

Visioneer

DESIGN CHALLENGE

A STATEWIDE COMPETITION FOR MIDDLE AND HIGH SCHOOL STUDENTS INTERESTED IN DESIGN

Sponsored by Wisconsin Art Education Association, 2914 S. Pine Street, Milwaukee, WI 53207

Friday, April 24, 2026

UW-Milwaukee Peck School of the Arts

- *Promises of America
- *Humanitarian Actions
- *Technology Revolution

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**REGISTER
NOW!**

on page 5

www.wiarted.org/visioneer-design-challenge.html

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What is the Visioneer Design Challenge?

The Visioneer Design Challenge is a statewide learning program and competition for high school and middle school students interested in design arts connecting with professional designers in each field. Challenges have been developed by professional designers. These challenges cover design in everyday things, design of spaces and places, design for communication and information and design for human interaction.

Who can compete?

Any student or student teams in high school or middle school with an interest in learning more about design arts may select a challenge in which they would like to compete. In some challenge, such as a Video Production, a school might enter a team to compete in this. In the world of design, this is a real practice, and you can model this.

What is unique about this competition?

1. It is the first Design Challenge competition in the state and nationally.
2. Since a limited number of design courses are taught in our schools, this program provides an opportunity for teachers and students to learn more about design and how to teach it.
3. The Design Challenges have been developed by professional designers and are configured on the real world of design practice.
4. These professional designers will be available via the internet to help teachers and students should they need additional information about the area or support in what they are doing. The professional designer, position, and e-mail address is listed at the end of each Design Challenge so that contact can be made. Also, this information will be available on the Wisconsin Art Education website, www.wiarted.org, for the convenience of the teacher and student.
5. This is a way of advocating for design arts to those in your school community about the wide impact the visual arts have on industry in the 21st century. These Design Challenges are framed as actual jobs that students can be prepared for and make a living doing. The demand for designers is and will continue to grow as technology further develops.

What is the approach to this competition?

Teachers may take varied approaches to this competition, such as:

1. use the Design Challenges as their design curriculum within your classroom for all students and let the students decide who will compete at the state level.
2. create a team of 6-12: a) have students individually select a challenge to complete or b) have two students work on one challenge to complete. Additional students would be asked to serve as alternates in case a student/s would be unable to go to the state event.
3. bring a couple students to observe this event as a learning experience for the first year.

Note: A student may compete in only one design area.

What is the procedure?

Students will solve long term Design Challenges at their schools and bring them to the competition and display them. They will be given a related Design Challenge to solve when they arrive on-site.

Who does the judging and how will the criteria be evaluated?

Judging of both long term and on-site Design Challenges will be done by professional designers. The judging will be based upon the criteria that is listed with each Design Challenge. Students need to read their selected Design Challenge information thoroughly and follow the directions closely. Please note that each Design Challenge has different criteria that has been developed by the professional designer based upon practice in that area in the real world of design.

What are the awards?

Students will earn an award for the long-term challenge- Basic, Proficient, Advanced. Designers will present 1st, 2nd, 3rd place ribbons to students for their onsite work. Every school will receive a plaque for recognition of participation. When teams are participating, each team member will be recognized.

What do I need to bring?

Students will bring their solutions to the challenges along own tools and supplies appropriate for the event for which they are registered. Since the on-site Design Challenge will be related to the long-term Design Challenge that was solved by competing students, the same tools and supplies should be brought for the on-site activity. If, for example, a computer is needed for their project, the students should bring their own to the site as well. Once registered, follow-up information will be sent.

How do I sign up?

Complete the registration form on page 5 of the brochure and mail it along with a check to the address listed on the form. Or a P-card (school credit card) payments are accepted with our WAEA treasurer. Once your school has paid registration you will be emailed access to a Google form to list your students and their design areas.

What is the cost of participation?

Registration fee for participation in this event is \$100 per school for 12 students. If a teacher brings two teams of 12 students, they must pay an additional \$100. Travel and all food and beverages are the responsibility of each school.

How can I earn or acquire funds for this competition?

This is a state competition. Many districts will fund state competitions. Since this is a state competition, check with your district for funding. Another source for funding is your Gifted and Talented Program. Contact a local business to sponsor your team as sports groups do. You might print t-shirts or ask them to provide t-shirts stating their support.

Will lunch be provided?

Every student is responsible for bringing his/her own lunch and beverages to the competition. Or should bring money to purchase food from the student union. Special dietary needs are the students responsibly.

How can I volunteer to help on-site?

Teachers and parents are needed to volunteer to assist in maintaining good decorum and flow of activity at the competition site. Please let us know if you are willing to assist in this manner. All non-school employees must have a background check.

Do I need chaperones for my students?

Yes, it is a good practice to have one chaperone for each design area you have students. This is a great way of involving guidance counselors, curriculum coordinators as well as parents.

**All non-school employees must have a background check.

What is the date of this event and where will it be held?

The on-site program is a one-day event scheduled for Friday, April 24, 2026. UW-Milwaukee Peck School of the Arts, Visual Art and Film Departments will host this event. It is located at the following address: UW-Milwaukee Peck School of the Arts, 2400 E Kenwood Blvd., Milwaukee, WI 53211.

What is the time schedule for this event?

The on-site competition will begin at 9:00 am AND WILL CONCLUDE BY 3 pm. PLEASE NOTE: Since this is a very involved competition, students will work throughout the day and take breaks and lunch with their specific design group.

What is the deadline for registering for this event?

The deadline for registration is February 14, 2026. Early registration is recommended since designers have asked for smaller student groups. We are doing this so that there is a better balance of students with each design professional keeping in mind that this is a learning opportunity with designers, and we want all students to learn as much as they can from these designers. If the session is too large, no one benefits.

