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NEWS

Advancing Art Education

A Publication of the **NATIONAL ART EDUCATION ASSOCIATION**

1916 Association Drive, Reston, Virginia 20191-1590
703-860-8000 ■ www.arteducators.org

Vol. 51, No. 3

June 2009

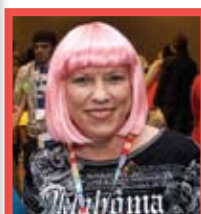
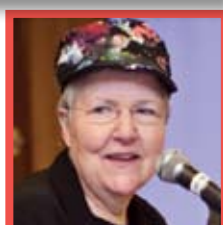
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Highlights from the 2009 NAEA National Convention in Minneapolis...



This was a wonderful immersion experience and it is always empowering to be with thousands of art educators.

—2009 Convention Attendee



And there's so much more to explore!

- ▶ Visit **NAEA's Wiki** for information posted by 2009 Convention Presenters. Presenters, upload information on your session: <http://naea.wikispaces.com>
- ▶ See more NAEA official **Convention photos** on Flickr: www.flickr.com/photos/naea. Purchase prints and more!
- ▶ View **videos of Keynote speakers** and more at www.arteducators.org
- ▶ Get ready for **BALTIMORE!** Submit your presentation proposals at www.arteducators.org! Deadline is June 30, 2009.



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NAEA News (ISSN 0160-6395) is published 6 times a year: February, April, June, August, October, and December by the National Art Education Association, 1916 Association Drive, Reston, Virginia 20191-1590.

Annual membership dues in the Association: \$50 (Active Membership); \$40 (Association Membership); \$20 (Student Membership). Of these amounts, one-tenth is for a subscription to *NAEA News*. Periodicals postage paid at Herndon, Virginia, and additional mailing offices.

Postmaster: Send address changes to: NAEA NEWS, NATIONAL ART EDUCATION ASSOCIATION, 1916 Association Drive, Reston, VA 20191-1590.

Deadlines for submitting material for *NAEA News*—For the February issue, December 12; April issue, February 12; June issue, April 12; August issue, June 12; October issue, August 12; and December issue, October 12.

To submit items for *NAEA News*, send to naeanews@arteducators.org

Please allow up to 8 weeks to process new memberships and subscribers' publications.

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Messages from the President

Congratulations are extended to Kathy Grundei, The Blake School in Hopkins and 2009 NAEA Convention Coordinator; Mark Trampf, President of Art Educators of Minnesota/Chair of the Host State Committee; and the members of the Minnesota local committee who worked to deliver the wonderfully staged Minneapolis conference, *Visual Arts Education: A Landscape for 21st Century Learning*. Bonnie Rushow offered in cadence as part of her speech on Saturday, April 18 during the first general session: "The time is now."

Dr. Rushlow spent a good part of her tenure as President encouraging the membership to write their futures "according to us." My thanks and that of the Board and the membership are extended to Bonnie for a tenure in which she offered NAEA her best. Congratulations are extended to Dr. F. Robert Sabol as incoming President-Elect. Bob assumes responsibilities for leadership at a time when the Association can use his skills' full extent to unfold and sharpen the research agenda refined by Melody Milbrandt, outgoing Higher Education Division Director. Susan Gabbard, President of NAEA during a challenging time in our history, put aside her mentorship agenda to manage immediate needs. Susan led the search for and hiring of our Executive Director, Deborah Reeve, and the subsequent repurposing of Association work through budget and policy initiatives. We've benefited in purposeful ways from the

organizational development Deborah has put in place and which continues to unfold for the greater good of NAEA. The goal of the current Board is to continue to position the Association through public voice, a national agenda, and service to students with respect for their developmental needs. In Bonnie's words, "The time is now." ■

Democratic government and the arts ... are in league with one another, for they both center on the individual and the fullest development of his capacities and talents. ... To free men the arts are not incidental to life but central to it.

—John D. Rockefeller III testifying before the senate subcommittee on Education, Arts, and Humanities, 31 October 1963, on behalf of joint resolution 104 to establish a National Council on the Arts and National Arts Foundation (Biddle, 1988, p. 24)

The Arts and Public Priorities: Cultivating K-12 Public Visual Arts Education in our American Democracy

Art educators certainly must be engaged in interesting work because some of the most interesting work we engage in does not get finished. Rather than being put on hold or abandoned or characterized as not clear or compelling (Kohl, 2007), what we know from our studio classroom teaching is increasingly evident from both experience and research. It is a democratic right of every student in America to have the visual arts as a critical and essential component of K-12 public schooling.

The Public Life of the Visual Arts in America

An understanding of what an education in the visual arts includes, what public issues it addresses, and how it serves public purposes "presages consideration of policy presence and public support" (Cherbo & Wyszomirski, 2000, p. viii). Searching for deeper understanding and developing knowledge of the public purposes of visual arts education and its interconnectedness to the life of the child in a democratic society is of basic concern to our membership. People do not act on the basis of what Tocqueville (1969) called the "universally accepted principle of enlightened self-interest" (pp. 525-528). Harvard social scientist Gary Orren explains, "... They are motivated by values, purposes, ideas, goals, and commitments that transcend self-interest or group interest" (Orren, 1990, p. 31). Simultaneously, Americans cope with the challenge of individual self-interests and the pursuit of public interests for the common good (Wyszomirski, 2000). Private self-interests are self-evident. Refocusing on public benefits may allow us to see ways the visual arts can be an engine for international diplomacy, cultural leadership (Cherbo & Wyszomirski, 2000), and nurturing of spirit as a component in human growth and development or *enlightened* self-interest ([italics added] Wyszomirski, 2000, p. 54).

In the next several issues of *NAEA News* I will attempt to introduce and address

key issues, public interests, and policy values that affect visual arts education in our democratic society. My intent is not to resolve our debates; instead it is to heighten our conversation about the essential right of every child in American public schools to enjoy the visual arts as a critical component of their education and human development. This approach to a dialogue has recently been referred to as a "learner-centered approach" (Danzig, 2003; Danzig, Blankson, & Kiltz, 2007; Danzig, Borman, Jones, & Wright, 2007a, 2007b; Danzig, Chen, & Spencer, 2007; Danzig & Wright, 2007; Kiltz, Danzig, & Szecsy, 2004), and this approach will be used as a means to provide leadership for this conversation.

Moving from Public Purpose to Policy Impact

The identification of community and cultural values that inform and offer democratic public purposes could result in policy actions impacting the visual arts education of students in American public schools. Such values could shape dimensions of a new paradigm centered on character, courage, heart, and strength of mind, combined as a notion called community spirit. Values important to the cultural community and general public may include (Wyszomirski, 2000, p. 56):

• Artistic freedom	• Creativity
• Individualism	• Aesthetics (beauty, excellence, truth)
• Liberty	• Pluralism
• Fairness	• Equality

Several factors exist that may influence the public's perception about purposes of visual arts in American education:

1. The artistic community places high value on change and innovation (Wyszomirski, 2000, p. 57).

(continued on p. 4)

Organizational Awareness

In upcoming *NAEA News*, I will include a brief section that offers the membership insight into the ongoing work of the Board, the membership, and the Executive staff—titled *Organizational Awareness*—as a part of my column. Members can expect to engage in or learn more about the following from the Board or members of the NAEA Executive staff over the next several months:

- Vice Presidents under the leadership of Dennis Inhulsen, Western Region VP, will report on progress made by the Delegates Assembly on **NAEA policies and position statements**.
- Susan Gabbard and Bob Sabol will continue the revision and update of the **NAEA policy manual**.
- Meetings will continue to take place at the federal level with U.S. Secretary of Education Duncan's **Assistant Secretary for Innovation and Improvement** and members of their staffs.
- Preliminary findings from the recent **National Assessment of Educational Progress (NAEP)** in the arts will be released; Reed Diket and Bob Sabol and David Burton will conduct a secondary analysis of the data for NAEA.
- NAEA Officers will attend a Music Educators National Conference Board Meeting held in DC in June and consider ways to partner in order to offer a **larger presence for the arts at the federal level**.
- Summer meetings will take place in each of the four regions of the US for **leadership and professional development**. The Eastern Region will meet in Rochester, NY. The Southeastern Region will meet in Asheville, NC. The Western Region will meet in Grand Rapids, MI. The Pacific Region will meet in Phoenix, AZ. See columns for details.
- Plans will be formulated for **student standards documents** to undergo review and revision.
- Plans will be made for the **NAEA Awards Program** and its components to be analyzed, reviewed and revised.
- The National Center for Educational Statistics will plan to enact a Fast Response Survey System **inquiry of visual arts teachers and administrators K-12**.
- The Publications Materials Committee will review **proposals received for review** from end of February through early June.
- The **NAEA Board of Directors** will meet in Fort Worth, Texas at the end of July. ■



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Cleansing the Palette

Tell me if you recall this: a father and his son are driving in the mountains on a stormy summer day and, skidding on the rain-slicked surface, their car runs off the road. The father is only shaken up, but the son is badly hurt, and an ambulance rushes them to a local emergency room. In the ER, the boy is prepped with great urgency. But after a quick look at the patient, the doctor who had just come in says, “I can’t treat this boy; he’s my son.”

If you recognize this story, you may remember that it was making the rounds 30-40 years ago as a gender-sensitivity exercise for men; the storyteller would end the story with the question, “Who is the doctor?” and many were flummoxed by the question because they had a hard time imagining that the doctor was a woman and thus the mother of the boy.

Preconceptions are often an intellectual trap—blinders that can be hard to take off, even for people working in a creative profession with a mandate to “see dangerously.” We all have our very own ways of thinking, our firmly held opinions ... our comfort zones and perhaps a rut or two.

That said, I’d like you to consider the title of this book: *The Everyday Work of Art*. What does that title mean to you? Take a moment and think about it. I can wait....

Most people seeing that title for the first time might think it’s about lay artists or art for the masses: artworks from IKEA, not MoMA. But the author, Eric Booth, had much bigger fish to fry and he consciously chose that title for its double entendre. You see, “everyday” isn’t modifying the compound noun “work of art”; it’s modifying the simple noun “work.”

And that, in a roundabout way, is the subject of this issue’s Palette: what IS the “everyday work” of art? As observers and creators of “capital A” art, we may be inspired or enlightened or awed ... or angered or bored or perplexed. But Eric Booth’s intent—and mine—is to propose that art plays a multifaceted role in our own lives and those of our students that goes far beyond helping to develop our aesthetic.

The book’s subtitle gives you Eric Booth’s spin. He sees the everyday work of art as “awakening the extraordinary in your daily life.” In the context of art education, the value of an artistic perspective is the ability it gives people to look at everyday life through different eyes. To see beyond the literal. To find the uncommon in the commonplace. And pragmatically, to approach problem-solving—and even the mundaneness of errand-running and meeting-participation and conversations in the check-out line—with a more nuanced and creative sensibility.

I could, of course, go on at length about the lessons we can draw from this book— just the

very thought that our lives are, in themselves, works of art that we create afresh each day is a lovely and joyful concept. But there’s a nice little juxtaposition I’d like to hone in on here: as art educators, we usually think of art as something that we and our students work on or work with.

But what if we flip that thought on its head. What if, instead, we looked at how art works on us, outside of that creative aesthetic-building? To some degree, this gets at the whole “studio thinking” concept, but I want to dig even deeper than how our brains work. The “everyday work” of art is not just its influence on how we *think*, but on how we *see*. How do we think our perspective on life, and our daily path through it, has been changed by our life in art? What do we see in a child’s smile, for instance? Is it merely the innate joy of being a child? Was there a proximate cause for that smile? Or does that smile say something more to us—the role of a smile in nature, perhaps, or in human society?

There is no right or wrong answer here, obviously. My point is that how we perceive that child’s smile could be influenced by our study of anthropology or social psychology—but it is absolutely influenced by our life in art. Art becomes a framing device for how we experience life, for how life appears to us, for how we respond to the stimuli in our life.

At least, that’s the way I see it. But as I alluded in the April *NAEA News*, I want to know how *you* see it. I want to know how art influences the way you see *your* life—as an individual, as a professional art educator. How do you see art “working” on you? How does art influence the way you take in, and respond to, the experiences in your life?

My engaging you is, in part, my desire to explore another channel for the free exchange of ideas. Another part of it is my desire to continue our transformation of the NAEA culture to one of catalyst and enabler for your hopes and dreams and agendas—and to do that well, I need to hear from each of you and drink in the full scope of the opportunities that lie before us.

As part of the ongoing development of our NAEA virtual community of practice, we’re creating the mechanism for transforming thoughts, ideas, and conversations. I invite you

to post your own responses to the questions at <http://naea.typepad.com/lva/>

And then, as long as we’re looking at outside influences, and since our Annual Convention is now behind us—I want to know how the Convention, arguably one of NAEA’s greatest works of art, has worked on you. I am a HUGE believer in the power of community, of cross-pollination, of bumping up against the boundaries of our disciplines and philosophies and biases when we mingle among a diversity of disciplines and philosophies and biases—and we had record participation across all our divisions, regions, and issue groups. Besides, speakers like Eric Jensen—who presented a neuroscientific perspective on how the arts broadly configure and optimize our human “operating system,” thus doing more than any core subject to enhance a student’s ability to learn all subjects—directly supported the eloquent arguments of Eric Booth. And artists Kay WalkingStick, Judy Chicago, and Mark Duncan told their own unique stories of how art influences the way they see their lives. Visit the Resource Library in the Research & Knowledge section of arteducators.org for multi-media-highlights and speaker videos.

Yes, we are living at a moment of great change and transformation across all dimensions of our society. It is a time for us to find new ways to communicate and advocate and educate—both ourselves and our students—and the nation at-large. It is a time for us to fully manifest the “everyday work of art” in all that we do. ■

PS. And while we are on the subject of creating new channels for communication, please check out the “Leadership Lens” on the website: Click “View complete message from NAEA Executive Director Deborah Reeve” at www.arteductors.org. Toward ever greater transparency, it is a recent feature we’ve added to provide you more insight into the work of your professional association and the opportunities we are creating for you to work more productively and advocate more effectively in your schools and communities.



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The Power of Community!

- Attendance at the Minneapolis Convention
- equalled that of last year’s New Orleans
- Convention, an unprecedented example
- of our members’ desire and ability to come
- together as a community. Begin your plans
- now for Baltimore!

The Power of Sharing!

- Want to be a presenter at the 2010 NAEA
- National Convention? Submit your proposals
- now at www.arteducators.org for the 2010
- NAEA National Convention in Baltimore.

The Power of Participation!

NAEA Call For Nominations

- **The Nomination Committee is seeking candidates for the following NAEA Board of Directors positions:**
- **Vice Presidents—Eastern Region, Pacific Region, Southeastern Region, Western Region**
- Vice Presidents serve 4 years: 2 years as
- Vice Presidents-Elect and 2 years as Vice
- Presidents. Members nominated for these
- major leadership positions must reside in
- the region, be active members of NAEA, and
- have served in Delegates Assembly.
- The Nomination Committee invites NAEA
- members to submit qualified names for
- consideration. The following comprise a
- complete nomination packet that must be
- received **postmarked by July 1, 2009** in
- order to be considered for nomination:
- - Completed Nomination Vita and Consent
 - to Serve forms (found at <http://www.arteducators.org/membership>)
 - A letter of support written by the
 - Nominator

For additional information, Contact Kathy Duse, Executive Assistant and Convention/Programs Coordinator, at 703-860-8000 x213 kduse@arteducators.org

The Power of Appreciation!

