create a free Submittable account**. Submittable is the online platform NAEA uses to collect and review proposals. After selecting “Submit” beside the NAEA25 Call for Presentations, select “Sign Up” to create your free account before continuing.

PRESENTER DETAILS

Co-Presenters

Before adding a co-presenter to your proposal, please verify their willingness to be included and ensure their NAEA membership is current. You will also need to collect the following information from each co-presenter: first name, last name, email address, and NAEA member ID. Alternatively, you may also share the NAEA25 Call for Presentations form with your co-presenters using the “Collaborator” feature in Submittable. You may learn more about the **Collaborator feature here**. **Please note: When using the Collaborator feature, only the primary presenter can submit the form.**

Individual Presentation Limit

Members may submit multiple presentation proposals for review. However, no member will be accepted for more than two presentations as the principal presenter, and no more than two presentations as co-presenter (excluding business meetings, divisional or regional functions, or a special presentation at the invitation of the National Convention Program Coordinator).

DELIVERY METHOD

All submitted proposals are for in-person presentations that will take place onsite in Louisville.

IMPORTANT DATES

Submission Deadline

July 1, 2024 at 11:59pm ET

Notification of Acceptance

You can expect notification of acceptance for your proposal by August 16, 2024. For related inquiries, please e-mail presenters@arteducators.org.

PRESENTER RESOURCES

Click on the links below to access presenter resources.

- [NAEA Inclusive Practices: Presenter & Presentation Guidelines](#)
- [NAEA Platform and Position Statements](#)
- [2021–2025 NAEA Strategic Vision](#)
- [NAEA Core Values](#)

WRITING YOUR PROPOSAL

Use the checklist below to collect the needed details to compile your presentation proposal prior to submitting it online. Carefully consider the five components on pages **7 and 8** that will be used by peer reviewers to assess your presentation. Additionally, please pay close attention to the tips following the checklist. **Please note:** All sections must be completed as instructed to ensure your presentation is reviewed.

- 1. Title of Session or Workshop** (15 word limit)
- 2. Primary Presenter and Co-presenter Information** (Name, email address, NAEA member ID number)
- 3. Session Type** (Official business meeting or session/workshop)
- 4. Session Track** (See pages **4 and 5** for descriptions of all track options)
- 5. Session Format** (See page **6** for descriptions of all session format options)
- 6. Session Keywords**

Select all keywords that apply to your presentation topic from the list provided within the proposal submission form. Keywords will guide the scheduling and participant experience and they will not be seen by reviewers.
- 7. Statement of Purpose and Outcomes** (100 word limit)

State the purpose of the presentation and the anticipated outcomes. The purpose will communicate the intention or goals, and the anticipated outcomes will give details of what those attending can expect from the presentation.
- 8. Organization of Content** (100 word limit)

Describe the content in a well-organized way with a clear outline of the presentation. Include descriptive examples that provide supporting evidence such as, but not limited to, lesson or unit designs, narratives, exhibits or community events, etc., for the subject matter being presented—this will vary for different presentation formats.
- 9. Relevance of Topic** (100 word limit)

Include details on how the topic is relevant or makes a timely contribution to visual arts education issues and trends in the Division, Interest Group, or Area of Focus selected.
- 10. Impact on Practice** (100 word limit)

Indicate how the presentation promotes best practices and provides an enriching professional development opportunity for attendees.
- 11. Cultural Appropriation** (100 word limit)

How does the proposal promote best practices that guard against cultural appropriation by demonstrating an insightful, competent, and respectful approach to art education content?
- 12. Brief Program Description** (50 word limit)

This version of your presentation description is what will be seen by Convention participants in the printed program, the website, and mobile app. It will influence the attendance of your session.

SESSION TRACK OPTIONS

Convention sessions are organized into three categories of tracks for the purpose of review: Divisions, Interest Groups, and Areas of Focus. Divisions represent different educational teaching levels; Interest Groups appeal to professional interests; and Areas of Focus address core components of the Association's mission and topical themes. Within these categories are detailed tracks. You will be choosing ONE specific track that best aligns with your presentation. A Peer Review Committee that represents your selected track will evaluate your proposal.

DIVISIONS

Select ONE of the tracks in this category OR ONE track in the Interest Groups or Areas of Focus category.