PLEASE READ PAGE 5

To make this process first come first serve, we have set up a Google Form to register. You will be given the link once payment from you school has been received. As you read over the challenges, please note the limit of students for each challenge.

SPECIAL NOTE: It is important that ALL TEACHERS review all the challenges and encourage students to try some that are unfamiliar to them. We have tried to make all the challenges achievable in the schools for example limited technologies will not prevent students from trying something new. We have EXCELLENT PROFESSIONAL DESIGNERS who are eager to help move students forward in their selected challenge. PLEASE feel free to have students e-mail them when they have a question. The Designers are donating their time and talents to help your students learn! Teachers should encourage and motivate students to start early planning their challenge, researching it, finding sources of information and direction, and really THINK THROUGH THE CREATIVE PROCESS, keeping a journal of this process as they solve the challenge. These challenges should not be rushed.

Who can I contact if I have more questions?

For further information regarding this program, you may e-mail either Kathryn or Johanna.

Kathryn Rulien-Bareis, krulienbareis@gmail.com

Johanna Peterson, jpeterston1632@outlook.com

Please read carefully, our registration process has changed.

FINAL REGISTRATION DEADLINE IS FRIDAY, FEBRUARY 14, 2026

***Membership** in the WAEA is required. Please go to the WAEA website to join: www.wiarted.org

***Payment** for registration is \$100 per/12 students. Payment can be made by either check or credit card. **Please contact Kathryn via email if your school is paying by card.**

***Students** may work individually or within a team.

***Early Registration** is recommended. Please notice that each design challenge has limited space.

***Register your Students** after payment has been received you can register your students within a design category. Once your payment has been received, you will receive a link to register your students on a Google Form. Once a Design category is full, no more students can be added.

***Questions** regarding registration, please email Kathryn Rulien-Bareis, krulienbareis@gmail.com

Mail in Registration Payment

Art Teacher _____ WAEA/NAEA ID # _____
School or School District _____
Principal _____
Address _____
City, Zip Code _____
School Phone (____) _____ Teacher Cell Phone (____) _____
E-Mail _____

Send registration and check payment to:

Visioneer Design Challenge c/o Kathryn Rulien-Bareis, 4950 S. Lowes Creek Rd, Eau Claire, WI 54701
Registration fee is \$100 per school for a group of 12 students
Please make checks payable to Wisconsin Art Education Association

25 Student Limit**Design Description:**

Explain Humanitarian Architecture: Humanitarian architecture, is a field that applies design principles to create shelters, housing, and infrastructure for people affected by emergencies or poverty, often focusing on sustainability, local materials, and community needs.

Proposal Options:**Option 1- Natural Disaster (Hurricane Katrina) Emergency Housing**

Background: Hurricane Katrina was an extremely powerful cyclone that impacted thousands of lives around the city of New Orleans in August 2005. About 80% of New Orleans, and areas in neighboring parishes, were flooded. Additionally, approximately 217,000 to 300,000 homes across the Gulf Coast were destroyed.

Brief: Since so many homes were destroyed, your job as an architect is to create emergency housing for families in New Orleans. The emergency housing must be made of low-cost materials and be sturdy. The housing must be smaller than 600 square feet. It must be diverse enough to serve multiple needs for different types of families, ages, physical, and mental abilities. The emergency housing should ultimately be low-cost and duplicative because it will be implemented throughout the region.

Option 2- Low Income Housing

Background: In 2024, 20.4 million people lived in extreme poverty in the US (about 6% of the population). Extreme poverty is identified as an annual income below \$8,160. There are some government housing programs to help people that are living below the poverty line. Additionally, there are nonprofit housing organizations that build, repair, and improve affordable housing for families in need.

Brief: As an architect, you will design a small house or apartment that will help aid families in need. The housing will need to be made of low-cost materials but be creative with the design of the building! The housing will need to meet the families programmatic needs such as: kitchen, living room, bedroom, bathroom, and etc. The housing will be supplemented by governmental support or by a non-profit organization.

Materials:

- Pen, Pencil, Marker
- Ruler
- Glue (Tacky Glue or Super Glue works best!)
- Cardboard or Foamboard (for base of the model)
- Paper 11"x8.5" (Tip: You can layer two pieces of paper, place it on a window, and it will be easier to trace lines!)
- Found Materials (push pins, wire mesh, fabric from your home or dollar tree!)
- Colorful Cardstock or Coloring Item of Choice (crayons, pencils, paint, markers, pastel)

Process Steps:

Step 1: What should I research or investigate to understand the design problem?

- What is humanitarian action/ humanitarian architecture?
- How does architecture prioritize community needs?
- How does your project considering proper sanitation, energy, and water supply as integral parts of the design to encourage better overall health and well-being?
- How does a built environment forester shelter, safety, and dignity during both immediate crises and long-term recovery?
- Low cost materials
 - Earth (rammed earth, cob, clay)
 - Bamboo
 - Straw bales
 - Recycled materials (plastic, glass, Steel/shipping containers)
- How to create small efficient spaces
- How to create a floor plan?
- How to create an axonometric?

Step 2: Information & Sources (what information or sources would be good for a student to look up?)

- Bring any pictures that might have inspired you.
- Bring information as to why you chose the specific design, concept or material choice.
- Real world applications
 - <https://www.archdaily.com/1023605/mvrdv-transforms-shipping-containers-into-sports-and-community-hubs-for-refugees>
 - <https://www.archdaily.com/987475/in-times-of-need-architects-stepping-up-in-humanitarian-crisis>
 - <https://www.dezeen.com/tag/humanitarian-architecture/>

Step 3: How many rough draft sketches, ideas or models should I come up with when developing my ideas?