- **Additional 2009 NAEA Award Recipients**
- Congratulations to these 2009 awards recipients whose names were not known in the time to be published in the April *NAEA News*.
- **Elliot Eisner Doctoral Research Award in Art Education:**
- **Patti Penne**, Alberta, Canada
- **Newsletter Award Recipients**
- **Category I** (1-100 Members)
- (No submissions)
- **Category II** (101-499 Members)
- **Tennessee Art Education Association**,
- Cheri Jorgenson, *The Volunteer*
- **Nebraska Art Teachers Association**,
- Julie Ryan, *The Perspective*
- Honorable Mention: **Rhode Island Art Education Association**, Susan Root,
- *RIAEA Newsletter*
- **Category III** (500 + Members)
- **Illinois Art Education Association**,
- (no editor), *Mosaic*
- Honorable Mention: **Wisconsin Art Education Association**, Theresa Marche,
- *ArtTimes*

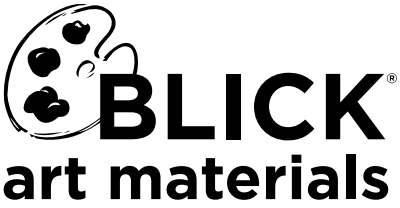
Thanks to our 2009 NAEA National Convention Sponsors!

We would like to take this opportunity to thank our Convention Sponsors!

Platinum sponsor **Crayola** (www.crayola.com) offered a sneak peek at new Crayola products at Friday evening’s NAEA Artisans Gallery and Crayola Creative Studio. Attendees were able to enjoy live entertainment and create a personal memento of this year’s Convention!

Blick Art Materials, our other platinum sponsor, is excited to share new lesson plans which correspond to national standards (<http://www.dickblick.com/lessonplans/>) and a dedicated teacher news section (<http://www.dickblick.com/landing/teachernews/>) on their website.

For helpful resources and to learn more about our silver sponsors, visit their websites: **The Savannah College of Art and Design** (www.scad.edu) and **Davis Publications** (www.davisart.com).



PACIFIC REGION

Hats off to Kathy Grundei, NAEA Program Coordinator, the Reston staff, and all individuals who worked behind the scenes to organize an exceptionally successful Convention in Minneapolis! The Pacific Region was well represented by state presidents and award recipients, plus 3 art educators from America Samoa. We extend a warm welcome to Voloti Malietoa, Raymond Keleti, and Tulaga Luani. They deserve applause for flying the longest distance in the Pacific Region Division to attend the Convention. Thanks to Brad Edelman, the official photographer, you can review 695 images at <http://www.flickr.com/photos/naea> to gain a cross-section of Convention happenings. Based on all the smiley facial expressions recorded this year, we won't want to miss a moment of the Baltimore, MD Convention, April 2010, as our Association pushes forward across "A Landscape for 21st Century Learning." Eric Jensen's brain-based education interactive presentation was very inspirational. I look forward to the release of his latest book, *The New Arts with the Brain in Mind*. These are exciting times to be in art education!

Summer Leadership Retreat

The Arizona Art Education Association is hosting the Pacific Region summer meeting, July 13-17 in Phoenix. State president LynnAlison McGavack-Martin and president-elect Wendy Pleake have been busy planning two days of activities, beginning with a trip to the Red Rocks of Sedona, a drive through Oak Canyon, and museum visits. The retreat activities kick off with a barbecue party Tuesday evening, including special entertainment and swimming, at LynnAlison's home. Bob Reeker, NAEA Elementary Division Director, requested to attend the Pacific Region retreat. We responded with a warm welcome and promptly gave Bob a responsibility. We look forward to having a Western Region art educator join the Pacific Region state presidents and regional division directors for an eventful retreat. Pack shorts, sandals, a bathing suit, and sweater before heading to Phoenix for fun in the sun. (The sweater is survival gear for functioning in air-conditioned cars and dwellings for those of us who travel

from naturally air-conditioned environments.) We will have a great time building relationships while working together for the betterment of art education across the Pacific Region and Delegates Assembly 2010 in Baltimore.

Website Update

Alaska is working with a new Webmaster and anticipates the site finished by early summer: www.aaea.org

Arizona is preparing to launch a newly renovated website and continues to use their listserv at www.AZARTED.org. Under consideration is an electronic tool to help promote networking among members; included at the site will be advocacy tools. Arizona uses the listserv to send their newsletter, information and announcements weekly.

California art educators can be contacted at www.caea-arteducation.org; a revised website is in progress.

Colorado completely redesigned their web page and logo design, see: www.caea-colorado.org

Idaho art educators can be contacted at www.iaea.org

Montana art educators launched a new website: www.Arte dmontana.org.

Nevada art educator's website is www.art-ed-nevada.org

The **Oregon** website continues to be the membership's main communication tool. www.oregonarted.org

Utah has a new website address: <http://uaea-arted.org>; also, view their new digital newsletter and blog at <http://uaeanewsletter.blogspot.com>

Washington's website is www.waea.org.

The new NAEA World Wide Web Gold award site offers a changing landscape and wealth of information to explore at www.arteducators.org

New Ideas, Relationships, and Happenings

Arizona Art Education Association has partnered with the Phoenix Art Museum, offering a 20% discount on membership to AAEA members. The Art Institute of Phoenix will



Christopher Shotola-Hardt, 2009 Oregon Art Educator.

offer hands-on workshops and educational classes to AAEA members free or at a greatly reduced price.

California reports a struggle for a great many art teachers who have been "pink slipped," and for their work being done in the state to maintain art programs and teaching positions. State advocacy organizations are actively working along with CAEA to advocate and contact legislators.

Hawaii is rebuilding the association and becoming a 501c3 organization under the umbrella of NAEA. Wendy Larrow, president of HAEA, attended the conference in Minneapolis where she was able to network with a wealth of art education leaders.

In addition to a fall conference, **Colorado** sponsors an Art for Us Spring Conference, May 16, 2009; an ArtSource Leadership Institute at Eagle Rock School, Estes Park, June 2009; plus an ArtSource Leadership Institute Abroad, June 2009. For more information contact Kimberley Sheek at kimsheek@gmail.com.

Montana is restructuring the organization to reflect regional representatives as a way to stay connected in a geographically large state. Their new website bulletin board plays into this goal.

Oregon is sponsoring the fourth "beyond the Demos" art educator show this summer. The exhibition is a juried show open to art educators from around the state. The exhibition showcases talented art educators as well as students. Christopher Shotola-Hardt, the



Bart Francis and James Rees, Utah co-presidents.

2009 Oregon Art Educator Award recipient, was instrumental in initiating this statewide activity.

We welcome aboard **Utah** co-presidents, James Rees and Bart Francis. Their tenure began late in March and both surfaced running on high. They connected with many art educators in Minneapolis. Watch for new happenings under their leadership in the next two years!

Washington art educators collaborate with the State Department of Education in recognizing May as Arts Education Month. With partner ArtsEd Washington, members post events to celebrate the arts in May and utilize this opportunity to showcase wonderful things students do through performances and exhibitions. WAEA members are also requesting School Boards and City Councils proclaim May as Arts Education month.

Washington reports they are delighted to be hosting the 2011 NAEA Convention in Seattle! ■



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President's Column / The Arts and Public Priorities continued from p. 2

- 2. Students' parents identify creativity and imagination as holding higher value than the visual arts as components of a general education (AEP, 2004).
 - 3. The public can often find change and innovation unsettling.
- Do art educators suggest the visual arts in American public schools be representative of change and innovation and/or creativity and imagination in light of these factors? If we are to move the public's beliefs about the value of the visual arts as a critical and essential component of American democratic schooling, how might grounding in a new paradigm centered on the development and life of the student redefine the concept of enlightened self-interest? One way to approach our work might be to link public purposes for the arts in America to the improvement of our democracy. I will begin to consider ways furthering the quest for security, fostering community, contributing to prosperity, and improving the quality & conditions of life may cultivate democracy (Wyszomirski, 2000, p. 60) and strengthen the visual arts in American schooling in my next column for *NAEA News*. ■

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Recommended Readings

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Advocate!
See "You Gotta Have Art" tote bags, buttons, and aprons at www.arteducators.org/store

WESTERN REGION

It's a pleasure and honor to announce the Western Region Award Winners. **Kristen Marstaller from Texas is our Western Region Art Educator.**



State Art Educators
Arkansas – **Ronda R. May**; Illinois – **Kathryn Parenti**; Indiana – **Leah Morgan**; Iowa – **Christine Noel**; Kansas – **Linda Morgan**; Michigan – **Claudia Stieber**; Minnesota – **Barbara Bridges**; Missouri – **Leesha Dunkeson**; Nebraska – **Julie Ryan**; Ohio – **Elayne Lowe**; Oklahoma – **Anri Anderson**; Texas – **Dale Battle**; Wisconsin – **Marcia Thompson**.

Western Region Divisional Awardees
Middle Level Art Educator – **Sarah Danner**, Ohio; Secondary Art Educator – **Glenda Ross**, Oklahoma; Higher Education Art Educator – **Kathleen Unrath**, Missouri; Museum Education Art Educator – **Jacqueline Terrassa**, Illinois; Supervision/Administration Art Educator – **Beverly L. Fletcher**, Texas.

National Awardees from the Western Region were:
Higher Education Art Educator – **Elizabeth Delacruz**, Illinois; Higher Education Student Achievement Award – **Rebecca Schaefer**, Texas; Student Chapter Sponsor Award – **Christina Bain**, Texas; Distinguished Service Award, Outside the Profession – **Alice Walton**,

Texas; Distinguished Service Award, Within the Profession – **F. Robert Sabol**, Indiana; NAEA Fellow – **F. Robert Sabol**; Lowenfeld Award – **Olivia Gude**, Illinois.
Many thanks to Kathryn Hillyer, Western Region Vice President for organizing our awards booklet and to Brad Venable, President of the Art Education Association of Indiana for cover art and printing of our awards materials.

In other news...



Nebraska: 48 members of NATA attended the National Convention in Minneapolis, representing a fourth of their membership. Twelve Nebraska artists joined the YAM Museum in the exhibit area.

Nebraska had a number of students who entered the Heinz Ketchup Creativity Contest. Our winner at the sixth grade level was Sarah Wilkening from Russell Middle School in Millard.



Oaklahoma: Students, as superheroes at the Capitol for Youth Arts Day, pose with Miss Oklahoma.

We look forward to our state convention with artists Patrick Dougherty, Catherine Ferguson, Robert Hillestad, and Michael James, October 2-3 in Lincoln.

Missouri



Missouri: CMS students' art on display at the state capital for Youth Art Month
Four 8th-grade students from CMS participated in the Youth Art Month Art Show in Jefferson City. Derek Gray, Tylor Briscoe, Hannah Thomas, and Jessica Schordell all had artwork selected by art teacher Susan Elson for this show. The art was to be on display in the capital along with the work of 369 other students from MO. The show was sponsored by Missouri Art Education Association.



Texas: Sara Chapman, Kristen Marstaller, and Diane Scully

Michigan to Host Leadership Forum
Michigan welcomes NAEA Western Region the Summer Leadership Forum to Grand Rapids, MI. The event will take place June 25th-28th, with the Leadership Forum being held on June 25th and the WR Summer Forum happening June 26th-28th.

Speakers in the Leadership Forum include: Dr. Deborah Reeve, NAEA Executive Director; Bob Curtis, past NAEA President and member of the NAEA Foundation Board; Kathryn Hillyer, Western Region VP Elect; Sara Chapman, Executive Director of the Texas Art Education Association; Madeline Milidonis Fritz, Past President of the Michigan Art Education Association; and Dan Soelberg, Webmaster for Michigan Art Education Association.

Presentation topics at the Leadership Forum include: Ideation/Synergy, Membership Development, Communication through state website, and Finance Issues.

Three hands-on workshops will take place on Wednesday, June 24th with artists Craig Hinshaw (Clay Connections), Cindy May (Sculptural bookmaking), and HJ Slider (Abstract figures recycled). A HUGE Thank You to Event Chair Mary Miller, NAEA Western Region VP Dennis Inhulsen, and NAEA Western Region VP-Elect Kathryn Hillyer. The Hosting Committee also includes: MAEA President Kim Cairy, MAEA President-Elect Cindy Todd, MAEA Vice-President Suzanne Butler-Lich, and Organizers D'Andra Clark, Christa Wise, and Julia Tomaro.

We look forward to all Western Region States coming to Michigan this summer! ■



Dennis Inhulsen
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SOUTHEASTERN REGION

Those of us from the Southeastern Region, who were fortunate to attend our NAEA National Convention in Minneapolis, are still rejoicing. It was a terrific convention, filled with inspiration, learning, and friendship. While we were in Minneapolis, I asked Southeastern representatives what they would say to "someone who could not attend." The responses were varied and important to share.

Nancy Von Brock from the LAEA said, "The workshops covered many topics and areas of interest. The participants were friendly and willing to share ideas and other exciting 'stuff' they learned. The vendors were generous to the point that I shipped a box load of art supplies home. For such a large conference, I felt it was very intimate and personal."

Dr. Judi Haynes, President Elect of KyAEA, responded, "The 2009 Delegates Assembly was very important for me: first, the incredible leadership that we have guiding the delegates through some new position and policy statements and second, refreshing and renewing relationships with the other Southeastern Delegates. They Rock!"

"NAEA is the most powerful professional development tool available for art teachers and I always take home lots of new ideas," says **Patricia Lamb**, President of FAEA.

Nancey Keeler and **Steven Bailey**, officers of the South Carolina Association, provided a joint statement: "We felt an inspirational charge from interacting with 3600 art educators in one location. It was exciting to see how NAEA is growing to become a powerful resource for administrators, art teachers, and

students. The relationships and partnering with other groups and organizations that we witnessed and heard about are all steps that NAEA is taking to make a quality art education available to **all** students."

"How exciting to be able to hear in person the noted author and educator Eric Jensen explain the neuroscience that supports the validity of our discipline for principals, superintendents and school boards," noted **Flowerree Galetovic**, President of the Tennessee Association.

"Attending the NAEA Conference helped me to understand the role of Delegates Assembly and made me feel that my concerns and opinions were considered valuable to the national organization," says **Debi Davis**, President-Elect of GAEA. "I also realized the tremendous learning that takes place at such a conference!"

"The abundance of resources available was incredible," responded **Cheryl Maney** of the NCAEA. "As a supervisor, veteran teacher, and regular attendee of state and national conferences, I am continually amazed at the variety of offerings for every level/area and how easily I can individualize my agenda to attend the sessions that impact my professional development."

Jack Matthews, FAEA President-Elect, was "in awe of the wealth of knowledge contained in one space. This was truly an educational experience for me and one I look forward to experiencing again next year!"

"If you were unable to attend the Minneapolis Conference," says **Phyllis Horne**, the Alabama Association President, "I am sorry because you

missed being with friends—Friends in every sense of the word. These are people with the same interests, the same concerns, and the same passions."

Mississippi Association President **Limeul Eubanks** feels that he "had the opportunity to meet and attend an array of wonderful professional development sessions by highly qualified art educators from all over. Seeing first hand what is happening at the national and state levels is always rewarding."