- ❑ **Elementary:** Sessions proposed for review will encourage dialogue and debate on current and emerging themes at the elementary level, including but not limited to instructional practices, standards and assessment, accessibility, diversity and inclusion, research, and technology.
- ❑ **Middle Level:** Sessions proposed for review will encourage dialogue and debate on current and emerging themes at the middle level, including but not limited to instructional practices, standards and assessment, accessibility, diversity and inclusion, research, and technology.
- ❑ **Secondary:** Sessions proposed for review will encourage dialogue and debate on current and emerging themes at the secondary (High School) level, including but not limited to instructional practices, standards and assessment, accessibility, diversity and inclusion, research, and technology.
- ❑ **Higher Education:** Sessions proposed for review will encourage dialogue and debate on current and emerging themes in the field, including, but not limited to post-secondary art education and the preparation of licensed/certified art educators; research and research methodologies leading to critical inquiry, creative work and/or public engagement; broad understandings of art, design, and visual/material culture curriculum and education; accessibility, diversity, and inclusion; social justice practices and inquiry; relevant theory and practice reflecting the social, political, economic, and pedagogical roles of art in a global society; collaboration between higher education and preK–16 education and community entities; diverse career trajectories and undergraduate/graduate student mentorship; and emerging media in teaching and research, as well as tools for expressive cultural production.
- ❑ **Preservice:** Sessions proposed for review will encourage dialogue and debate on current and emerging themes in the field, including, but not limited to the student teaching and observation experience; activities in Student Chapters; leadership; student research; diversity and inclusion; integrative and correlational unit design; social justice and equity, and art education advocacy.
- ❑ **Supervision and Administration:** Sessions proposed for review will address policies and practices related to the supervision of art educators and art education programs at the district, region, or state level. Proposals should reflect a collective voice among schools or districts on issues affecting art education such as curriculum development; standards; instructional resources; technology and assessment; advocacy, community partnerships, and exhibits; leadership; teacher effectiveness, and professional development; and accessibility, diversity, and inclusion.
- ❑ **Museum Education:** Sessions proposed for review will encourage dialogue and debate on current and emerging themes in the field, including accessibility; audience-specific programming; diversity and inclusion; interpretation; leadership; research; and technology.

INTEREST GROUPS

Select ONE of the tracks in this category OR ONE track in the Divisions or Areas of Focus category. See full descriptions of NAEA Interest Groups at www.arteducators.org/community/interest-groups.

- Art & Media Technology Interest Group
- Art in Special Education Interest Group
- Asian Art and Culture Interest Group
- Caucus of Social Theory in Art Education Interest Group
- Caucus on the Spiritual in Art Education Interest Group
- Coalition for Feminisms in Art Education
- Choice-Art Educators Interest Group
- Committee on Multiethnic Concerns Interest Group
- Community Arts Caucus Interest Group
- Design Interest Group
- Disability Studies in Art Education Interest Group
- Early Childhood Art Educators Interest Group
- Ecology and Environment Interest Group
- History and Historiography in Art Education
- Independent School Art Education Interest Group
- LGBTQ+ Interest Group
- Lifelong Learning Interest Group
- National Association of State Directors of Art Education Interest Group
- Public Policy and Arts Administration Interest Group
- Retired Art Educators Interest Group
- Seminar for Research in Art Education Interest Group
- United States Society for Education through Art Interest Group

AREAS OF FOCUS

Select ONE of the tracks in this category OR ONE track in the Divisions or Interest Groups category.

- Research:** Sessions proposed for review will focus on relevant questions grounded in art teaching and learning from a variety of contexts, and will feature systematic inquiry and analysis stemming from the rigorous application of approaches from a variety of methodologies including qualitative, quantitative, historical, theoretical, philosophical, and arts based. Sessions will provide a safe and supportive environment for all points of view.
- Leadership:** Sessions proposed for review will encourage dialogue and debate on current and emerging themes that support art educators as leaders, including, but not limited to styles of leadership; training of leaders; teacher leadership; student leadership impact on policy; diversity strategies; learning cultures; advocacy; community growth; leadership facilitation; and advancement of the field.
- Equity, Diversity, and Inclusion:** Sessions proposed for review will provide insights into how art educators are utilizing equity, diversity, and inclusion strategies within curriculum, instruction and assessment; including but not limited to instructional styles; cross-curricular planning and instruction; use of technology; project-based learning; cooperative learning; innovation; careers of the future; and impact on the economy. Sessions will provide a safe and supportive environment for all points of view.
- Media Arts:** Sessions proposed for review will provide insights into how art educators are utilizing Media Arts strategies within the curriculum, instruction, and assessment including but not limited to instructional styles; cross-curricular planning and instruction; use of technology; project-based learning; cooperative learning; innovation; careers of the future; and the impact of the economy.