- At least 1 floor plan (if you have multiple levels in your building, it would be best to create 1 floor plan for each level)
- 1 physical model
- 1 site plan (top view)
- 1 drawing or picture that inspired you and your design
- List and pictures of all of your humanitarian design choices.
- (Optional) 1 axonometric from any angle
- (Optional) 1 interior rendering (a drawing of how the inside of the building looks; you can choose any room you would like)

Step 4: The presentation should describe the research, the process, and the reasoning behind the design solution. Anything else that should be included?

- Poster board with all the deliverables (at least 1 floor plan, 1 site plan, 1 drawing that inspired you and your design, pictures of all your humanitarian design choices, 1 axonometric (optional), 1 interior rendering (optional))

Judging Criteria:

- Legible floor plan
- Creativity
- Intention of humanitarian action
- Documentation
- Legible Poster board for presentation

Designers/Emails:

- Gavyn Wilson, grwilson@uwm.edu
- Dulce Carreno, dcarreno@uwm.edu
- Danya Almoghrabi, danya@uwm.edu

AUDIO ENGINEERS

8 Student Limit

Design Description:

The field of audio engineering is a wonderful path to consider. Audio engineers work with sound in various capacities. Their roles involve capturing, editing, mixing, and mastering audio recordings in music, film, television, and radio. They may work in recording studios, at live venues, and post-production facilities. Audio engineers can also be known as sound designers, as well as other titles in the creative industries. This challenge focus will be exploring the role of Audio Engineer by taking one aspect of the role - creating unique sounds and/or music to enhance a visual element, bringing it to life. We will also explore the life of the "Godfather of the Modern Recording Studio," Les Paul, through a few of our activities.

Final Long-term Project Description Each student will complete either a soundscape or music composition using Bandlab EDU to complement a set of [Pixabay](#) royalty-free video clips. A full page description is available at the [Visioneer Design Challenge](#) link.



Bandlab EDU Invitation -

VDC Audio Engineers <https://edu.bandlab.com/join/drhfkro>
CODE- DRHFKRO



Online Classroom Invitation VDC Audio Engineers
<https://tinyurl.com/42ndc96m>



Pixabay – Royalty Free media <https://pixabay.com/>

Materials:

Students will need to use a laptop computer or Chromebook to complete their long- and short-term projects for the challenges.

Process Steps:

Steps to success - Long-term Project

1. Click or scan to enter the online into classroom - VDC Audio Engineers. <https://tinyurl.com/42ndc96m>.
2. Sign into Bandlab EDU - Audio Engineers - <https://edu.bandlab.com/join/drhfkro>; CODE- DRHFKRO
3. Explore Bandlab EDU.
4. Watch the [online classroom](#) tutorials and investigate the resources to build skills and knowledge as an Audio Engineer through the project.
5. Follow the Long-term Project description and postings to create your audio project.
6. When you have questions, contact Visioneer Designer, Dr. Julie at julie@lespaulfoundation.org.
7. Have fun and enjoy the awesome creative path of learning. You've got this!
8. Complete your Long-term Project by April 17, 2026, 4pm CST as described. Your Visioneer Designer, Dr. Julie, will pair the audio and videos for student presentations on April 24, 2026.

Judging Criteria:

The final project: ([online classroom](#))

- Identifies each video clip title with descriptions and how the pair fits together in the composition.
- Provides file naming with (last name-title)(2-3 min.)
- Creates at least 16 measures with different sounding tracks for each video clip.

Designer/Email:

Support is provided through the Visioneer Designer, Julie A. Palkowski, PhD, for student questions and coaching through the VDC Audio Engineers Long-Term Project.

Contact julie@lespaulfoundation.org

Creative Futures!

15 Student Limit

Design Description:

Do you believe art makes a difference? Are you passionate about inspiring creativity in others?

This challenge invites students to demonstrate their passion for a future in art education and advocacy and to explore how art can drive humanitarian action in schools and communities.

Using the creative tools of your choice, you'll design a set of materials that showcase the importance and value of art education and your vision for teaching it. Through your work, you'll also consider how art can be used to promote empathy, social awareness, and positive change in the world.

Art isn't just about making something beautiful — it's a powerful tool for communication, healing, and advocacy. From raising awareness about global issues to supporting mental health, community rebuilding, and inclusion, art connects people across cultures and helps us imagine a more compassionate future.

Materials:

Technology: you will not have technology provided for you at the event, but you may bring your own. Please print out all your work if you are not able to bring a laptop or tablet.

You may use:

Google docs
Google presentation
Canva

General Art Supplies:

Paper
Pencil
Marker
Paint
etc.

YOU HAVE CHOICES!!!! Select one option from below:

- Create a written paper or presentation discussing the value of art education with a theme of Humanitarian Actions
- Develop & write a lesson plan exploring Humanitarian Actions for an art classroom (should include):
A teacher's example of a project you would assign to students exploring humanitarian actions
Lesson Overview
Lesson Objectives
Lesson Steps
Materials
Assessments
Outcome
- Design a classroom poster promoting art education and its connection to humanitarian actions
- Design your dream Art Classroom

Process Steps:

- **Research & Brainstorm the Value of Art in the Classroom**

Explore why art education matters—look at local, national, or personal examples. Your theme is Humanitarian Actions.

Reflect on your own art experiences and what makes art meaningful in schools.

Begin brainstorming ideas for your presentation, paper, and classroom design.

- **Develop Your Teaching Plans**

Create one lesson plan that show how you would teach art concept that incorporates humanitarian actions.

Include a teacher example (a project sample) that demonstrates what students would create.

You may choose a lesson format but you must include:

Lesson Overview, Lesson Objectives, Lesson Steps, Materials, Assessments, Learning Outcome

- **Create Your Advocacy Materials**

Develop your presentation, poster, and action plan to promote art education.

Write your paper discussing the value of art education and how it impacts students to promote empathy, social awareness, and positive change in the world.

Use Google Docs, Slides, Canva, or traditional art tools—whatever helps you best express your ideas.