Pat Franklin, Virginia President and Southeastern Vice-President Elect, says, "One of my favorite parts of the NAEA conference is the opportunity to visit the vendors and see what is new. I enter the vendors' hall with anticipation, looking for innovations to spark my creativity as well as the imaginations of students. It may be the vendors' job, but it also seems that it is their passion to provide us with the best."

As Southeastern Vice-President, one of my favorite conference events is our Southeastern Awards Program. Our region is filled with talented and inspiring art educators and getting to meet them and honor their accomplishments is a true privilege. In past articles, there have been profiles of our state Art Educator Award Recipients who were honored at our Awards Program. We also honored the Southeastern members who received recognition at the national level. They were: **Emily Ruch**, National Secondary Art Educator; **Pat Villeneuve**, National Museum Art Educator; **Denise Jennings**, National Supervision/Administration Art Educator; **Aimee Burgamy**, NJAHS Sponsor; **Kathy Jackson**, NAHS



A group of National Awards Recipients from the Southeastern Region
Sponsor; **Jenna Slater**, Rising Stars Secondary Recognition; **Debra Pylypiw**, Marion Quin Dix Leadership Award; **Susan C. Helms**, Special Needs Art Educator; and **Donalyn Heise**, Special Needs Lifetime Achievement Award.

Summer Leadership Conference
The Southeastern Summer Leadership Conference will be held in beautiful Asheville, North Carolina from July 9 through 11. Our special guests will include NAEA President, Dr. Barry Shauck, and Past President, Dr. Bonnie Rushlow. In addition to Association officers, I would like to invite each state to bring a future leader to participate in this enjoyable and learning experience. ■



Larry S. Barnfield
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EASTERN REGION

Minneapolis: How inviting the city was and all the people in it. We couldn't have asked for better weather: 60s and sunny almost every day. And even the day it rained, the sun came out in the afternoon.

The real sunshine, however, is everyone there. (OK, Corny: but true!)

I feel as though I'm coming home in so many ways. Like all of you, I come home exhausted but energized as well.

The Delegates Assembly was a learning experience for everyone, and there were many great conversations about Students and Art Educators and Relationships; discussions about what we believe and why. I learn so much from all the participants from across the country about what is important to them, and why. I would encourage all of you to consider getting involved in your state association so you too can participate at this level. The Vice Presidents will be bringing these conversations to the Board this summer. Thanks to all the VP-Elects for their work supporting us, particularly our VP-Elect, Kim Defibaugh.

Thanks to the staff in Reston for all their work in making things run so smoothly. And a special thanks to Conference Coordinator Kathy Grindle whose theme, Visual Arts Education: A Landscape for 21st Century Learning, formed a wonderful framework for the convention.

Last, but not least, Congratulations to all the Award Winners. (Especially those from the East!)



Eastern Region at Delegates Assembly



Eastern Region award recipients



Christine Besack, with Bonnie Rushlow, receiving the Presidential Citation Award for Pennsylvania Art Education Association



Irene Derosier with Debbie Greh



Barry Shauck with Karen Carroll (MD), National Art Educator



Left: Peter Geisser with June Krinsky-Rudder Right: Susan Bivona, National Elementary Art Educator and Linda Devlin, National Middle Level Art Educator, both from New Jersey



Margaret Johnson, Eastern Region Art Educator, with Bonnie Rushlow and Debbie Greh



Linda Popp and Riselle Abrams



The Eastern Region Retreat will be in Rochester, NY, June 26-28. There are several fun events and art experiences planned, including tours of the George Eastman House, Artisan Works, and the Memorial Art Gallery of the University of Rochester. This is a time to work, too; we'll be talking about Leadership and Advocacy, Curriculum, Instruction and Assessment, and the future of art education. For more information visit the Team East Wiki: <http://teameast.wetpaint.com>. You can also contact Pat Groves at phgroves@aol.com.

NAEA Website: Have you downloaded "Learning in a Visual Age" yet? If you haven't, stop reading this right now and go to the NAEA Website! Read NAEA's New White Paper, "Learning in a Visual Age: The Critical Importance of Visual Arts Education." View all of the action from the Aspen Institute last summer. It's a downloadable PDF file.

Learning in a Visual Age further emphasizes the centrality of visual art education in the visual age of 2009. It is the result of a year-long—and ongoing— conversation within NAEA that included discussions in Board meetings, conversations with Association members, and a three-day summit of leading educators from across the nation (held in August 2008 in Aspen, Colorado). In this document we examine evidence about the capacities that art education develops in students and what it can prepare them to do. We explore what high-quality instruction looks like and take a look at some environments in schools and in other settings in which excellent visual arts instruction takes place. We conclude with recommendations for federal policy makers that will strengthen visual arts education to help ensure that all young people can thrive in the visual age (p. 3).

I strongly encourage all of you to read this document. It clearly articulates why visual arts

education is so important. This is a document you will want to read and keep close at hand as schools discuss budgets and scheduling.

And while you're at the website, explore all the new features that are available to you; read the Monthly Mentor (blogs by teachers, for teachers), the classroom gallery and e-portfolios. ■



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Members!

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Create your e-Portfolio powered by Digication and your Classroom Gallery powered by Artsonia at www.arteducators.org. Share your thoughts, lesson plans, artwork, and, of course your students' artwork. See what educators from all teaching levels are creating in their classrooms and beyond!

Submit Your Presentation Proposals

www.arteducators.org. Deadline is June 30, 2009.

Submit Nominations for NAEA Board

See p. 3. Deadline is July 1, 2009.



Awards Program

Do you know an outstanding art educator that you think deserves regional or national recognition? Look for the Awards Program Booklet in the July issue of *Art Education*, or download an electronic version at www.arteducators.org. Deadline for submissions for most awards is October 1, 2009.

In Memoriam

Karen Malandra, artist, art educator, community activist, passed away at age 45 on April 9 from gastric cancer. We remember her as the amazing and generous person that she was. This memoriam reflects multiple voices that echo Karen's commitment to the various communities where she lived and worked.

She earned a bachelor's degree in printmaking from Kutztown University in 1985, her Master's in Art Education from Tyler School of Art in 2001 and a PhD in Urban Education from Temple in 2007.

Dr. Jo-Anna Moore, Chair of Art and Art Education at Tyler School of Art/Temple University in Philadelphia, PA remembers:

I was immediately impressed by Karen's intensity and motivation during her interview for Tyler's MED program over a decade ago. She excelled in her graduate studies in art education. She tackled a tough student teaching placement at a large inner city high school and befriended the students and staff. Genuinely curious about community arts at an early stage of her intellectual development, Karen wrote a distinguished master's paper about the Philadelphia settlement schools of the 19th and early 20th centuries. She was an incredibly hard worker, always attentive to students, always passionate about making changes in society. After earning her doctorate, Karen taught art education and studio courses at Rowan University, New Jersey. After a national search, Temple hired her last year as an assistant professor. It is tragic that our students will never know the thrill of working with such a committed professor.

Karen's former Rowan University student Sandra Koberlein (Art Teacher at Clearview Regional High School

in Mullica Hill, NJ) recalls: "Karen's way of teaching was so eye-opening—so real! Karen showed me how to bring real life experiences into the lessons and how to help my students make these connections in their artmaking, making their art so personal."

Karen was the lead visual artist of the annual multimedia production at Art Sanctuary, a North Philadelphia community organization where teens from the neighborhood worked together with Temple community arts students. Karen's words on the *North Called Home* production, 2002, reflect her teaching philosophy and her thoroughly authentic humanism: "From the perspective of an artist and educator seeking to raise the critical consciousness of the students and teens engaged in the project (as well as my own), I saw *North* linking arts learning to the creation of a just democracy by providing a framework from which to reconstruct our identities and responsibilities as citizen and artists through the collaborative investigation and reinvestigation of inter-generational, cultural, and racial histories."

Natasha Pestich and Wendy Osterweil, close friends, fellow printmakers, and colleagues of Karen, wrote, "Karen was a human tornado of active learning—challenging herself and others to ask questions about being and acting in the world. Karen was an artist and teacher, someone who was absolutely present and directly engaged in a totally shared experience. We will miss her dearly in all we do."

Donations can be made to Karen's daughter's education fund: Isabella M. Wilmore Education Fund, c/o Vincent and Marcelline Malandra, 803 St. David's Ave., Warminster, PA 18974.

Submitted by Wendy Osterweil (friend and colleague)

SECONDARY DIVISION

While reading this column, you will be seeing your school year coming to a close and reflecting on how your summer events will energize and inspire you and your students next fall. Please take time while reflecting to include the great NAEA Convention that was held in Minneapolis in April! Remember all of the important connections that you made with colleagues throughout the nation.

Looking forward, the Secondary Division theme for next year will be Visual Journals. The theme for the 2010 Convention, in Baltimore, will be the idea of Social Justice. Remember that commitment to be a presenter at the 2010 Convention in Baltimore? Go to the inviting and colorful NAEA website to complete a presentation form by the deadline.

If you have not already done so, sign up for the NAEA Secondary listserv and watch for a new ning site, which is also being set up for the Secondary Division. Remember to nominate one of the exemplary secondary teachers that you know for the regional and national awards.

A sincere note of appreciation, from all of his Secondary Division colleagues, to Ralph Caouette who served as our National Secondary Division Director and a member of the NAEA Executive Board for the past two years. Look forward to seeing the Design CD in the near future on the NAEA website. ■



Thanks to Minnesota Secondary art teachers, Linda Maylish, Roberta Farrell and Kathryn Petri for designing the secondary luncheon centerpieces.



Ralph Caouette and Diane Scully are ready for the luncheon



Nancy Norwood (right), recognized as a Scholastic Gold Key teacher at the luncheon, with Virginia McEnerney, Executive Director of Alliance for Young Artists & Writers



Becky Blaine and Laura Milas enjoying themselves at the Secondary luncheon



Donna Anderson showing Diane Scully her new printmaking book published by Davis



Five years of Secondary award winners



NAEA Secondary Art Educator Boo Ruch shares the honor with her student Ebony Robinson



New Secondary leaders



Secondary Teacher Debi West shopping at the Artisans Gallery



Diane Scully

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ELEMENTARY DIVISION

Some call it “passing the torch.” I call it “carrying on the work.” It is my becoming your new Elementary Division Director and the stepping down of an impassioned leader, Rosie Riordan. Rosie is a compassionate person who truly has a passion for children and art. With her strong mission, Rosie moved our division to a new level, concentrating on communications and professional development. And although she may not be our director any longer, her influence continues. So, Rosie, I tip my beret to you, “Much thanks for all you’ve done for our division over the last two years. I plan to carry on the excellent work you’ve started! Thank you, my friend and mentor.”

Many thanks to our out-going Elementary Regional Representatives: Cheri Keefer, Pacific; Suzanne Butler-Lich, Western; Maripat Hyatt, Southeastern; and Thom Knab, Eastern. Each brought gifts to the job, and we thank you for your service. We welcome Kirby Meng of Georgia as our new Director-Elect. I am thrilled to be working alongside an educator who is conscientious and has a strong mission. We have new Regional Representatives: Jane Castillo, Pacific; Samantha Melvin, Western; Kelly Campbell-Busby, Southeastern; and Lisa Stuart, Eastern. This is a fine group of educators who will represent your regions well.

I am honored to be your voice for the next two years and take my duties very seriously. Share with me your needs, concerns, and celebrations. Communication between art educators across this nation is vital, and we are very fortunate to have many tools to facilitate it. Begin by joining our listserv via the NAEA website. Also, if you haven’t joined our new

interactive forum, do it now! Go to: <http://naeaelementarydivision.ning.com/>. You can interact with elementary art educators in a variety of ways.

The Elementary Division gives special kudos to Kathy Grundei, Mark Trampf, and the entire Minneapolis Convention Committee for an outstanding conference this past April. From our Elementary luncheon and Conversations with Colleagues meetings to the many outstanding sessions provided by our members, it was an incredible experience. We honored Susan Bivona from New Jersey as our National Elementary Art Educator Award recipient, as well as Barb Yanoshek as our Pacific Region Elementary Art Educator and Melinda Harrell as our Southeast Region Elementary Art Educator. Congratulations! Many of us connected; all of us learned.

Over the next year, the focus for this article is a theme that will carry through to National Convention in Baltimore, MD in 2010: **“Addressing the Spectrum: Children with Visual Gifts to Students with Special Needs.”**

My goal is to help guide discussions about teaching what it means to meet the needs of children who have visual gifts to those students who need additional support. Each month, I will share with you a concept about this topic, and I will look to the many experts across the nation to assist me. I hope as you read the theme, some of you thought, “What about those students with special needs who are also visually gifted?” Visual giftedness and special needs are not necessarily exclusive of each other. These kids SHINE in the art room; however, if you make them write or solve math problems, it’s a struggle! They certainly



Thom Knab, Eastern Region Representative; Maripat Hyatt, Southeastern Region Representative; Rosie Riordan, Director; and Suzanne Butler-Lich, Western Region Representative. Not pictured: Cheri Keefer, Pacific Region Representative.

provide unique challenges for the adults that guide them. Or did any of you think, “Those two groups are important, but what about the other 80% of kids in my art room?” Dedicated educators strive to meet the needs of all our students, from one end of the spectrum to the other and everywhere in between. We won’t ever forget those children!

So, the journey continues: to support all of you. It’s a journey Rosie started two years ago and it is one Kirby and I hope you will enjoy, struggle with, get angry about at times, and possibly shed a tear over. We will support you in this journey. Contact me at breeker@lps.org or call 402.560.2735. I take pride in providing prompt replies.

Please mark June 30, 2009 on your calendar as the deadline for 2010 convention proposals. You can access the information on the NAEA website. We will be looking for presentations that address many topics including this year’s theme. Consider a hands-on style presentation

as many of our members requested these presentations.

Finally, we all know people who do their job exceptionally well. We want to recognize an outstanding National Elementary Art Educator Award recipient, as well as Regional Elementary Art Educators, at next year’s Convention. Nominate those people who are most deserving. Find the nomination application at the NAEA website. One criterion of the national awards is involvement on the national level. Be sure this criterion has been met when nominating.

To close, William Shakespeare wrote, “I can no other answer make, but, thanks, and thanks.” Simply put ... thanks, Rosie. ■



Bob Reeker

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Minneapolis and More!



Kay Walkingstick!



Luncheons!



Rejuvenation and Information! Attending the Annual NAEA Conference is JUST what the artist in you needs!

—2009 Convention Attendee



Hands-on Workshops!



Distinguished Fellows!



New products!



Convention photographs © Brad Edelman 2009.
 See www.flickr.com/photos/naea



It is so wonderful to be around so many other specialists in the field of art! This was my first national convention and it was a great time... There were great choices for presentations to attend—so many! I wish I could have attended so many more than I did!

—2009 Convention Attendee



HIGHER EDUCATION DIVISION

Dateline: Minneapolis, MN

We've been here before.
Clean streets, elevated passageways.
Now different. A bit warmer.

I heard the cheers spilling into the halls

Outside Olivia Gude's Lowenfeld Award Lecture, the silent attentiveness to Charles Garoian's *Studies* Lecture, and the warm respect conferred upon Mary Hafeli's Barkan talk. These all speak to the vibrant contributions of our membership.