SESSION FORMAT OPTIONS

Convention sessions may be presented in a variety of learning formats which fall under two categories: Lectures and Interactive Sessions or Instructional Support, Workshops, and Demonstrations.

Select ONE session format that is the most appropriate for your presentation.

LECTURES AND INTERACTIVE SESSIONS

Select ONE of the formats in this category OR ONE format in Instructional Support, Workshops, and Demonstrations.

- ❑ **Big Art Education Questions:** Interactive discourse among several debaters on the issues and trends advancing and/or impacting visual arts education or the profession of art educators. These sessions can be participatory, interactive, and can also include panel discussions.
Time: 50 Minutes | Room Setup: Theater-style
- ❑ **Professional Paper Presentation:** Presentation of a professional paper, thesis, published article, or dissertation on questions and findings from research studies followed by Q&A.
Time: 25 or 50 Minutes | Room Setup: Theater-style
- ❑ **Deep Dive Research:** Explores a core issue, method, or theory in art education research. Two-to-five panelists present their research, followed by small group discussions and moderated summary.
Time: 75 Minutes | Room Setup: Theater-style
- ❑ **Instructional Practice:** Demonstrates learner-centered unit design, curriculum, assessment, pedagogy, project, or challenge-based instruction supported by research and practice-based evidence.
Time: 25 or 50 Minutes | Room Setup: Theater-style

INSTRUCTIONAL SUPPORT, WORKSHOPS, AND DEMONSTRATIONS

Select ONE of the formats in this category OR ONE format in the Lectures and Interactive Sessions.

- ❑ **Skills Toolbox:** Share and apply techniques, materials and methods for developing and enhancing art, media, and design skills through the application of effective tools and/or technologies. This session can be interactive and hands-on for participants and taught in a classroom-style environment.
Time: 25 or 50 Minutes | Room Setup: Classroom-style
- ❑ **Ticketed Studio Workshop:** In-depth hands-on exploration of ideas, forms, and processes in the creation of studio work. Proposal must include a description of what participants will create. Presenters are reimbursed for cost of materials up to \$300.
Time: 1 hour, 50 minutes | Room Setup: Classroom-style | Ticketed Workshop
- ❑ **Instructional Demonstration:** An explanation/demonstration of a particular instructional strategy, technique, or activity. The process must clearly be described in the proposal. This session is demonstration only.
Time: 25 or 50 Minutes | Room Setup: Theater-style with table for presenter only in front of room.

PROPOSAL REVIEW PROCESS

All proposals are evaluated using a blind, peer review process by Proposal Review Committees comprised of NAEA members. Review Committees are formed annually and include members associated with each track representing divisions, interest groups, or areas of focus. Each proposal is reviewed by peers with similar interests and expertise and each proposal receives three reviews that are averaged for the final score. All scores are normed to establish a common benchmark for acceptance consistent with the number of proposals to be accommodated in the Convention program. Proposals are rated on a score of 4 (high) to 1 (low) according to Statement of Purpose and Outcomes, Organization of Content, Relevance of Topic, Impact on Practice, and Cultural Appropriation.

SCORING CRITERIA

Statement of Purpose and Outcomes

Is the purpose clearly stated and are the anticipated outcomes well-defined?

4 Precise statement of purpose and detailed description of anticipated outcomes.	3 Good statement of purpose and with some mention of anticipated outcomes.	2 Adequate description of purpose, but little indication of outcomes.	1 Vague description of purpose and no reference to outcomes.
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Organization of Content

Is the topic well-organized with a clear outline of the content to be presented using examples as supporting evidence such as lesson or unit designs, narratives, exhibits or community events, etc., for the subject matter being presented?