- **Design Your Classroom**

Use the provided diagram (or create your own) to plan what your ideal art room would look like to make all students feel safe and welcome

Consider how your layout supports creativity, collaboration, and classroom management and humanitarian actions.

Prepare to Share

Review your materials for clarity and creativity.

Be ready to present your project—highlight what inspired your ideas, your classroom design, and why art education is essential to humanity.

Judging Criteria:

Understands the components of Art Education

Shows a clear understanding of the purpose and importance of art education and how it promotes empathy, social awareness, and positive change in the world

Reflects accurate and age-appropriate art teaching practices

Connects artmaking to student growth, creativity, and critical thinking

Lesson & Unit Design

Lesson and unit plans are well-organized, clear, and feasible, and includes a humanitarian aspect

Objectives, materials, and procedures are appropriate for middle/high school students

Includes meaningful learning outcomes and assessment ideas

Designer/Email:

Tasha Newton, Art Educator
iartmyjob@gmail.com

MIDDLE SCHOOL DIGITAL PHOTOGRAPHY with

12 Student Limit

Design Description:

THEME: Social Contract: How we reflect on internal/external conflicts in our world

We are interconnected as humans. There are communities we are born into and ones we chose. We devote our passion and efforts in learning and caring about topics that interests us. We each have various unwritten contracts to those around us and to ourselves. We may try to be good support to our family and friends, consciously do things to not lend to the further destruction of our climate and environment, or practice to intentionally understand our own thoughts and emotions.

We can't save the world alone. We often want to, but we still do what we can. As photographers we can start by telling stories about things around or within us. We can use photography to show others some things they may not have been paying attention to. Photographs have a way of calling attention to and amplifying, no matter how small the subject, and providing clarity, no matter the confusion before the lens. Images also may also show a path forward and call the masses to action.

Materials Bring with you:

1. Prints of their 5-10 photos on 8"x10" or 5"x7" photo paper. Student can also choose to mount their prints on matboard, foam board, or other presentation formats.
2. A flashdrive or cloud access of photos that were taken but not chosen for the series (at least 15 photos outside of the ones mentioned above.). We will use these images for the on-site challenge.

Process Steps:

Students will research or investigate a topic based on the theme Social Contract. Student should choose what interest or impact them on a personal or community level. Research can start with accessing 2-3 sources from essays, media, literature, podcasts, videos, first-hand Interviews, written personal experience...for example. These sources of departure reflect and reaffirm your topic in a broader context. They are helpful to reflect on what your own narrative on this topic is and how you want to approach and present it.

Students will create a photo series on their topic based on the theme. The photos could be portraits, documentary, experimental, photojournalism, and other genres and styles. Consider whether the photos present the topic and subjects in ways of representational, theoretical, abstract, documentation, first-person or third-person narrative.

Create a series of 8-10 photographs focusing on a single topic relating to the theme. Those images should be selected and edited from dozens of photos taken. Expect to initially capture many images that are bad. Photographs may fail as stand-alone images not simply based on formal considerations like composition and light, but also because they do not yet use the language you desire to communicate ideas to the viewer.

General Notes on Constructing Narrative

- describe what they see in a photograph
- understand that photographs are not merely reflections of reality, but mediated images that convey many meanings

- see that photographs have both denotative meanings (those that are literal) and connotative meanings (those that are constructed through individual and collective associations) understand the importance of context, and determine how specific photographs embody the context in which they were taken
- identify the mood of a photograph and determine what elements contribute to creating that emotional quality — analyze color, light and shadow, and how they contribute to a photograph's meaning
- analyze the composition of photographs, including how photographers shape meaning by cropping images
- identify a photograph's point of view

Notes of Documentary

If your approach is documentary photography, note that documentary is not necessarily journalism and does not require that you maintain absolute accuracy of the image begins with the choice of what/who to point the camera at and when. Often photographers working within the broader context of documentary photography will allow for the staging of events as a form of styling, reenactment, or site intervention to construct tableaux that maintain some variance of the truth. Others prefer the pure notion of the objective lens, and go the route of 'straight' photography, allowing point of view, cropping, and editing (selecting / sequencing) to demonstrate their hand within the narrative.

Judging Criteria:

The series should confront the challenge in an unexpected, creative, and thought-provoking manner. The compositional elements (line, color, value, texture, rhythm, balance, etc.) of each image should support the concept depicted in the images. Motion blur, color saturation, and other alternative techniques can be used intentionally for the sake of the narrative. The exposure, lightness, shadows, temperature, color, and sharpness should be assessed and corrected when necessary.

The resolution should be at 300 dpi (in TIFF or JPG), and alternative sets for digital viewing can be converted to 72 dpi with at least 1200 pixels at width. Generally, the images shouldn't be downsized or enlarged from the width and height created from the camera unless there's intentionally cropping of the image.

Recommended Artists:



Designer/Email:

Ethan Sorge MFA graduate student in Photography and Imaging at University of Wisconsin, Milwaukee's Peck School of the Arts, ewsorge@uwm.edu

12 Student Limit

Design Description:

THEME: Social Contract: How we reflect on internal/external conflicts in our world

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Judging Criteria:

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The resolution should be at 300 dpi (in TIFF or JPG), and alternative sets for digital viewing can be converted to 72 dpi with at least 1200 pixels at width. Generally, the images shouldn't be downsized or enlarged from the width and height created from the camera unless there's intentionally cropping of the image.

Recommended Artists:



Designer/Email:

Ethan Sorge MFA graduate student in Photography and Imaging at University of Wisconsin, Milwaukee's Peck School of the Arts, ewsorge@uwm.edu

DIGITAL STORYTELLING

20 Student Limit

Design Description:

Challenge Theme: The Technology Revolution's Role in Fulfilling America's Promise through Humanitarian Action.