The end of the 2009 Convention marks changes in leadership for the NAEA Divisions. Melody Milbrandt now holds the title of Past Director. We owe much to Melody. She dedicated considerable time and passion toward the development of a clarified and transparent governance structure for the Division. During her term, we have established the Higher Ed Issues Forums, carried out a Research survey, established a viable Listserv, initiated two Ad Hoc committees as well as the Policy and Procedures Committee and a Goals and Mission Committee, co-sponsored the Elliot Eisner Dissertation Award with the Seminar for Research in Art Education, and co-sponsored the newly developed Poster Research Sessions, again with SRAE. So, on behalf the Division, we thank you Melody.

As I assume the position of Director, and James Haywood Rolling, Syracuse University, takes on the position of Director-Elect. James has already demonstrated his interest in making his mark on the Division. As a result of his election to this post, he has had to vacate his position as the Division's Eastern Regional Director—a role which I am pleased to say that Mary Hafeli, Maryland Institute College of Art, has agreed to assume. The remaining regional directors are: Southeastern Regional Director,

Melanie Buffington, Virginia Commonwealth University; Western Regional Director, Kevin Tavin, The Ohio State University; and Pacific Regional Director, Ryan Shin, The University of Arizona.

Policy and Procedures Committee: Kerry Freedman, Northern Illinois State University, submitted to the membership a *Division Policy and Procedures Handbook*. The handbook was the result of work completed by regional directors Deborah Kuster, Kathy Miraglia, Tracie Costantino, and Lynette Henderson. A portion of the document which defined the procedures for the resolution approval process was passed by the membership at the HE Business Meeting. Those procedures allow for business to be conducted throughout the year utilizing the HE Listserv. The full document will be posted for discussion and ratification over the listserv.

Mission & Goals Committee: Robin Vande Zande, Kent State University, submitted to the membership a working draft of the Mission Statement for the HE Division. The committee members, in addition to Robin Vande Zande (chair), included: Elizabeth Delacruz (University of Illinois), Ryan Shin, and Melanie Buffington. The Mission Statement will be posted on the NAEA website and sent out to members on the Announcement and Discussion Listservs for further review.

The HE Issues Forums all exceeded the attendance levels from 2008. This year's Issues Forums included: Perspectives in Art Ed: Past, present, and future, chaired by Melanie Buffington; Digging at Prejudice: Class, ethnic and racial divides, chaired by Lynette Henderson; How is HE relevant to K-12 and Museum Educators, chaired by Deborah Kuster; and Teacher dispositions during and

beyond student teaching, chaired by Kathy Miraglia. These two-hour forums provide the participants with both a range of perspectives and ample time for lively discussion.

Racial Mascots Resolution: Elizabeth Delacruz reported that the resolution had been presented to Delegates Assembly. After earnest discussion, the resolution was tabled so that delegates could confer with their constituents and the review/research committee could better consider its impact.

Poster Sessions: This was an inaugural voyage for the conducting of Poster Sessions. There was a good response with 15 presenters drawn from submissions to the Higher Ed, Research, and SRAE Convention proposals. It was clear that the other Divisions were also interested in sharing in this format, which invites the opportunity for more vigorous opportunities for action research. Look out for next year's Conference Proposal Form, which will have a Poster category.

Research Committee: Melody initiated the formation of a Research Committee. The purpose of the committee is to initiate projects targeted toward the overall mission of the Division. The committee is being formed with specific projects in mind. Mary Hafeli will take on the development of a database targeted toward master's theses. Tom Brewer, University of Central Florida, will work on ideas for research opportunities within the Division. Melody Milbrandt will work on issues related to Applied Research across the Divisions, and David Ebitz, The Pennsylvania State University, will be working on a Museum Studies initiative.

I look forward to the coming two years and the opportunities that they present to us as a Division within NAEA. The organization needs

the research and leadership of the Division. Our Division is uniquely situated in that we take the broadest perspective on what the field was, is, and could be. Please consult the NAEA website and the NAEA HE listserv. These two venues will be used to conduct Division Business in the coming year.

Again, thanks to the outgoing leadership of Melody, David, Tracy, Kathy, Lynette, and Deborah. ■



John Howell White
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Elect: **James Haywood Rolling, Jr.**, Associate Professor and Chair of Art Education, Syracuse University, M-17, 441 Lambreth Ln., Syracuse, NY 13244, 315-443-2355; jrolling@syr.edu

Regional Directors: *Eastern Region:* Mary Hafeli, mhafeli@mica.edu, Maryland Institute College of Art; *Southeastern Region:* Melanie Buffington, mbuffington@vcu.edu, 804-828-3805, Virginia Commonwealth University; *Western Region:* Kevin Tavin, ktavin@artic.edu, 773-620-4581, The Ohio State University; *Pacific Region:* Ryan Shin, shin@email.arizona.edu, 520-621-1253, The University of Arizona

MIDDLE LEVEL DIVISION

A special "Thank You" to Kathy Grundei, 2009 NAEA Convention Program Coordinator;

Mark Trampf, the chair of Minnesota Art Education Association's Local Committee; and the NAEA staff for yet another awesome Convention! It truly was an amazing five days that were packed with inspiring professional development opportunities shared by the finest, including such speakers as Kay WalkingStick and Eric Jensen, to name just two.

Some of the best of the Middle Level presenters who shared their expertise at the NAEA Convention were the 2009 Middle Level award winners. At the Middle Level Awards luncheon, we honored:



Linda Devlin

NAEA 2009 Middle Level Division Art Educator: Linda Devlin; Lacey Township Middle School, Forked River, New Jersey and the following regional winners:



Linda McConaughy



Naomi Swyers



Sarah Danner



Aimee Burgamy

Eastern Region winner: **Linda McConaughy**, Parkville Middle School, Parkville, MD

Southeastern Region winner: **Naomi Swyers**, Elizabeth Davis Middle School, Chester, VA

Western Region winner: **Sarah Danner**, Federal Hocking Middle School, Stewart, Ohio

National Junior Art Honor Society winner: **Aimee Burgamy**, Trickum Middle School, Lilburn, GA

These 2009 winners will be sharing their expertise with us next year in Baltimore and I encourage you to attend their showcases. They are very creative and accomplished, with great messages and ideas to share that will relate to our Middle Level theme next year: "Engaging the Middle School Artist," with a focus on Social Justice.

The end of the 2009 NAEA Convention was the beginning of not only my term as your Middle Level Division Director, but also the beginning of the following terms:

Linda Kieling: NAEA Middle Level Division Director-Elect,

Lonnie Austin: Eastern Region Director, Meg Skow: Southeastern Region Director, Ginny Lane: Pacific Region Director, and

September Buys: Western Region Director.

I look forward to working with all of these Middle Level Division experts, and we are excited about the opportunity to serve you in the next two years as a Middle Level Division Team.

During the next two years we hope to build communication within our Division.

We ask that more members sign up for the NAEA listserv so that we can begin communicating through that venue. We are also hoping to set up a Ning.com or similar interactive forum, where we can communicate as well. It is imperative to hear from Middle Level members as to your concerns or issues that you would like discussed. We are off to a great start with the number of members who took the time to attend the "Conversations With Colleagues" sessions in Minneapolis. We had very involved discussions with members asking that the following topics or needs be addressed: networking opportunities, professional development, classroom management, high risk populations, diversity, developmentally appropriate lessons, tip sheet for new presenters, NJAHS chapter information, technology, electronic communication issues on school networks, advocacy, assessment, and leadership training. We hope to have quality Middle Level sessions at the 2010 NAEA Convention that address these issues, as well as our theme of "Engaging the Middle Level Artist." Every member may submit proposals, and if you have never presented before, please consider submitting a proposal this year. If you have questions about submitting a proposal please don't hesitate to contact either Linda Kieling or myself. It's true that the more we volunteer and become involved, the more we

grow professionally. NAEA 2010 Convention proposal forms may be submitted electronically on the NAEA website at www.arteducators.org and are due by June, 30, 2009.

So, thanks again to all responsible for providing another great convention. Thanks to our award winners for sharing their best practices. Sign up on the Middle Level Listserv if you have not already done so, and please consider submitting a proposal for next year's Convention. The Middle Level Division team looks forward to hearing from you! ■



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Elect: **Linda W. Keiling**, Rosemont Ridge Middle School, 20001 Salamo Road, West Linn, OR 97068; 503.673.7591; kieling@wlwv.k12.or.us

Regional Directors: *Eastern Region:* Lonnie Austin (NJ), lonnieaustin09@gmail.com; *Southeastern Region:* Meg Skow (SC), megskow@alumni.cofc.edu; *Pacific Region:* Ginny Lane (WA), ginnylane@comcast.net; *Western Region:* September Buys (MI), septemberbuys@yahoo.com

SUPERVISION AND ADMINISTRATION DIVISION

The NAEA Annual Convention is always a time to catch up with friends from across the country and share best practices. The Annual Convention in Minneapolis provided Supervision and Administration Division members an opportunity to celebrate accomplishments, share with one another, and plan for the future. This convention also marked a transition in our leadership. Many thanks to John Fitzpatrick for all of the work he put forth for the Supervision and Administration Division over the past four years. I am delighted to be able to serve the Division as Director for the next two years, along with the newly elected Director-Elect, Dr. Barbara Laws. Barb and I look forward to working together over the next two years to address the needs of Supervision and Administration members. By the end of May, the listserv should finally be up and working, along with a Wiki. Both of these communication tools will help connect

members, provide a forum for discussion, and provide a way to disseminate up-to-date information. We celebrated the awarding of four of our members at the Supervision and Administration Luncheon, on April 18. The following awards were given: Eastern Region Supervision/Administration: **Beth DeForge**, Marblehead, Massachusetts Southeastern Region Supervision Administration: **Dr. Barbara Laws**, Norfolk, Virginia Western Region Supervision/Administration: **Beverly Fletcher**, Argyle, Texas National Supervision/Administration: **Denise Jennings**, Fulton County, Georgia. There were some common themes in the comments made by both the presenters and the awardees. Each of the speakers talked

about the importance of someone in their life who took the time to mentor and model strong leadership qualities—and who made them feel welcome and competent to participate in leadership. The other thing that was consistently mentioned was the importance of collegiality. Taking time to share with one another best practices, best horror stories, and the joys of administrivia help all of us stay grounded. Barry Shauck, NAEA President-Elect, provided the keynote address on *The Arts and Public Priorities: Cultivating K-12 Public Visual Arts Education in our American Democracy*. Barry challenged the luncheon guests to roll up their sleeves and brainstorm what art education might look like as it fits into a public democracy.

structured time for S&A Division members to meet and discuss topics of mutual concern. A Pre-Convention is being planned for the Division prior to the Convention in Baltimore. Maryland Institute College of Art has volunteered to host the Pre-Convention, followed by a reception with the Museum Division at a local museum. Additionally, look for leadership strands that go across the Divisions. We need to expand our membership to not only district level administrator types, but also to teachers who serve in all kinds of leadership capacities. In the next issue of NAEA News, look for information on joining the listserv and the S&A Wiki. As the school year winds down, I hope you find some well-deserved time away from the office. ■



Supervision and Administration Award Winners from left to right: Beverly Fletcher, Western Regional; Mark Coates, Director-Elect; Denise Jennings, National; John Fitzpatrick, Director; Dr. Barbara Laws, Southeast Regional; Beth DeForge, Eastern Regional; and Barry Shauck, NAEA President-Elect.

Plans for NAEA Baltimore 2010

There were two opportunities for Supervision and Administration members to get together and discuss issues of concern at the Convention in Minneapolis. As a result of these discussions, a need was identified for more



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Denise Jennings, National Supervision/ Administration Awardee, and John Fitzpatrick, Supervision and Administration Division Director
Photos © 2009 Brad Edelman

Lincoln Center Institute Announces 2009 National Educator Workshops

Arts-In-Education Innovator Calls for Educators to Focus on Imagination, Creativity and Innovation across the Curriculum

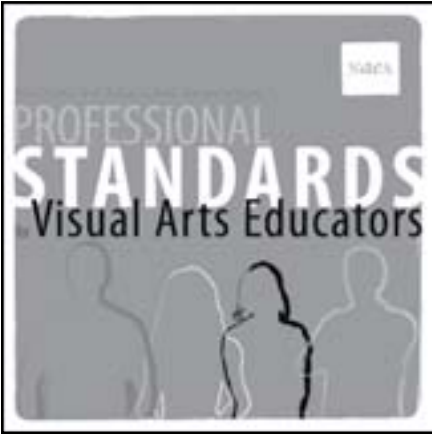
Lincoln Center Institute (LCI) will offer its acclaimed workshops this summer in six cities in the United States—New York, NY; Albany, NY; Chicago, IL; Kalamazoo, MI; Palm Desert, CA; and West Memphis, AR. Lincoln Center Institute National Educator Workshop is an intensive professional development program for educators, education administrators, and artists, built around LCI’s unique approach to arts and education. Participants will learn to unlock imaginative learning in their students through engaging with works of art—dance, music, theater, and visual arts. Each site provides its own repertory of artworks to be studied and folds them into the National Educator Workshop teaching-and-learning model. At each site, LCI-trained experts guide participants through the Workshop structure, in which imagination, creativity, and innovation in education are key. One of the essential tenets of the LCI educational approach, which distinguishes it from other arts-and-education organizations, is that while the study focuses on the arts, the method of study can be applied to all school subjects from music to science to math. Visit www.lcinstitute.org for more information.

New! Must-Have Resources for Visual Arts Educators



Standards for Art Teacher Preparation

Standards for Art Teacher Preparation represents the characteristics that high-quality programs for preparing arts educators should possess to ensure that all art educators are capable of providing excellent art instruction for all students. It includes the content and pedagogical practices of the preparation programs as well as the knowledge, skills, and attitudes of the faculty in such programs. In addition, the Standards for Art Teacher Preparation are inclusive of those of the National Association of Schools of Art and Design (NASAD) and the National Council for the Accreditation of Teacher Education (NCATE).
No. 412
Nonmember Price: \$10.00
Member Price: \$8.00



Professional Standards for Visual Arts Educators

Professional Standards for Visual Arts Educators represents the knowledge, skills, and attitudes art educators should possess to provide high-quality art instruction for all students. They represent the threshold that all art educators—whether new to the profession or veterans—can pass, and as such can guide and support meaningful instruction and the continued development of arts educators. In addition, the Professional Standards for Visual Arts Educators are inclusive of those of the National Association of Schools of Art and Design (NASAD) and the National Council for the Accreditation of Teacher Education (NCATE).
No. 306
Nonmember Price: \$10.00
Member Price: \$8.00
Member Price for both Standards: \$15.00

Download your **FREE** Executive Summary of both of these documents at www.arteducators.org/standards.

Orders for Standards and other NAEA publications may be placed by calling toll-free: **800-299-8321** or downloading the Order Form at www.arteducators/store.

MUSEUM EDUCATION DIVISION

What a wonderful Pre-Convention and Convention we had in Minneapolis!