4 Coherent organization of content with well-documented examples used as supporting evidence.	3 Good organization of content with helpful examples used as supporting evidence.	2 Adequate organization of content, but lacking sound supporting examples.	1 Poor organization of content with no supporting examples.
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Relevance of Topic

Does the topic make a relevant and timely contribution to issues and trends in visual arts education in the Division, Interest Group, or Area of Focus selected?

4 Highly relevant and timely contribution with potential to create widespread interest.	3 Reasonably relevant and somewhat timely contribution with potential to create good interest.	2 Low relevance, lacking currency, and likely to only generate marginal interest.	1 Lacks relevance and unlikely to attract interest.
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Impact on Practice

Does the proposal promote best practices and provide enriching opportunities for professional development?

4 Excellent model of best practices and highly likely to influence professional development.	3 Good example of best practices and likely to encourage professional development.	2 Acceptable contribution to best practices and a marginal impact on professional growth.	1 Poor description of best practices and unlikely to have an impact on professional growth.
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Cultural Appropriation

Does the proposal promote best practices guarding against cultural appropriation by demonstrating an insightful, competent and respectful approach to art education content?

4 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.	3 Cultural signifiers are insightful of cultural understandings of the context and meaning of cultural belongings and cultural art practices.	2 Cultural signifiers may raise questions about cultural appropriation.	1 Cultural signifiers are not appropriate with potential negative impacts.
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Position Statement on Use of Imagery, Cultural Appropriation, and Socially Just Practices

NAEA believes images have power and meanings that impact individuals, communities, and cultures. Understanding the complexity of images is foundational in the development of learners as artists, designers, and citizens. This includes the study of cultural origins and the use of images and their implied meanings. Visual arts educators are able to address implications surrounding the use of images through cultural appropriation and strive to inform societal practices and uses that avoid misinformation and perpetuating stereotypes.

NAEA encourages visual art educators to make curricular and pedagogical decisions that:

- Acknowledge and respond to the unique world views and voices of different people and communities; understanding, valuing, and respecting different perspectives.
- Authentically reflect both historical and contemporary cultures and philosophies of diverse people.
- Address issues around cultural appropriation and move toward cultural appreciation, valuing the ownership and significance of cultural images, artifacts and processes.
- Eliminate perpetuating stereotypes, social inequities, and assumptions of cultural homogeneity in educational settings.
- Include culturally related resources to bring authentic voice, story, and perspective to learning environments.

NAEA supports the need for culturally sensitive and responsive visual art educators who encourage critical socially just practices and policies that provide and promote increased awareness, understanding, and acceptance of individual and group identities that affect all human interactions.

PROGRAM CONTENT CONSIDERATIONS

The NAEA National Convention brings together teachers, district and state administrators, preservice students, college and university professors, art museum educators, teaching artists, and researchers to build community and generate new insights into issues, research, and practices affecting visual arts and design education.

Sessions proposed for review should encourage dialogue and debate on current and emerging issues and trends that contribute to advancing visual arts education. Proposals should be inclusive of diverse professional communities and provide a safe and supportive environment for all points of view. Successful proposals will put forth sessions that feature an interactive and participatory format encouraging discussion, reflection, and creative problem solving.

Avoid the Following

- Using all capital or all lower case letters, quotation marks, or other symbols in your title or description.
- Identifying presenter or co-presenter names and/or institutions by name within your presentation title or description; doing so will disqualify the presentation.

Preview and Review

Before and after drafting your presentation proposal, please look carefully at the criteria reviewers will use to evaluate your proposal. Proofread your proposal and be certain all parts are completed according to the instructions before submitting.

FINAL RECAP

BEFORE YOU SUBMIT:

- Make sure your, and all co-presenters', NAEA membership is current and everyone has agreed to present. Please list accurate and complete information for each co-presenter. This will aid in the ability to quickly and accurately connect co-presenters to their respective sessions. No names can be added or changed after submission.
- Be certain there are no identifying names or institutions included in your session description or title.
- Review each component carefully to be certain all information is presented as required and completed according to the instructions.
- Consider which track and format best suits your presentation.
- Take another look at the criteria the reviewers will use to evaluate your proposal and be certain you have provided content to fully address each criterion.

Congratulations! You are ready to submit your proposal!