This theme asks you to investigate how modern technology (from social media to AI, from filmmaking tools to global communication platforms) is being used to address humanitarian issues and advance the core promises of America—liberty, equality, and opportunity for all.

Your challenge is to produce a 2-3 minute video that explores the central theme. Your video can take many forms:

- A mini-documentary profiling a person or organization.
- A persuasive public service announcement (PSA).
- A narrative short film with a fictional story.
- An animated explainer video.
- A compelling visual essay with VoiceOver.

The goal is to leave your audience with a new perspective, a call to action, or a deeper understanding of the topic. **Requirements/Media:** The series should confront the challenge in an unexpected, creative, and thought-provoking manner. The compositional elements (line, color, value, texture, rhythm, balance, etc.) of each image should support the concept depicted in the images. Motion blur, color saturation, and other alternative techniques can be used intentionally for the sake of the narrative. The exposure, lightness, shadows, temperature, color, and sharpness should be assessed and corrected when necessary.

The resolution should be at 300 dpi (in TIFF or JPG), and alternative sets for digital viewing can be converted to 72 dpi with at least 1200 pixels at width. Generally, the images shouldn't be downsized or enlarges from the width and height created from the camera unless there's intentionally cropping of the image.

Materials:

Required:

- A video recording device (e.g., smartphone, DSLR camera, tablet).
- Access to video editing software (e.g., iMovie, DaVinci Resolve (free), Adobe Premiere, CapCut).

Recommended:

- A microphone (a simple lavalier mic or even the one on your headphones can improve audio quality).
- A tripod or stable surface to avoid shaky footage.

Process Steps:

Project Phases & Timeline

To guide your creative process, I recommend following these three professional production phases. A successful project requires planning!

Phase 1: Pre-Production (The Blueprint)

(Suggested Time: 1-2 weeks)

- Brainstorm & Research: Explore the theme. What "Promise of America" interests you most? What "Humanitarian Action" connects to it? What "Technology" is involved? Find your story.
- Develop a Concept: Write a one-paragraph summary of your video's purpose and message.
- Script & Storyboard: Write a script for any dialogue or voiceover. Create a storyboard—a sequence of simple drawings—to visualize your shots, camera angles, and on-screen text. This is your visual plan.

Phase 2: Production (The Filming)

(Suggested Time: 1 week)

- Gather Your Equipment: Use the tools available to you! Smartphone cameras are incredibly powerful.
- Shoot Your Video: Film your primary footage (interviews, narrative scenes).
- Capture B-Roll: Collect supplementary footage that adds visual interest and context to your story (e.g., shots of technology, locations, close-ups).
- Record Audio: Ensure your sound is clear. Use an external microphone if possible, or film in a quiet location.

Phase 3: Post-Production (The Edit)

(Suggested Time: 1-2 weeks)

- Organize Your Footage: Transfer all video and audio files to a computer.
- Assemble the Edit: Use editing software to piece together your story. Focus on pacing and flow.
- Add Music & Sound Effects: Choose royalty-free music that complements the mood of your video.
- Add Titles & Graphics: Create a title card, credits, and any necessary text overlays.
- Export: Export the final video as an MP4 file.

Judging Criteria:

Projects will be evaluated based on the following criteria:

- Thematic Relevance & Clarity (40%): How effectively does the video address the themes of Technology, Humanitarian Action, and the Promises of America? Is the message clear and compelling?
- Storytelling & Creativity (30%): Is the narrative engaging? Does the project demonstrate originality and a unique voice?
- Technical Execution (30%): Quality of cinematography, clarity of audio, and proficiency of editing. (Note: This is judged relative to the tools available, not against professional standards).

Designer/Email:

**Jonny Wheeler, Assistant Professor Art & Design,
UW-Stout**
wheelerj@uwstout.edu

EXHIBIT DESIGN

10 Student Limit

Design Description:

How can we use exhibit design to educate and inspire the public about how technology is revolutionizing the way we live, work, and connect?

Students will create an engaging, interactive exhibit that highlights a breakthrough, issue, or innovation in modern technology (e.g., AI, environmental tech, biotech, wearable tech, clean energy, etc.).

Materials:

High-tech (optional):

Digital design software or PowerPoint
Tablets/laptops for layout planning
Access to online articles, design boards, or 3D modeling

Low-tech / No-tech:

Poster board, cardboard, or recycled materials
Markers, paints, glue, scissors
Natural or household items for hands-on model making
Hand-drawn visuals and written design summaries

Process Steps:

Step 1: Explore topics related to the Technology Revolution

Such as:

- Artificial Intelligence
- Renewable energy innovations
- Space or medical technology
- Wearable tech or robotics
- Ethical dilemmas in digital innovation
- Understand the real-world impact of these technologies on individuals, communities, or global systems

Step 2: Gather

- Minimum of 3 credible sources
- At least 3 visual inspirations (photos, diagrams, infographics)
Cite all sources properly (websites, articles, interviews, images, etc.)

Step 3: Develop

- At least 3 rough draft ideas or exhibit layouts
- Explore different formats, interactive options, and visitor experiences
- These drafts will help you refine your final concept

Step 4: Your presentation should include

- Research summary
- Concept development and reasoning
- Visitor flow and interaction ideas
- Physical or digital model of the exhibit
- Why this message matters in today's tech-driven world

Judging Criteria:

- **Innovation:** Fresh take on a tech topic
- **Clarity:** Message is well-defined and educational
- **Interactivity:** Visitors are invited to engage or experience something hands-on
- **Sustainability:** Materials and messaging reflect eco-awareness
- **Aesthetics:** Visually strong, clean, organized, and compelling
- **Presentation:** Thoughtful delivery of design process and visitor impact

Designer/Email

Amy Lokken, Visual Marketing
amy@mudmodular.com

FASHION DESIGN

15 Student Limit

Design Description:

How does Fashion impact humanitarian actions? What can you do to make a positive difference in someone's life through fashion? Present and/or wear one or more garments that reflect your ideas on how to positively improve the lives of others. How can clothing design help others?