Lesley Wellman, the new Museum Division Director, planned another thoughtful and engaging professional development day for us at the Minneapolis Institute of Art and the Walker Art Center. Kelley McKinley, Director of Education and Public Programming at the Art Gallery of Ontario, gave an inspirational keynote about how her organization has shifted toward a user-driven museum with the visitor at the core of the museum experience. This is reflected quite clearly in the AGO's mission statement to "bring art and people together and boldly declare that Art Matters." There were many sessions throughout the Pre-Convention day—led by the educators from the MIA, the Walker, and across the country—that created exciting and provoking conversations.

These dialogues continued throughout the Convention. The reoccurring ideas and phrases that I heard during the five days of the Convention were: "transparency," "bridging," "messy," "meaning-making," "conversation," and "dialogue." These topics were explored through the many different and varied sessions presented by Museum Division members. The Division business meetings fostered various ideas and suggestions for the Pre-Convention on April 13, 2010 in Baltimore, and for the issues forums next year. There was great interest in focusing on community and relating back to the 2010 Convention theme of social justice.

Anne Manning, the new Division Director-Elect, will have the amazing first-time opportunity to plan the 2010 Pre-Convention in her hometown and at her own institution. She will know many of the resources in Baltimore that can contribute to the day. Other ideas that bubbled up at the meetings centered on technology—from Twitter to Facebook to websites, to sharing action research that can inform our colleagues about what we're doing in our own institutions, as well as help inform the research at the universities, to understanding what it takes to make a successful community partnership work.

We also celebrated the achievements and accomplishments of our colleagues at the awards luncheon. Our National Museum Educator was Pat Villeneuve, who has done a great service to NAEA through editing *From Periphery to Center: Art Museum Education in the 21st Century* (2008), serving as editor of *Art Education* magazine (2000-2003) as well as coordinator of Instructional Resources for *Art Education* (1998-2000), working as a museum educator, and teaching museum educators at the university level. We also honored the regional winners—Linda Andre, Eastern, and Jacqueline Terresa, Western—for their work presenting at the National and State Convention, serving the art educators in their regions, and providing inspiration and leadership at their respective institutions. I encourage you to look at the NAEA website this summer, and review the criteria for the national and regional awards and nominate your colleagues for next year's awards. Don't

forget to recognize those doing amazing work at the state level and nominate them

for your state museum educator award. We need to celebrate the important and meaningful work that we do.

My hope for the field is that we step out and promote our profession. We should be the advocates for museum education within NAEA and in our own institutions. This was my own convention epiphany that I can—and should be—a more effective advocate for the work of the educators in my own institution and within my community. Our dynamic and inspirational luncheon speaker Sheila Smith, executive director for Minnesota Citizens for the Arts, gave us the wise and direct advocacy advice of STUN: Simplify, Target, Unite, and be Nice. I can't wait to try this. It certainly sounds like it should work!

Since this is my last column, I want to thank you all for your support and participation in the Division activities and those of NAEA. It has been an honor to represent you at the national board meetings. As museum art educators, we do amazing work across the country, North America, and around the world. We have incredibly bright, thoughtful, and wise colleagues. We connect with all the NAEA Divisions—Elementary, Middle Level, Secondary, Higher Education, and Supervision—through the work that we do. We have energetic, smart, and eager members new to the field who want to learn and lead. We need those who have experience in the field to continue to mentor the newer members of our profession. We are still a relevantly new profession that is finding our way. However, as some of the sessions pointed out, we have a great history and heritage that we need to remember. It takes all of us to shape the conversations and remember our history. Those who don't study the past are doomed to repeat the same mistakes.

It has also been my honor to have Beth Schneider as my predecessor and Lesley Wellman as my successor. Both have taught me much and I thank them for their insights, wisdom, and friendship. I look forward to the next phase of development of the field of Museum Education. ■



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Lesley Wellman, Curator of Education, Hood Museum of Art, Dartmouth College, Hanover, NH 03755. 603-646-1480, fax: 603-646-1400; lesley.wellman@dartmouth.edu

Elect: **Anne Manning**, The Baltimore Museum of Art, 10 Art Museum Dr., Baltimore, MD 21218; 443-573-1817, fax: 443-573-1581; amanning@artbma.org

Regional Directors: *Pacific Division:* Jeanne Hoel, The Museum of Contemporary Art, Los Angeles, 213-621-1706, jhoel@moca.org; *Western Division:* Nicole Stutzman, Dallas Museum of Art, 214-922-1313, nstutzman@dallasmuseumofart.org; *Eastern Division:* Claire Orologas, Freer and Sackler Galleries, 202-633-0463, orologasc@si.edu; *Southeastern Division:* Suzy Harris, Birmingham Museum of Art, 205-254-2565, sharris@artsbma.org.



Pre-convention day at the Minneapolis Institute of Art



Available for Review

Wherever your summer adventures take you, you'll enjoy exploring these new books and DVDs on art education. If you see a title you'd like to review for NAEA News, e-mail your request to bookreview@arteducators.org—with your name, title, school affiliation, and YOUR MAILING ADDRESS.

We are always delighted to hear from you, but due to the large volume of requests, we regret that we cannot respond to all of you. We will notify by e-mail only those selected as reviewers. Thanks to all who regularly check with us regarding reviews. We appreciate your patience and contributions!

Creating and Sustaining Arts-Based School Reform

George W. Noblit, H. Dickson Corbett, Bruce L. Wilson, and Monica B. McKinney. New York and London: Routledge, 2009. 197 pp., paperback.

The authors are independent educational researchers and higher education faculty members. Offering a model for implementation as well as evaluation that can be adapted in other schools and districts, they provide insights from the A+ Schools Program of arts in education initiatives inherent in taking the arts seriously.

Paint Like VanGogh

DVD. 66 minutes. Elkins Park, PA: On Air Video, Inc.

This instructional video offers a step-by-step demonstration of VanGogh's painting techniques, while copying one of his well-known "Sunflowers" compositions. The program includes a review of materials needed, various reference materials, and downloadable pdf files and painting details images.

Colored Pencil Painting Bible: Techniques for Achieving Luminous Color and Ultra-Realistic Effects

Alyona Nickelsen. New York: Watson-Guption, 2009. 192 pp., with 400 color illustrations, paperback.

Though colored pencils have been around for quite awhile, their perception as a fine art is comparatively new. Techniques such as layering, powder brushing, color fusing, creating texture, blending, burnishing, and using odorless solvents to achieve rich luminous color and eye-popping effects are included. Q&A sections and step-by-step demonstrations are featured.

The Art and Craft of Beauty

Juha Varto. Helsinki, Finland: University of Art and Design. 222 pp., paperback.

The author is Professor of Research in Visual Arts and Education at the University of Art and Design in Helsinki. This book examines and rein-

forces the importance of aesthetics in forming a foundation for learning applied skill in art education. It is intended to challenge and extend art educators' perceptions and to stimulate a forum for opinions.

James Rosenquist: Pop Art, Politics, and History in the 1960s

Michael Lobel. Berkeley, CA: University of California Press, 2009. 214 pp., with numerous color images, hardcover.

The pop art images of the 1960s are featured in this colorful montage and scholarly analysis of the turbulent decade—from the Kennedy assassination to the Vietnam War. The historical context in which these artworks were produced is explored as the author examines a body of work that helped redefine art in a burgeoning consumer culture.

Book Reviews

Engaging Classrooms and Communities Through Art: A Guide to Designing and Implementing Community-Based Art Education

By Beth Krensky and Seana Loe Steffen. Preface by Tim Rollins. Lanham, MD: Altamira Press, 2009. 188 pp., with black-and-white illustrations. Paperback. ISBN 978-0-7591-1068-7.

Engaging Classrooms and Communities Through Art is a good beginning text for students interested in community-based art education. The authors primarily take a traditional approach to the topic—that of bringing in an artist from outside the community to work with students unfamiliar with the chosen art form.

The book includes research on community-based art practices, a framework for implementing projects, a description of the challenges facing community-based artists, and testimony and research on the impact of the practice. The authors recognize that social change takes place when art programs are community-based. They write that it challenges “the normative boundaries of the status hierarchy in the traditional art world through its collaborative artmaking process” (p. 12). Ample explanations are given on how to define and build community, and numerous positive outcomes for individuals and groups are detailed. Several examples of community-based programs are well described. These include making murals, graphics, photography, video, and dance.

In this book, community art is seen as both a process and a product. Throughout the text, the authors stress the role of the artist as facilitator instead of director. However, there are other approaches to community-based art practice that are not included. For example, a folklorist would focus on an artist and art process that is already well known and practiced in a particular community. Nonetheless, this book has many strengths. It honestly describes the hard work it takes to be successful in planning and implementing a community-based art project; it cautions art facilitators about challenges that might be faced; and it does an excellent job of articulating the process of moving through the examples that are given.

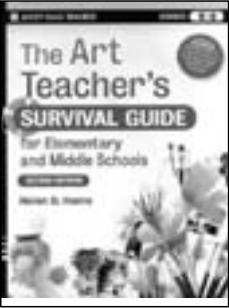
Reviewed by Kristin G. Congdon, Professor, University of Central Florida.

The Art Teacher’s Survival Guide for Elementary and Middle Schools (Second Edition)

By Helen D. Hume. San Francisco: Jossey-Bass, 2008. 494 pages, softcover. \$34.95

The Art Teacher’s Survival Guide provides K-8 art specialists and classroom teachers with information, instructional plans, and cultural and historical references in a comprehensive arts education format. It is a resource that will be used in planning and implementing art programs by preservice and beginning art teachers, as well as providing timely updates and suggestions for more experienced teachers.

Helen D. Hume is a well-respected artist and art educator who taught for more than 30 years in the St. Louis area, and she is now active on the boards of arts-related organizations. She supports and understands the diverse challenges and rewards of elementary and middle school art teachers from her experiences in supervision of art student teachers. With this in mind, she included middle school students’ characteristics and expected learning skills that are aligned with the National Visual



Arts Standards. Suggestions on related appropriate art activities by grade level, especially for enriching content learning—including adaptations for students with special needs, younger students, and alterna-

tive projects—are included in an expanded section on art lesson planning with ideas for integrating arts activities into lessons across the curricula.

Information and tips on planning, motivating learners, and differentiating projects that focus on teaching and understanding the lesson concepts are expanded through illustrations and directions that are direct and concise, yet thorough and age-appropriate for students. This book is designed so that it lies flat for easy reproduction of pages of lesson ideas.

A multicultural art section featuring Chinese calligraphy, Mexican Day of the Dead, and other projects from diverse cultures; new projects in watercolor, printmaking, nature illustration, and digital media; along with updated resource handouts, make this second edition a valuable resource for teaching art in our schools.

Reviewed by Maggie Peeno, Art Teacher, Meramec Elementary School, Clayton, Missouri

Lascaux, A New Look: The Walls of Lascaux Cave

Crystal Productions, 2008. DVD, \$29.95

The director of this new DVD, Jacques Willemont, also teamed with Crystal Productions in 1995 to make the video *Lascaux Revisited*. If you have the latter, you might still consider purchasing the DVD, it being some 18 minutes longer than the first work. A further reason would be the new voice, that of Denis Vialou, narrating the DVD. Vialou’s voice, accent, and inflections are easier to understand and follow than those in the earlier video.

The DVD gives a comprehensive look at the cave from its discovery in 1940 to the environmentally necessitated closure to the public in 1963. Via reenactments, the viewer is given glimpses of how early cave visitors were introduced to the cave. *Lascaux, A New Look* shows and discusses each room, wall, and painting; how they relate to each other and by diagram; and where in the expanse of the cave they are located.

I view a great advantage of this DVD to be the 22 separate entities on the menu. Having access to these 2-or 3-minute clips enables an instructor to easily use a selection of brief portions of the DVD with time left for other instruction or activities. An instructor can select content for classes specifically studying cave art but also use clips for drawing, painting, or art history classes in general. The entire video could be considered lengthy for all but an ardent cave art historian, but the clips allow use in a variety of settings, for all ages and attention spans. Outside of art education, *Lascaux, A New Look* (or clips) could be effectively used in history and social studies classes. This would be an appropriate purchase for an Art Department or library.

Reviewed by Kerma H. Crouse, Art Teacher and Library Media Specialist, Plymell Elementary, Garden City, Kansas

The Fantasy Artist’s Figure Drawing Bible, Ready-to-Draw Characters and Step-by-Step Rendering Techniques

By Mat Dixon. Barron’s Educational Series, 2008. 256 pages.



I am an art instructor not schooled in fantasy animation, but my students love the world of anime, Manga, and fantasy anything. I found this book helpful and supporting in my ever-changing curriculum of human

and character development. Art teachers are always struggling to point out ways to mix color, establish angles or point of views, show action using the stick figure, building the form of the figure using basic 3-D forms, and practicing detailed work of hands, feet, facial features, and clothing. This book shows everything in use along with general sketching and multiple drawing in an effort to work out the ideas and to problem-solve. In the front of the book there is “Getting Started” and “Techniques” which support 90% of what we are repeating in class. Throughout the book are areas titled “Working up Details” in which Mr. Dixon continues to give pointers on a variety of little things that make the difference between a so-so illustration and one that can come to life and draw the viewer in (pun intended).

I showed a group of students the book and received many thoughts and opinions. One student thought that by showing how to draw each of these characters, others will only learn how to draw them this way; and not learn how to develop their own. I may also be a traditionalist by wanting the format to match those of other books by combining like information (for example, head development, eyes, noses, ears, mouth and different styles of body forms vs. the full development of each character separately).

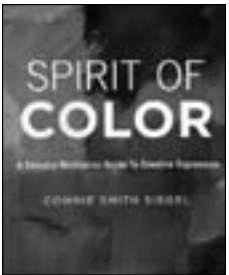
I love the idea of teaching or showing the difference of different materials such as cloth, metal, leather, wood, stone, and fur—dealing with color, pattern, design of weapons and garments, textures, types of light, and source of light.

All in all, I like this book as a resource for readjusting my curriculum, remembering forgotten points, and aiding students who might need ideas for their own characters.

Reviewed by Steven Korobkin, Art Instructor, Spanaway Lake High School, Spanaway, Washington

Spirit of Color

By Connie Smith Siegel. Watson-Guption, 2008. ISBN 13:978-0-8230-9911-5.



We as artists, novice and veteran, bring inherent realized and unrealized preferences to our art production. Achieving higher planes of introspective understanding, appreciation, and personal connection enables our work to rise to a more sophisticated, accomplished and effective communication level. *Spirit of Color* takes us on a joyous journey through one of art’s basic elements. It provides provocation, creative problem

solving, and a myriad of “side road” trips toward production of stellar artworks. This book offers value for many tiers of artists and abilities with its intriguing experiments, touchstones to masters’ works, and successful challenging of previously acquired color knowledge. One explores deeply color theory exiting with new ideas; thoughts for future applications in one’s work but, most importantly, clearly understood color. Merrily it reaffirms ideas we have rotely learned yet don’t question or test, and it allows us to understand, experience, or **see** via a new lens. The color knowledge acquisition/affirmation is applicable across all media. Rich illustrations are heavily peppered throughout the book. I particularly enjoyed the quotations and the format.

Spirit of Color offers playful fun to a busy Art Educator in need of some “Art Therapy” after working with students all day. It is easy to neglect our artistic selves in the day-to-day educational realm. It offers novices a path to understanding and excellence. It offers a nice opportunity for advanced high school/college students to delve into color independently. It offers Art Teachers experiments that can be implemented with elementary students. They are not afraid of color with a capital “C”! Our community arts programs could benefit also.