Materials:

Have a notebook/sketchbook with your paper, research, and design sketches. Bring your garment(s).

Process Steps:

STEP 1 Investigate at least five ways in which fashion has impacted humanitarian actions. Include both positive and negative impacts and why you believe they have had that impact.

STEP 2 Have a least five or more impact investigations that span across different cultures, different economic groups, and different geographical locations. Cite your sources.

STEP 3 Have at least 4 rough drafts and make side notes on why you have made the changes.

STEP 4 The presentation should describe the research, the process, and the reasoning behind the design. Add how you feel you can make a positive difference using fashion design to improve the lives of others.

Judging Criteria:

- Gather ideas
- Research
- Sketch
- Design
- Present

Designer/Email

**Betty Hurd, Emeritus Program
Director Fashion Marketing
bettyhurd@gmail.com**

GAME DESIGN

20 Student Limit

Design Description:

Technology Revolution - A game based on technology: words, objects, processes, outcomes.....

Game Categories:

Action, Adventure, Role-playing, Simulation, Strategy, Sports, Puzzle, Skill/Chance, Memory Kinesthetic, Music, Song

Elements of Game Design:

Goals and Objective
Rules, Instructions, # of Players
Interaction
Conflict, competition, Challenge, Opposition
Outcomes and Feedback

Materials:

Games should be constructed with any materials the students have access to use. Consider the physical space that the game takes up (is it cards? board? Dice? Other mechanics?) Emphasis should be on design, gameplay and elements of game design.

Process Steps:

- **1st Ask and Learn (observe)**
Play and Research other games to see what works, what doesn't work, what is fun
- **2nd Imagine and Design (think)**
Learn about different game mechanics
- **3rd Design and Build (make)**
Use at least 3 elements of games design
Choose one to redesign or come up with your own unique game. Do not completely copy an existing game, make it your own.
- **4th Share Reflect and Redesign (revise)**
Share your game before you bring it to our competition day. Gather feedback from players and decide if you should redesign part of your game.

Judging Criteria:

A student presentation should include:

1. Explanation of the design concept and the chosen technology theme.
2. Discussion of the research of the subject and other games, and how it influenced the design.
3. A demonstration of your game and how it works.
4. Reflection on the design process, feedback received while play-testing, any challenges encountered.

Students should be prepared to showcase their work, with all necessary materials available for play, no matter what method of construction is used. Students should be mindful of play-surface, all necessary pieces to carry out play, have an easy-to-follow set of directions, and a way to transport their game to the event.

Designer/Email:

Tiffany Brooks,
designbybrooks@gmail.com

15 Student Limit

Design Description:

CyberMech — CyberMech is a technology company that specializes in mechanical innovations within the auto industry. They manufacture and distribute new technologically advanced parts, tools and software directly to auto shops as well as car manufacturers and sellers. They have made significant advancements for cars, motorcycles, off-road vehicles, semi-trucks and even planes. They pride themselves on being “Outside the box” thinkers who look at problems in a different way to create new and innovative solutions to bring motorized vehicles to the next level. They’re slogan is “Welcome to the Next Technology Revolution”

CyberMech wants to sponsor a new monster. They want to appeal to potential customers as well as a younger crowd that could potentially become future customers or employees at CyberMech. Their truck would join other monster trucks to perform live events in arenas and stadiums all over the globe.

Your challenge is to design this monster truck. CyberMech has requested that you create a name for this truck. “The CyberMech _____.” The challenge is to design a concept that will work to promote this company’s brand as well as create a concept that will appeal to kids and families that are at the show. The CyberMech BLANK should have its own unique identity and be something that kids will cheer for. This truck should have a concept/theme/identity that will sell merchandise. The CyberMech brand should be smaller with the new name you come up with being the dominant element. Feel free to create any artwork/theme/character/concept around this brand that you think will appeal to kids but that stays true to CyberMech’s brand.

Materials:

Sketchbooks — Pencils, pens, markers, colored pencils on sketch paper for conceptualizing and working out ideas

Printer and Printing Supplies — Printing your designs and creating poster visual boards to display your concept.

Computer Access — Access to a computer or digital device with graphic design software (Adobe Photoshop, Illustrator or similar programs)

Internet Access — Research existing trucks, learn about monster trucks and explore ideas.

Design Software — Photoshop, Illustrator, and/or any other drawing/design to create your artwork.

Scanner or camera — Access to be able to scan or photograph hand drawings

Drawing Tablet (optional) — Not mandatory but a very useful tool for drawing directly into a computer program

To access templates for CyberMech logos and monster truck designs, use the QR code or the link for the Google Folder.



<https://drive.google.com/drive/folders/12Pnsx9d1CSn-9imLdX8rGelq6PjJbCsK?usp=sharing>

Process Steps:

1. Research monster trucks and the existing truck concepts. Look at how the logos are treated and how artwork is used on these unique templates. Get a feel for what the trucks do in performances.
2. Brainstorm ideas. Come up with a unique name. Think of a name that has appeal and sounds cool. Come up with a supporting design theme. Sketch ideas on this design theme and explore colors and visuals the evolve this concept. Create as many rough sketches as needed to explore your different ideas.
3. Finalize your artwork. Pick a design and a logo that you’ve developed and refine it with your best attempt at finished artwork. Only take one idea to the “finish line.”
4. Print your design and present it on a poster board along with some pages from your process. Final poster should showcase the finished truck design as the main piece but then show 3 to 5 pages/samples of your process. This can be loose sketches showing other designs or the early development of the final concept.

Judging Criteria:

A quality design should be fun, exciting and cool. The logo should be legible and large on the truck body so it can be read from fans in the stadium seeing it from far away. The company name should be secondary but incorporated into the logo/design. The concept should appeal to kids and make them want to cheer for the truck and buy merchandise. A quality design will have a defined color scheme and design elements that can be extracted off the truck for other elements such as the drivers firesuit, the crew’s shirts, Pit Party banners, tents and much more. A quality design would appeal to car mechanics who might promote the truck at their store as well as kids who would buy toys of it in Walmart.

Designer/Email:

**Neil Vanderberg, Design & Illustration
NVART**
neilvanderbergart@yahoo.com

15 Student Limit

Design Description:

Wisconsin's history, as true for America overall, is rich with the stories of numerous tribal nations (known as America's "First Nations" or "American Indians") who worked to advance the wellbeing of their people and the places they called home for centuries. They lived in the earliest migrant communities and settled villages that dotted the state's beautiful landscape. These tribal nations contributed to the success of the major settlements in Wisconsin, some that are now our largest cities with names originating from the words these first people used to describe these lands. However, the actions of the United States government did not always "keep America's promises" with these tribal nations. Ultimately, the people of these first nations were relocated and placed within reservations, lands that were often the least desirable for urban development and away from the communities that the first nations sometimes helped to foster. This furthers the stereotype that urban areas are places where tribal nation people do not want to be, or do not belong, but the truth is that the majority of American Indian descendants live in urban and suburban communities outside of reservations. As an urban planner and designer, your challenge is to help a city in Wisconsin create an urban space (or spaces) to feature the culture and heritage of the first nation people that contributed to the history of the city of your choosing. Your design should include ways for the first nation descendants and other community residents to gather and share in ceremonies, beliefs, community, and the activities of daily life of the specific first nation people that continue to influence how the city's urban environment exists today.

Materials:

Required:

- Computer for research, printing out maps, creating the plan document, and generating images for the plan and site concepts.
- Trace paper and/or sketch paper and your choice of art utensils (markers, pencils, watercolor, etc.) for drafting out different ideas.
- Digital (Word, PDF) or physical binder for organizing and presenting your plan document
- Digital (PowerPoint, PDF) or physical presentation board(s)

Optional:

- Cardboard, glue, craft paper, and other physical modeling supplies, or a digital model (SketchUp has a free web browser version)

Step 1: Research the Wisconsin first nations to understand the different societal structures, beliefs, and contributions of these tribes (you can start at wisconsinfirstnations.org). You will need to do additional, more detailed research on the tribal nation that influenced the history of the city you choose (did they contribute to trade, arts, agriculture, navigation, establishing the settlement, and/or local governance of the community, etc.). You may find that you are inspired by your research into the different first nations to decide on the city you want to help with an urban design solution, or you may know of a city that has a rich American Indian history that you want to learn more about, but try to choose a city that has history with one of the first nation tribes in Wisconsin. Make sure you have citations for your sources of research.

Step 2: Find successful examples (3-5) from other Wisconsin or American cities where urban spaces celebrate the inclusion of first nation tribes into the current generations of urban residents. Use these other examples to help your design work, but make sure you do not simply copy what the other cities did - each city is different and your design needs to fit the city and first nation tribe you are working with on an urban space solution.

Step 3: Using your research and examples, draft 3 different design alternatives for your urban space in the city. These can be 3 different urban areas in the city, or 3 ideas for the same urban space. You decide how you want to show these ideas, whether they are drawings, models, or other methods (photo collage, site plans, computer model, diagrams, etc.) and you can use whatever method makes the most sense in helping the city to understand your design solution for the urban space(s). Make a list of the types of events, seasonal changes, and uses of the urban spaces you are creating so that the residents and first nation descendants understand how your design works and what they will do there. Make sure you also create a map of the area in the existing Wisconsin city that shows where you are designing the urban space solutions and how they fit into their surroundings.

Step 4: Your presentation should describe the research, the process, and the reasoning behind the area of the city you chose to design the urban space alternatives in, and how the design celebrates the contributions of the first nation tribe to the city.

Judging criteria:

- Quality of research on the first nations and the Wisconsin city of your choice (how well do you understand the place and people who you are trying to help with your plan and site designs).
- Creativity of your design solutions and how well they enhance the quality-of-life and integrate the first nation descendants and other residents of the community based on your research.
- How do you handle the parts of the city and first nation's history that may be sad or difficult to acknowledge but are still important for the first nation descendants and other residents of the community to understand and work through together.
- Reflect on what was interesting or challenging about your research and design work.

Designer/Email:

Richard VanDerWal, Neighborhood Planner,
vanderwal@ci.brookfield.wi.us

8 Student Limit

Your challenge is to create a 3-to-4-minute video documentary on an individual in your community who is important to you. Who is this person and what do they mean to you? How do they impact you and the community they live in? Tell me a story. (** If you'd like to you can try to work in this year's theme... Humanitarian Assistance: Responding to Natural and Human-Made Disasters. Maybe try to find someone to interview that has worked with the Red Cross, National Guards, A food bank or another local organization that helps people)