My hope is you will enjoy your travels through this world of color and the refreshing look you invest your time in. Bon Voyage!!!!

Reviewed by Gail S. Else, Superintendent of Schools, Elizabethtown-Lewis Central School District, Elizabethtown, New York

A is for Art: An Abstract Alphabet

By Stephen T. Johnson. Simon & Schuster Books for Young Readers, 2008.

Alphabet books usually catch my eye. Typically I rush ahead to see “X” and “Z.” What will replace “x-ray” and “zebra” as in how-clever-can-you-be for these limited choice letters? I was delighted to find XXI Century, xylophones, xerographs and ziggig, zagging, zodiac, and zinnia in the book, *A is for Art: An Abstract Alphabet*.

Don’t worry, readers—I promise I did not spoil the fun. The author is a Caldecott award winner, a distinction that is deserved in this imaginative, colorful, and addictive atypical alphabet book. The illustrations draw upon the elements of art and principles of design in showcasing the alphabet in a unique way. For art educators, this book would be an ideal segue into a class assignment to create alphabet books. Possibilities might include: altered books, accordion style books, or simple tape books as students research words and images for their letter choices. A shorter assignment might be a whole class alphabet book with each student creating a page or two. This alphabet book is a delightful choice, and I recommend it to art educators.

Reviewed by Barbara Marder, NBCT art teacher, John F. Kennedy School, Somerville, Massachusetts

See pages 11 and 22 for new books from NAEA!

Independent School Art Educators (ISAE)

Rebecca A. Stone-Danahy, Upper School Visual Arts Instructor and Visual Arts Department Chair, Forsyth Country Day School, 5501 Shallowford Road, Lewisville, NC 27023.
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As part of the privilege of being a special issues group within NAEA, we can submit convention presentations for the 2010 Convention in Baltimore specifically for independent schools. Consider what you are doing in your classroom or independent school setting that will serve to advance the field of art education and submit a convention presentation proposal! Any proposal ideas—from lessons, to creative programming, gallery themes, or school events—are acceptable. Go to <http://www.arteducators.org>, click on Call for Proposals, and submit your proposal online by June 30. Be sure to indicate that you are submitting a proposal for the ISAE special issues group!

As this year's ISAE representative, I was able to attend Delegates Assembly (a one-and-a-half day meeting for all state Presidents and leaders across the nation) this year at the Convention. During the Delegates Assembly, we continued work on three platform and position statements to be finalized by the NAEA Board. The NAEA Platform and Position Statements represent issues of interest and concern to the Association and its members.

The Delegates Assembly meetings focused on the Platform Working Group's draft statements for three categories: Students, Art Educators, and Relationships. As a special issues group, we are to identify topics for potential new platform statements within the area covered by our issues group and submit a list of these topics to the Platform Working Group. As part of the ISAE business meeting, attendees reviewed the results of the survey completed by over 50% of our membership to

help us discover what art education looks like in the independent school and what independent school art educators are doing to build creative and innovative programming.

From the survey, it was decided that the ISAE would like to contribute to the Platform Statement on Art Educators by creating a position statement on the Highly Qualified Instructor. In other words, we want to define what it means to be a highly qualified instructor in the field of art education. As part of this work, I believe that we will also be able to make a second position statement under the Platform Statement of Art Educators to further define Preservice Training. I will be creating a second survey to identify Preservice Training for independent school art educators and to determine what defines a Highly Qualified Instructor at our schools. If you are not a member of ISAE and would like to join or just be on my e-mail distribution list to contribute to this discussion, please contact me at: rebeccastonedanahy@fcds.org. The



Rebecca A. Stone-Danahy, ISAE Representative at the Delegates Assembly, NAEA Convention in Minneapolis, MN 2009

second survey will be sent out to the membership to determine our position statements on highly qualified and preservice training.

The importance of having ISAE representation at the national level is so that when decisions are made, platform statements written, or position statements identified, the independent schools have a voice. Sometimes, as independent school educators, we may have a different view on topics and issues than traditional public school educators. Having representation means that we have input in defining what and how our professional organization, NAEA, can work for us in the field. Our opinions matter!

The following results of our first survey were reviewed at the business meeting in Minneapolis. It is important to note that not all instructors in independent schools are certified or licensed to teach visual arts. Based on the concept of defining a highly qualified instructor, does this mean that an instructor has to be certified or licensed? This topic deserves discussion and debate and our survey results helped to begin the brainstorming behind the position statement on Highly Qualified.

Cross-Survey Results, Independent School Teachers **without** a state certification to teach:

- 74% of respondents have a teaching license to teach visual arts education
- 85% write their own curriculum and have complete freedom to teach whatever they want
- 80% follow state standards for evaluating or designing the visual arts curriculum

- 65% follow national standards for evaluating or designing the visual arts curriculum
- 85% of respondents are members of NAEA
- 85% of respondents are members of their state art education association
- 70% of respondents work in schools that have a fine arts requirement to graduate

Cross-Survey Results, Independent School Teachers **with** a state certification to teach:

- 30% of teachers do not have a teaching license to teach visual arts education
- 86% write their own curriculum and have complete freedom to teach whatever they want
- 80% follow state standards for evaluating or designing the visual arts curriculum
- 42% follow national standards for evaluating or designing the visual arts curriculum
- 100% of respondents are members of NAEA
- 83% of respondents are members of their state art education association
- 100% of respondents work in schools that have a fine arts requirement to graduate

Individuals professionally engaged in or actively interested in arts education, art or related fields may become members of the Independent School Art Education Special Issues Group. Please contact Rebecca Stone-Danahy at rebeccastonedanahy@fcds.org today! ■

Lesbian, Gay, Bisexual, and Transgender Issues Caucus (LGBTIC)

<http://bluedoublewide.com/lgbtqic/>

Co-Chairs: John Chamberlin, Rhode Island School of Design, E-mail: jchamber@risd.edu and Mindi Rhoades, Ohio State University, E-mail: rhoades.89@osu.edu

NAEA News Columnist: GE Washington, garnellwashington@yahoo.com

Guest Columnist: Dr. Kathryn Gainey, Professor of Art Education at St. Cloud State University, St. Cloud, MN, e-mail: kagainey@stcloudstate.edu

Calling All Members—Is Our Caucus Visible?

When the Lesbian, Gay, Bisexual, Transgendered Issues Caucus (LGBTIC) met in Minneapolis during the April NAEA Annual Convention, our members spent much of the time brainstorming ideas for becoming more visible in the professional organization. We decided to focus our group efforts for next year's conference on themes relating to social justice. It was truly a week of inspirational talk

and planning. Now is the time to turn these plans into action.

As gay marriage makes the news across the country, where are the gay and lesbian teachers? How are these current events addressed in the classroom? Are gay couples, gay and transgendered parents and faculty members invisible in your community, school, or classroom? What about our own professional organization? Are the LGBT members of NAEA visible in local, regional, and national art education networks? If so, what impact has association with LGBTIC members had on art and visual education practice, theory, or policymaking?

This year several of our members presented sessions on LGBT issues at the Convention. Next year our issues caucus would like to have at least 15 sessions, possibly a super session on social justice, as well as a visibility project. Our caucus brainstormed ideas for conference presentation sessions: Case studies on Gay/Lesbian Artists; work with the film, *It's Elementary*; print materials for the classroom; Queer Issues 102 (a follow-up to Queer 101); bullying; 5 courses of the Dinner Party—lessons for students and sexuality; gay lesbian literature for school libraries; a conversation between queers and allies on "our" issues; a forum on gay parents; cases on the homophobic environment in some of our schools; discussions of gender bias in some schools; and many other topics. This list does not represent all the possible conference presentation topics that could be sponsored by LGBTIC. If you or one of your students has an idea, let's hear it! Are you an ally or open

supporter of gay, lesbian, and/or transgender issues? If so, our caucus wants to provide a forum for you to share your story. The more we hear, the better suited our community will be for responding to our individual needs.

We need a front and center experience at the Convention. We need the membership of NAEA to hear, see, and respond to LGBT concerns. Our issues caucus must become more visible.

Mindi Rhoades, the co-president of the caucus, is organizing a visibility project for the 2010 Convention in Baltimore, Maryland. This project will be a collaboration involving our entire membership. One idea that was discussed for the collaborative project included making an art installation from boxes. These boxes could "contain" stories about our LGBTIC members, our gay students, families, friends, and allies. Although still in the planning process, we want to get our membership involved, perhaps even have an installation night at the Convention, a special reception or event to make our caucus visible—any other suggestions? We want your ideas for this visibility project for the 2010 Baltimore Convention.

To become a member of the NAEA LGBTQ Issues Caucus, e-mail our secretary/treasurer, Kathryn Gainey: kagainey@stcloudstate.edu. A membership form will be sent to you electronically. As a member of this issues group, you will receive copies of the *Journal of Gay and Lesbian Issues in Education*. This alone covers the \$20 (\$10 student) membership fee. Change begins with you. ■

A reader's response to the April 2009 column, *Students, Homosexuality, and Religion*:

GE Washington, I enjoyed reading the latest entry for our Affiliate Group to *NAEA News*. It reminded me of a documentary movie I saw recently. I got it from Netflix: *For The Bible Tells Me So*.

The homosexuality and religion issue is important for me as a practicing high church Episcopalian. When we're in Minneapolis I can share a story with you regarding my parish (S. Stephen's Providence, RI) and the Gene Robinson event a few years ago.

John

The LGBTIC always welcomes guest column submission, and any type of response and feedback. Please email Dr. GE Washington at garnellwashington@yahoo.com.



To check membership dues for your state...

www.arteducators.org/membership

To join, renew, or make address changes online...

www.arteducators.org/login

Committee on Lifelong Learning (LLL)

Pamela Lawton, Corcoran College of Art and Design, Art Education Department, 500 17th Street, NW, Washington, DC 20006; PLawton@Corcoran.org

As I write this I am reflecting upon how much my life has changed and how these changes relate to aging and lifelong learning. Last March as I was boarding a plane to New Orleans to attend the NAEA Convention, my cell phone rang. It was my sister calling to tell me our mom had suffered a stroke that affected her mentally more than physically, and was the cause of her recent dementia. Needless to say while it was wonderful to touch base with colleagues at the Convention, I was in a constant state of worry. Even in the most difficult of times, though, there are serendipitous moments.

At the Convention, I chatted with Annie Storr, the director of the art education program at the Corcoran College of Art & Design in my hometown of Washington, DC, where my mom and siblings all live. I had an informational interview with Annie three years ago when she was developing the graduate art education program at the Corcoran. It was nice to catch up with her. We had been in touch over the years and expressed a mutual interest in working together. Our conversation led to my accepting a teaching position. Another serendipitous moment!

Mom was ecstatic, but living with my husband in my childhood bedroom was not at all romantic or exciting, so we began fixing up the family beach home nearby to live in tempo-

rarily. As we worked in the summer heat, painting, throwing out old junk, ripping up the floors, and revamping the kitchen (I don't recall making the 2-minute walk to the beach more than twice), neighbors stopped by to introduce themselves. It's wonderful to be in a small caring community. During one of these conversations, I mentioned that I was an artist/educator and that my elementary art teacher, Mrs. Burwell had been one of the reasons I became an artist and educator. One neighbor told me that a Mrs. Burwell lived around the corner, and it must be the same person because she was a retired art teacher. I was surprised—I hadn't seen Mrs. Burwell since 1968! Needless to say, they called her and she wanted to meet me. She is in her 80s and quite active as an artist. Okay, so that was an odd coincidence, but serendipitous, too.

Shortly after that, school began and I was busy getting acclimated to a new place. I am impressed with the Corcoran's unique approach to art education in general—emphasizing traditional P-12, adult, community, and museum education. I was thrilled to be teaching a course entitled "Art and Lifelong Learning"; how perfect is that? I had decided to take my students on a field trip to one of the Smithsonian museums to view an exhibition of photographs from the Civil Rights era alongside contemporary works created by artists in response to the movement. As I walked

through the exhibition, viewing photos I'd grown up with from *Life*, *Look*, *Ebony* and other magazines, I noticed a flat screen TV mounted on one wall playing a video of people giving interviews. The interviews were with older people who as young college students participated in the Freedom Rides across the South, and were pictured in the photographs on display. They were recalling their experiences of 40 plus years ago, relating the events as they lived them of the moments captured in the photos.

All of a sudden it struck me, the artist/educator enamored with storytelling in every form as an important means of learning, that **viewing** people telling their stories in their own words—not just reading the stories, or viewing artistic interpretations of the stories—was the most powerful and direct means of understanding and learning about a particular time, event, or person. Right then and there I mourned not recording my grandmother and so many other family members stories.

I began to think about all the Mrs. Burwells in my life and how much I'd learned from them, and how wonderful it would be if I could have them talk to my students about art, teaching, and life. I am pleased to say that I have received a professional development grant to do just that. I plan to record the stories of master art educators to DVD and create mixed

media portrait prints of them, both of which I hope to exhibit, put on a website, and use in my teaching. Mrs. Burwell will be my first interview. I look forward to this summer, even if it means I won't get to the beach again; I'll have more important work to do.

The Lifelong Learning Committee would like to take a moment to remember Murray Greenberg, loving husband of our colleague Pearl Greenberg and a huge supporter and contributor to the Lifelong Learning Committee. You will be greatly missed. ■



Being able to come together from all over the States is a wonderful benefit. We learn about new media, new ideas for lesson plans and assessment, and great new technology to help us remain the great teachers we are!
—2009 Convention Attendee

NAEA Student Chapter Website: http://www.geocities.com/naea_students

Kristen Grzemeski, 320 W. Illinois St., Apt. 815, Chicago, IL 60610; 312-237-6245; kristengrz@gmail.com

We can do it! The motto is being sung throughout the art education community thanks to Bonnie Rushlow, our now Past President of NAEA. Teachers and future art educators gained many new great ideas from the Minneapolis Convention and went back home to spread the word. I cannot say in words how elated I felt throughout the week. This year, we had high attendance in each of our Student Chapter events! We also had a long list of wonderful volunteers at the Welcome Table, as well as set up for the Reception. The vendors were also very generous in donations to help future art educators start their classrooms!

We have a huge list of people to recognize from the 2009 Minneapolis Convention. First, we would



like to recognize **Brigham Young University** (Utah) for winning the Outstanding Student Chapter Award given by the Retired Art Education Association (RAEA). Thank you for all your dedication and hard work with your chapter! Next, we held an election for the next member of our presidential team. We would like to welcome the newest member of our team, Kristie Klein from Columbia College University, Chicago. Kristie will be working with the Student Chapter from now until 2012. We would like to thank McCall Spainhower (BYU) and Melissa Schaefer (EIU) for their dedication and running for the national team. We also said farewell to our Past President Sarah Cress, who was a great member of our presidential team. Sarah will still be around with NAEA and will remain a strong advocate for the arts!

We also would like to thank the members of the National Board that attended our Student Chapter events. The excitement and energy was seen throughout the week and we thank you for offering support to the future of our organization. Student members also commented on how welcomed they were in each event throughout the Convention!



Now that the Convention has ended, we take time to reflect on our accomplishments and hope for a great future in the arts. You may also be wrapping up end-of-the-year events with your chapter, or gathering your artifacts from student teaching. Now is a great time to create a checklist of what you may want to do for your future and the future of your university chapter. If you take the steps now, you can spearhead a great new beginning for new members of your group and help to maintain your student chapter.

Leave a reflection behind. What would you like to tell the newest members of your university student chapter? What have you learned in your student teaching experiences? There are so many questions to answer and suggestions to give. Maybe you can help start a student chapter yearbook!

Celebrate! You may be done with another semester, or celebrating an upcoming graduation! Meet with your chapter members and share your accomplishments. It could be a trip to the local coffee shop or an event planned on campus! Meeting with your colleagues is a great way to maintain the energy and share suggestions and experiences.

My last bit of advice is to **think ahead** on how to welcome

your future members. One of the best ways to maintain your chapter is to show your enthusiasm for the arts in education. Help new members realize the importance of teamwork and dedication involved in advocating the arts in schools.

Your next article will be written by your new President, **Kristen Grzemeski**. As much as it saddens me that this is my last article to write to you, I look forward to continuing my work with the NAEA Student Chapter. My advice to you is to never give up in your passion for the arts. You may hit road bumps in your journey to being a great art teacher, but the best thing to do is to pick yourself back up and continue on your journey. I left the convention with great enthusiasm and passion for the arts in education. I just can't put into words how hopeful I am for the future. Thank you for being there when I started my family too! My daughter is now nine months old, and I can't wait until she can hold her first crayon! Have a great summer and continue your enthusiasm! ■

Submitted by Heidi O'Hanley, outgoing Student Chapter President.



Retired Art Educators (RAEA)

Bob Curtis, 21800 Morley Avenue, Apt. 1205, Dearborn, MI 48124-2335; email: rcartguy@aol.com (include 'RAEA' in subject line)

The next RAEA column you read will be by Bob Curtis, our newly elected RAEA President. We welcome him and look forward



to his able leadership. He has served NAEA and Art Education for many years, having been a classroom teacher, President of his State Art Education Association, President of NAEA, and a LifeTrustee of the National Art Education Foundation. He needs to hear from you with news events to publish in this column. Contact him at: 21800 Morley Avenue, Apt. 1205, Dearborn, MI 48124-2335; e-mail: rcartguy@aol.com (please title e-mails "RAEA: [subject]"); phone: 313-561-0454. Serving with him are

President-Elect Sam Banks; Secretary, Sally Babin; Treasurer, Marty Rankin; and Historian, Jean Schulman.

Congratulations to the Brigham Young University Student Chapter for receiving the RAEA-sponsored Outstanding Student Chapter Award at the student/retiree Joint Session, "Blending Our Voices." This award consisted of



a \$400 check from RAEA and a NAEA plaque. Chapter Advisor Dr. Sharon Gray, chapter co-presidents, and members of the chapter presented an illustrated program highlighting chapter goals and activities. This chapter has contributed greatly on local, state, and national levels. Members have instructed and guided over 600 boy scouts in passing their art merit badge requirements. In recent years, this chapter has had two national student chapter presidents elected from its ranks. Last year at the New Orleans NAEA Convention, members presented at both the round table discussions and workshops. And again this year, they presented at the Convention. They extend their service campus wide, inviting all university students to participate in open art activities with all supplies and instructions provided by the chapter.

We receive inspiration each year with this interaction with the students. We hope they receive inspiration from us, too—in this joint session and award program, and from our RAEA Student Mentorship Program which we discussed and hope to strengthen and improve. For further information and application forms to enlist in this program, contact Heidi O'Hanley at heidionaea@yahoo.com.

Congratulations to **Dr. Pearl Greenberg** from New York, who received the Outstanding Retired Art Educator Award at RAEA's High Tea on Monday afternoon, April 20. Marie Davis—who nominated Pearl—introduced her, naming her many outstanding achieve-



ments. Pearl received her BFA in 1948 from Cooper Union, her BS in 1958, and her MA in 1960 from Columbia University. In 1981, she received Gerontology Certification from the Hunter Center on Aging.

Her NAEA activities are many. She served as the Eastern Region Vice President 1978-1980; 1984-1987; and NAEA Higher Education Chair 1974-1976. She has attended all NAEA Conventions since the early '60s, speaking at them for over 40 years. In 1993, she was elected a NAEA Fellow at the Chicago NAEA Convention. She has been actively involved in RAEA since her retirement, instrumental in inspiring and recruiting art educator retirees to continue to be involved as artists/art educators. ■

Submitted by Liz Smith-Cox, outgoing RAEA Interim President.

It was really beneficial for me to attend the Special Needs Issue Group—their workshops, panels, and meetings. I am the only art teacher in my school, and I work with a variety of Intensive Needs, Gifted, and Deaf Students. It is always nice to touch base with other educators who are in the same shoes as you. I truly appreciated NAEA's effort in accommodating my needs and providing interpreters. I returned to my school with fresh energy, new support groups, and plenty of new ideas!

—2009 Convention Attendee

Caucus on the Spiritual in Art Education (CSAE)

Peter London, Chancellor Professor Emeritus, University of Massachusetts Dartmouth. E-mail: plondon@umassd.edu

Aleksandr Solzhenitsyn, 1970 Nobel Laureate, stated, "Not everything has a name. Some things lead us into a realm beyond words." At the 2009 NAEA Convention, CSAE members began the work of defining spirit/spirituality in relation to art. Active dialogue continued throughout the convention. At our breakfast meeting, Dr. Sheng Chung shared his expertise on "Spirituality in Asian Aesthetics," enlightening us about the spiritual energy, *chi*, in Chinese brushwork. Nancy Brady also presented her work, as a K-5 art educator, highlighting multicultural artistic collaborations, uniting the Jewish students she teaches with students who live in the Acoma Pueblo. As we listened and learned through these presentations and others, we discussed the mysterious, invisible, transcendent, transformational, and animating qualities of art and art education.

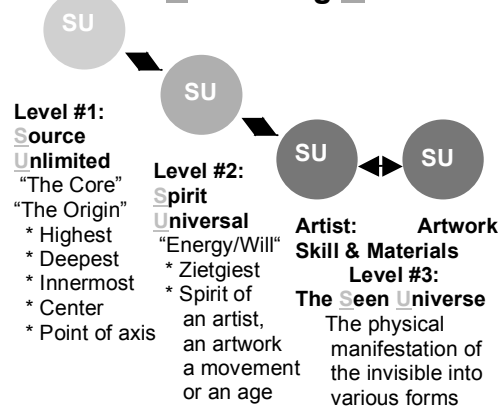
Peter London, CSAE chair, provided leadership, presenting the "Case for the Spiritual in Art," relating it to wonder and the mysterious. Why did Rembrandt repeatedly paint his own portrait, London pondered. Surely he

had a thorough knowledge of his physical features, yet in his last self-portrait his eyes are wide open, as if looking at himself in "radical amazement!" What did he see in the mirror? He opened his eyes to see the mysterious—something beyond this physical realm. Although the spiritual dimension is frequently associated with the religious, the spiritual in art goes beyond the limits of this definition, for it is connected with "issues of ultimate concern."

Susan Nakao, assistant chair, shares this diagram with her students to explain the spiritual in art as "something unseen." The SU factor uses the initial letters S and U to indicate that spirit flows from the upstream, the invisible origin, "the source unlimited," to the downstream, the visible world or "seen universe." In this paradigm the source or origin remains undefined. It equally fits a God-and-creation model or a scientific model, providing students with the freedom to focus on the "unseen" as revealed through various artworks, rather than focusing on or having conflicts about their personal religious or non-religious beliefs.

For Lisa Jameson, Membership Coordinator, the "spiritual is not connected to any specific faith or belief system." She shared her observation that human beings "attempt to understand existence through the lens of culture and experience. The arts have been used for thousands of years in numerous ways to transmit meaning and reflect the individual and collective spirit." Her interest in the spiritual also motivates and informs her personal artwork as she searches "to find a deeper connection to the world." She is "attracted to the mystical system of alchemy, returning again and again to this transformational process and the rich imagery that has been

The "SU" Factor "Something Unseen"



produced to explain it." Lisa also explores the concepts of "the microcosm and macrocosm as a metaphor of the individual's connection to a larger consciousness," looking closely at how "synchronicity and change influence our actions."

CSAE treasurer June Covington approached the topic by interviewing several people, including a public school administrator, a private school chaplain, high school art club students, an Episcopal priest, a newsroom director, a public school teacher, and a college student majoring in advertising. She found that she needed to define her questions as specific to "the spiritual nature of art," rather than being related to any religion. The answers "were as wonderfully varied and as complex as the individuals. The chaplain quoted Jung, the students said that for them art is emotional, not spiritual, the college student waxed eloquently on the Renaissance and all

agreed that art must not be used to promote a religious view or to proselytize."

John Derby, CSAE Delegates Assembly representative, believes that "spirituality is the expression of compassion through such intermingled social practices as religion, play, conversation, social activism, and the arts." He encountered difficulty in constructing this definition, noting that our profession has yet to develop a vocabulary related to this topic.

Sandra Ceas, the Pacific Regional Representative, finds that for a Christian "the inheritance in the arts is bountiful." It motivates her "to keep searching for treasures to embrace" within her art and classroom. Her talents allow her "to visualize the invisible beliefs within the Word of God, such as forgiveness, redemption, perseverance, obedience, grace, love, and hope," and to "evoke awareness of these gifts" through her installations, public interventions and conceptual artworks. Ceas encourages student artists "to draw upon the spirit within themselves as a source of content and inspiration."

Members of the CSAE come from many different backgrounds and perspectives. This diversity without conflict creates the perfect forum for thoroughly exploring the topic of spirit/spirituality in art education and for promoting future research implications in the curriculum. We invite you to join us in this pioneering work. ■

Submitted by Susan Nakao, CSAE Assistant Chair (snakao@emporia.edu).

The convention helped to light the fire under me. It sent me back to work fired up and excited to share what I learned with my staff and students...

—2009 Convention Attendee

Peter Geisser, 19 Philmont Avenue, Cranston, RI 02910; specialneedsart@cox.net

I t is an honor for me to follow Sue Loesl as President of SNAE. Sue has presided over incredible growth in our organization, both in numbers and in the service we have been to NAEA. At our business meeting in Minneapolis, another extraordinary person, Adrienne Hunter, was voted SNAE President-Elect. Last year, Adrienne from Pittsburgh, PA, was the first person to receive the NAEA/CEC/VSAarts Special Needs Art Educator Award. One of the great honors of becoming President of Special Needs for NAEA is the opportunity to share the work that art educators of students with special needs are doing across the country. These amazing professionals offer experience and wisdom, which can transfer into how humans in all their complexity learn and develop. I look forward to highlighting the work of some amazing people in the next two years.

At the NAEA Convention, Susan C. Helms was presented the **NAEA/CEC/VSAarts Special Needs Art Educator of the Year Award**, and Donalyn Heiss was presented **NAEA/CEC/VSAarts Beverly Levett Gerber Special Needs Lifetime Achievement Award**. Awardees from ten state affiliates were also honored for being State Special Needs Teachers Award recipients. More on these awards will appear in coming issues.

As NAEA becomes a more open and vibrant organization, it is fitting that art educators who work with special populations become more visible at the NAEA Convention. In 1997, there were only a few presentations on special needs, and these were given in various categories. This year in Minneapolis, there were

26 scheduled Special Needs presentations and meetings. In addition, there were another half dozen presentations in other categories, which addressed the needs of special populations. SNAE is grateful to the following presenters for submitting abstracts and participating in the NAEA Convention: Alicia Landes, Elizabeth Stuart, Elizabeth Gilly, Lynne Horoschak, Mary Lininger, Barbara Benton, Suzanne Zurinsky, Joy Brown, Steve Willis, Susan Loesl and Debbie Levine, Janet Fedorenko and Dennis Cannon, Peter Curran, Suesi Metcalf, Debra Fitzsimmons, Lisa Kay, Beverly Gerber, Melissa Sugar, Jennifer Eisenhauer, Katalin Zaslavik, John Derby, Donalyn Heise, Melody Weintraub, Leah Karchin, Adrienne Hunter, and Soojin Koo. Please excuse any oversights in this list of presenters, and if you were not acknowledged here, please let me know, as we want to be sure you get credit for your work and are part of SNAE. Start thinking of topics and presentations for the 2010 Convention in Baltimore! SNAE is trying to address issues that are relevant in art education today. There were many presentations on working with students on the Autism Spectrum, and there will be more in the future as amazing people like Dr. Suzanne Surinsky, mother of a ten-year-old son who has autism, share stories. One of the wonderful things for me, an old-timer, is to see so many young people pick up the mantle of finding better ways to teach our children with unique learning styles. A decade ago, many in NAEA were concerned that those of us who work with special kids would divert from the quality of high-end art education. It is so good to see that the mission of SNAE is seen for

what it is, an advisory to NAEA members and administration on special education issues. With most art educators now working with special populations, our purpose has even more relevance. As in good universal design, when people look to the unique models of being human, we learn more about the very nature of learning and creativity.

The NAEA publication *Reaching and Teaching Students with Special Needs through Art* is in its third printing and has become the standard on the subject in both Art Education programs. It is also now being used in Special Education programs across the country. In the next year SNAE hopes to improve our website (www.southernct.edu/~gerber/SEDarts/NAEASpecialNeedsIssuesGroup.htm) and listserv so we can better disseminate research and information to NAEA members and to answer questions you may have. The strength of a learning community is that we can learn from each other. Contact me if you have questions about SNAE or need help with a student in your class. I likely will not have an answer but our community hopefully will. Send me your e-mail and address; it is free to become a member of SNAE. Please join our conversation. ■



Beverly Gerber and Sue Loesl pass the Gavel to Peter Geisser



Peter Curran and Sue Loesl at McCormick & Schmick's in Minneapolis



SNAE toasts to the future at McCormick & Schmick's in Minneapolis

Early Childhood Art Educators (ECAE)

Christine Marmé Thompson, Professor of Art Education, Penn State University. Tel: 814-865-6570, fax: 814-863-8664. E-mail: cmt15@psu.edu

The Annual NAEA Conference in Minneapolis was hectic, exhausting, exhilarating, and bulging at the seams with ideas, insights, and inspirations for the year ahead. This was a particularly rich conference for those who are involved with early art education in all of its many forms. In addition to a number of excellent sessions presented under the ECAE banner, members of the group also participated in countless other aspects of the conference. We hope that this broad presence will help to clarify what early childhood is, and how the pedagogies and practices of early childhood might “trickle up” to other levels of art education, exemplifying possibilities for project-based, exploratory, and informal learning. While early childhood is defined as pertaining to children from birth through age 8, the research interests and teaching innovations associated with early childhood art resonate far beyond the early primary grades, delving into complex issues of learning and understanding, intending and acting, within particular educational and cultural contexts.