Design Description

- Choose a person who means a great deal to you. Someone in your community or family who has impacted your life and the people around them. Make sure the individual you select agrees to be documented for your video. This is a person you will need to spend some time with interviewing and following around with your video camera. You need a willing participant to make a great film. This person is your subject. *What makes a great video is visual story telling. Start by writing out, in story or poetic form, who this person is and why they are important to you. Tell me the story of who this person is not just facts. Your story should be one full page only, no shorter or longer. Once you are done and are happy with the story, go over it again searching for visual elements and make a list of them. Visual elements are items or actions that could be photographed, for example, if your story tells of the individual who loves to fish, then you would select the word "fishing" for your list as you could record them fishing. Once you have completed your list you will have the full story or poem as your script and your visual element list as your shooting script.
- You need to set your shooting schedule. The more you shoot the better your project will be. Schedule a two-hour time slot with your subject to do an interview on camera. You want to select a nice-looking location, preferably one that says something about your subject. For example, if your subject likes to go fishing, then a lake or river would make for a great location. Also, it needs be quiet at this location for better audio. Avoid loud areas such as traffic or classrooms full of students. Next, you need to schedule time to follow your subject as they go about their daily lives. The more you document and follow the more footage you will have for your video. And finally, shoot everything you can that is on your visual elements list in a creative way and without your subject. For example, you could shoot some fishing poles as they hang in the garage or film a nice setting sun on a river or lake.
- Tips for shooting. Be prepared for your interview by writing down ten questions that help tell the story of who this person is and why they are important. For the interview, set the camera lens as wide as possible and put your subject about 2 to 3 feet away and off to one side. This will help with audio. During the interview listen to their answers and have a follow up question for every question you ask. This will force you to listen and double your questions. Don't put yourself in the interview, you must remain behind camera.

and remain quiet while your subject answers your questions. As for following your subject, go handheld but try your best to be steady. Be aware of your surroundings and try to document your individual and their activities with as many shots possible. For each shot, stay steady and record at least 10 seconds of quality image before you go to your next shot. For your visual elements' shots, use a tripod for steady pans and tilts.

- Transfer your video images and sounds to a computer with a non-linear editing application. Tips for editing. Edit first the inter- view only. Put into the timeline the strongest responses of your subject that best tells the story and in the right order. Once you have the story you can use all the footage from following him/her and visual elements to cover and/or compliment the interview. The more you can tell with images rather than words the better the video will be.
- After your first draft of the video, try experimenting with the story. Think of ways to be more poetic with the footage or voice of the subject. Ask yourself, are there more poetic ways of showing someone fish? For example, if the fisherman is describing his love for nature, pairing that audio with an image where the fisherman and the woods behind him appear to blend would make for a stronger, more poetic match. Truly examine how image and sound work together to express a feeling or point.

Requirements/Media:

- Computers with any available video editing software [iMovie, Final Cut Pro, Adobe Premiere, etc.]
- Digital Video Camcorders and External Microphones
- The completed video on a flashdrive or DVD

PROCESS:

One-page written story or poem of selected individual with the finished 3—4-minute video.

Judging Criteria:

- Written story or poem that tells the story of the importance of selected individual to the community and you.
- The quality of image and sound working together to tell a story. How creative is the use of image and sound in telling the story?
- Evidence of experimentation and creativity with shooting while following and documenting visual elements.
- Quality interview that demonstrates thoughtful set up, questions, and location.

Designer/Email:

**Tate Bunker, Filmmaker Senior Lecturer,
Department of Film, University of Wisconsin-
Milwaukee**
tateb@uwm.edu

GRAPHIC USER EXPERIENCE DESIGN

15 Student Limit

Design Description

User experience (UX) in graphic design is the process of creating a product or service that is user-friendly, intuitive, and enjoyable, with a focus on the overall journey a user has with it. It goes beyond just aesthetics to ensure that the design meets a user's needs, solves a problem, and provides a seamless and meaningful interaction from start to finish. Graphic design plays a crucial role in UX by influencing how users feel and interact with a product through visual elements like layout, typography, and color.

As a designer for this challenge, you will be choosing an everyday task, researching and creating a graphic design solution deliverable. This challenge is very open ended. You may choose any of these deliverables as part of your solution design: logo, brand style, website/app assets, marketing materials, and/or publication layouts.

Key aspects of UX in graphic design

- **User-centricity:** The primary focus is on the user. It involves understanding user needs, behaviors, and limitations to create designs that are easy to use.
- **Usability:** This is about making a product easy to use and navigate, ensuring that the user can achieve their goals without frustration.
- **Functionality and design:** UX design integrates the visual and interactive elements (like layout, navigation, and buttons) with the product's functionality to make sure they work well together.
- **Intuitive and efficient interactions:** The goal is to create a smooth, efficient, and effortless experience, guiding the user through the product in the most logical way possible.
- **Emotional connection:** Good UX design creates a positive emotional response, making the experience pleasant and leading to increased customer satisfaction and brand loyalty.
- **Accessibility:** Ensuring that the design is accessible to all users, including those with disabilities, is a key part of the UX process

Materials :

Sketchbook, notebook paper,
Drawing supplies: pencils, markers, colored pencils, or watercolor

Process Steps :

Step 1: Brainstorm everyday tasks. Students will observe an everyday task and investigate why it's done the way that it is done. Students will identify users and interactions within that activity.

Step 2: Gather a minimum of 15 images.

Step 3: Generate a minimum of three sketches or models.

Step 4: Include results after completing the activity. What did you find? What would you refine further without limitations?

The Role of Graphic Design

- Graphic design provides the visual foundation for the user experience.
- Elements like visual hierarchy, color, typography, and layout are all graphic design choices that directly impact how a user perceives and interacts with a product.
- A graphic designer using UX principles will consider not just how a design looks, but how it will function for the user. For example, they will choose a font that is not only aesthetically pleasing but also highly readable on the specific platform.

Judging criteria:

Design Thinking: Design Thinking is present within the design. This is a human-centered approach to the design. The designer has considered how these design changes impact the user's experience within the design.

Design Realization: The designer has effectively communicated their ideas through their designs. Viewers of their project can understand what they are trying to communicate.

Craftsmanship: The work is displayed in a clear way and crafted with care and attention to detail.

Designer/Email :

Lauren Robertson, Teaching Faculty, Design & Visual Communication University of Wisconsin-Milwaukee
rober489@uwm.edu

Please bring your signed student forms to drop off at the registration table.

MEDIA PERMISSION form



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Address
City, Zip Code _____ Phone _____

E-Mail _____



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