A particularly significant session for ECAE at this year’s conference employed the metaphor of “tangled threads” to explore the inter-twining of the professional and personal lives of some of the longtime members of the issues group. Organized and presented by Patricia Tarr, this paper was testimony to the value of interest groups within an organization as large, complicated, and multi-layered as NAEA. In fact, several members of the audience were first-time conference attendees, looking for ways to find connections and to build relationships within the organization (and, even more urgently, within presentation formats that

seem to favor lecture rather than discussion). All of the issues groups within NAEA provide places to find others who share specific professional interests and concerns. We suspect that there is something in the evolution and orientation of ECAE that defines it as a particularly open and accessible space, one in which new voices are welcomed and mentoring is valued. The group is both close-knit and infinitely flexible, a “community of practice” (Wenger, 2009) grounded in commitments to care and collaboration. Anyone with a professional interest in art education and early childhood is invited to join the group and participate in ongoing conversations about children from birth to age 8, both in the face-to-face context of NAEA conventions and in the virtual dialogues that are now possible through the ECAE listserv.

Thanks to the efforts of ECAE member and Past President Pam Krakowski, and NAEA’s Linda Scott, the Early Childhood Art Educators listserv is now housed on the NAEA website. We hope that this new spot will encourage more frequent and sustained dialogues about issues of concern, more sharing of ideas and resources, and more effective planning for our face-to-face meetings each spring. Linda entered e-mail addresses for more than 150 members, and sends the following information for those who wish to activate their account or join the listserv:

Go to BIGLIST’s main login page at <http://artedlists.org/>. Enter your e-mail address and click “I do not have a password.” They will then send you a password that you can change later. Following are some instructions on how to use the listserv. To subscribe to the list, e-mail

ecae-subscribe@artedlists.org. To post something, send it to the list name: ecae@artedlists.org. A tip to keep in mind as you navigate the dashboard is that you can click “Help” in the top right section of every page if you ever have a question.

Linda also posted a link to the ECAE Position Statement that can be easily accessed from the Interest Group page of the NAEA website. We hope that NAEA members will find this concise statement useful to share with parents, administrators, and other teachers as you support meaningful art education for young children. Among the things we hope that a very visible and centrally located listserv will allow us to do is to keep one another posted on publications, funding opportunities, conferences, and other events and issues of interest. We hope to complete a collaborative bibliography of exceptional books, articles, films, and websites recommended by our members; please post your five favorite resources that relate in some way to your thinking about young children. Finally, we hope to plan a social event or open forum during the next convention, and a school or museum visit in the Baltimore area before or after convention. If you have any experiences with exemplary early childhood programs or sites in or around Baltimore, please post your suggestions to the website. Thanks go to Angela Eckhoff for representing ECAE at this year’s Delegates Assembly, and to Kelly Zechmeister for volunteering to take on that responsibility at the 2010 Convention. We are grateful to Angela for instituting an early version of the ECAE listserv and seeing it through its first year.

Please consider submitting proposals for the 2010 Convention in Baltimore to the ECAE

Issues Group, and continue to share exceptional work with young children with all members of NAEA through presentations on theory, research, and teaching. ■

I found the 2009 NAEA Convention to be highly engaging, intentionally focused, and completely energizing. The vision, excitement, and anticipation were palatable and promising!


—2009 Convention Attendee

Committee on Multiethnic Concerns (COMC)

Minuette Floyd, Associate Professor, Coordinator, Art Education Programs, Department of Art, University of South Carolina, Columbia, SC 29208. E-mail: mbfloyd0@gwm.sc.edu

Addressing the Shortage of African-American Male Art Teachers

Currently, we have three African-American male students in our art education program, the largest number since I came to USC back in 1996. As an African-American college professor, I feel it my responsibility to assist all of my students as they transition into the world of teaching art, but I felt especially compelled to find out more about these three students. What led them to the field of art education? Who inspired them to teach? I decided to design interview questions in order to learn more about them and their future plans. One of these students just happens to be my graduate assistant, so I asked if he could take the lead role in obtaining this information from the other two students. A number of books and articles have addressed the shortage of African-American teachers in the profession. Dr. Chance Lewis, an associate



I grew as an educator through the great speakers and sessions provided.

—2009 Convention Attendee

professor in the Department of Teaching, Learning, and Culture at Texas A&M University continues to address his concerns about the shortage of African-American teachers in K-12 public schools through the number of articles and book chapters that he has written. He has also presented lectures on the disappearing African-American Male Teacher in K-12 Educational Settings: Strategies for Recruitment into Teacher Preparation Programs in Higher Education Institutions.

Recruitment Efforts

There are a number of programs that are designed to recruit and mentor African-American males into the teaching program. One program is a collaboration between Clemson University, Benedict College, Claflin College, Morris College, and Voorhees College. They work together in order to recruit, train, certify, and place African-American male teachers in public school classrooms. According to Brown and Butty (1999), the representation of African-American male teachers is not even close to the current need in many school districts across the nation. This issue demands immediate attention within school districts across the United States.

Classroom Observations

Students can learn a great deal from observing art teachers and the various techniques that are employed in classrooms. I always remind my students to reflect upon what they observe and remind them that not all techniques will

suit their own personalities. They are also encouraged to discuss their observations as well as what they learned from the experiences in class. In class, one of my students, Caroline, a white female, began to discuss the positive experiences she had while observing her former high school art teacher, who is African-American. She spoke highly of him and described the number of ways in which he inspired her. She referred to him as her “role model.” Dr. Kinard has been teaching art for many years and has mentored many students through the art program at the schools where he has taught. As I thought more about Caroline’s comments, I decided that I should arrange a meeting so that my three African-American male students could meet Dr. Kinard. It is important not only for students to receive mentoring but also to have ongoing dialogue as they move into teaching and beyond. Mentoring should not stop after the first few years of teaching. I am proud to have such talented and reflective students in our program. The information that I obtain from the interviews and from the meeting with Dr. Kinard will be used as a topic for an article that I am writing for publication.

Post-Convention Note

I would like to extend my heartfelt gratitude to all of the art educators that presented under the umbrella of COMC, as well as to all of the Board Members and others who assisted us throughout the Convention.

Congratulations to **Dr. Joan Gaither**, the 2009 recipient of the J. Eugene Grigsby Award. Dr. Gaither is the chair of undergraduate art education programs at the Maryland Institute of Art and she has been involved in a number of interesting community projects using quilts. The next *News* column will focus primarily on Dr. Gaither and her research projects.

If you are interested in learning more about COMC, feel free to contact me, or our treasurer Glendia Cooper at GCoop1126@bellsouth.net. In addition, I would like to say welcome to all of new members that signed up in Minneapolis!

A special note of gratitude is extended to Caroline Jordan, Eric Bridges, Kelvin Davis, and Brandon Graham for allowing me to tell their stories. ■

Reference

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Design Issues Group (DIG) (formerly BEIG)

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It was such a pleasure to see so many people at the Convention in Minneapolis. The presentations given in the Design Issues Group category received great reviews and the Design Destinations flyers were very appreciated as well.

Our annual meeting was spent discussing the proposal for the inclusion of the teaching of design. The group decided to eliminate the request for a name change of the organization to the National Art and Design Education Association. We were advised to eliminate this part of the proposal because it would mean a very complex new “branding” process. The name change could perhaps be proposed in the future. Here is the proposal after revisions were made:

Motion: We propose an organizational change in philosophy, to include the teaching of design in art programs. We believe that this will advance and broaden the mission and goals of NAEA to represent salient 21st-century issues that impact visual arts education and society.

Background information:

Design education is the study of the aesthetics and utility of items in our daily lives. Design is organized into four categories: object (furniture, cars, toys, fashion, etc), environment (architecture, interior design, urban planning, landscape architecture), communication (advertising, packaging, logos, graphic objects, etc), and interactive (video games, strategic plans, weddings, parades, miniature golf courses, etc). A designer’s goal is to create a well-crafted, aesthetic fit of form to function, materials, and tools. Important features in design include the effectiveness of the designed product, the audience for which the product was intended, and the physical, social, and cultural contexts from which the design emerged. Most designed items have a balance of function and aesthetics and reflect

the prevailing attitudes, customs, and/or beliefs of a group of people at a particular time in history.

There are two broad themes related to design. The first is that design involves social responsibility, focusing a great deal on sustainability issues and creating objects that assist in making life better for all and easier for those with disabilities. The second is that design deals with creating everyday objects that are sold internally and as exports, which stimulates the economy.

To clarify the distinction between the teaching of art, design, and visual culture, following are answers to commonly asked questions:

How is the teaching of art and design similar?

In both, activities promote:

- the creation of a message through a unique way to view the natural and human-made environments,
- an involvement of a deeply felt perception and/or a personal emotive expression that culminates in an aesthetic object,
- an exploration of materials and compositional elements and/or the use of a creative process, and
- careers in the arts (design careers include product designers, graphic designers, fashion designers, architects, video designers, landscape architects, interior designers, and urban planners, among others).

Both possess:

- a history that started with ancient people who solved problems for survival or improving the quality of life and continues to the present, and
- a skill set that may be taught to students to advance their natural inclination to design (or create art).

How is the teaching of design different from teaching about art?

Design education teaches that good design:

- shapes human experience,
- adds purpose, orderliness, and meaningfulness to objects, community, behavior, and environments,
- serves a utilitarian function, and
- intersects technology, art, and science.

How is Design Education similar to teaching visual culture?

Design education and the teaching of visual culture may:

- include analyzing mass media from television, print media, movies, advertisements, and computer images,
- include popular art forms, such as toys, video games, landscape architecture, automobiles, and buildings, and
- reflect on the objects of everyday life and the symbolic meanings of visual forms.

How is design education different from teaching visual culture?

Design education teaches that design:

- creates much of visual culture,
- has an historical foundation and a skill set, as well as a theoretical base, and
- involves a problem-solving process, consisting of a sequence of steps that move from defining a problem to creating a final outcome.

Why teach art and design together?

Design and art, taught together, can help:

- create a richer aesthetic ideal for the improvement and enhancement of life, and
- adopt a broader view of the visible remnants of great civilizations in which art, architecture, decorative arts, and urban planning

were fashioned through collaboration and a crossing of boundaries.

What does the teaching of design bring to art education?

Design education:

- minimizes the barriers of art, craft, architecture, industry, and society,
- uses well-researched brain-based learning principles,
- is the study of life as it relates to objects relevant to everyday existence,
- relies on teamwork; interdisciplinary studies; research on cultural identities, values, ideas; and a study of consumer behaviors, needs, tastes, and desires, and
- is closely related to economics and social responsibility by assisting students to better understand how the creation of products and services fuel our economy and by causing them to think about the quality of production (i.e. sustainability issues, non-fossil fuel cars, recycled products and methods, etc).

Please indicate your interest in being a guest writer for this column. This could include spotlighting programs with a strong design component, reviewing a book, making recommendations on websites, or other items of interest. ■

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National Association of State Directors of Arts Education (NASDAE) Annual Meeting Minutes 2009: NAEA Conference, Minneapolis, Minnesota
Created by Nancy Carr, NASDAE President 2007-2009, and edited for NAEA News by AnnRené Joseph, NASDAE President 2009-2011.

NASDAE Meeting Attendees: Limeul Eubanks (MS); Joyce Huser (KS); Nancy Carr (CA); AnnRené Joseph (WA)

Twelve state consultants originally sent RSVPs that they would be attending the 2009 Annual NASDAE meeting. By the week of the meeting eight state departments of education had withdrawn consent to attend. Reason: travel bans due to fiscal situations in our nation's states precipitated no expenditures for travel, for conference attendance. The state consultants attending were on vacation, on release from the office, on **“no cost”** to department travel status, and had to secure funding from other sources or personally pay costs themselves.

Dale Schmid (New Jersey) and Pam Paulsen (Minnesota) came in for Wednesday's Arts Assessment pre-conference day; Ana Cardona (Michigan) and Brenda Turner (Alabama) were able to come to the conference Friday. Participating in the NASDAE Presentation Sunday, April 19, 2009 at the NAEA Conference were Brenda Turner, Limeul Eubanks, AnnRené Joseph, Ana Cardona, and Nancy Carr. We (all eight of the state consultants/program supervisors) loved being at the Convention and learned a lot!

Plan ahead for upcoming Conventions for the next biennium:
The 2010 NAEA Convention will be in Baltimore, MD, April 14-18, 2010.
The 2011 NAEA Convention will be in Seattle, WA, March 18-21, 2011.

NASDAE will re-think when it is best to meet face-to-face as part of the NAEA Convention. In recent years, we have met the day preceding the conference, with NAEA providing the meeting room at the conference hotel. Davis Publications has provided coffee/tea and lunch through arrangements made by Nancy Carr. This year's conference had a pre-conference agenda. This required NASDAE to meet 2 days prior to the conference. For 2010 we need to reconsider how we meet at the conference that is cost effective, and allows the possibility for those NASDAE members who will be attending to be at the meeting. Suggestions included: not be involved with any pre-conference and continue to meet the day before the conference begins; meet an afternoon and evening during the conference; or meet as consecutive meeting segments during the conference. The incoming president, AnnRené Joseph, will be conversing with NASDAE members to determine when to meet to secure the time when most state members will be able to attend.

NASDAE members are also members of the State Education Agency Directors of Arts Education (SEADAE) which represent all four arts at the state level. NAEA goals are informing NASDAE members and those members are sharing with SEADAE. It was discussed and shared that this type of systemic sharing allows for the possibility of “aligned

acts of improvement” which are stronger and more effective than “random acts of improvement.” The possibility of movement forward is greatly enhanced in this type of sharing and interaction.
NASDAE presenting at the NAEA Convention, coupled with a second session that was SEADAE-led, provided for strong sharing, strong presence of state consultants, and new information for all who attended both sessions.
The newly released NAEA Arts booklets for the Strategic Plan, Visual Arts Teacher Standards and Visual Arts Teacher Preparation Standards are booklets that we will be promoting in our states.
AnnRené Joseph wrote both conference panel sessions, as she had agreed to do so at the NAEA Convention in 2008. Both sessions were presented on Sunday, April 19, to ensure participation. NAEA was instrumental in scheduling both on the same day for those who had limited time at the conference. We hope to have this same type of scheduling next year to enhance participation. AnnRené will be writing the same sessions for panel presentations by both NASDAE and SEADAE. AnnRené had previously invited all state consultants who would be attending the NAEA Convention to participate, in addition to those who had initially agreed when the proposals were written. This will be the practice in coming years as well, so we are hoping to increase membership in NASDAE, as well as participation in these panels' presentations.
The NASDAE Session, presented on Sunday, April 19, 2009, entitled: ***Visual Arts Initiatives Across the Nation-the Changing Palette,***

highlighted how NASDAE members are implementing the NAEA Strategic Plan Goals in their states. States and consultants who participated were: Brenda Turner, AK; Limeul Eubanks, MS; AnnRené Joseph, WA; Ana Cardona, MI; and Nancy Carr, CA.
The SEADAE Session, presented on Sunday, April 19, 2009, entitled: ***State Policies on Visual Arts Education,*** allowed the NASDAE and SEADAE members presenting to discuss some key initiatives that would enhance visual arts and all arts education in their states. States and consultants who participated were: Limeul Eubanks, MS; AnnRené Joseph, WA; Ana Cardona, MI; and Nancy Carr, CA.
Issues/topics discussed in the NASDAE meeting were:

- Teacher Shortages
- Budget Issues
- Research
- 21st-Century Learning Skills
- The Career and Technical Education (CTE) and Visual Arts Connection
- Teacher Training—Teacher Preparation—Preservice Training
- Professional Development Opportunities in States and across the Nation and the impact of the “no travel” status
- NCLB and The Arts—NAEA support is needed to include visual arts (and the greater picture is all four arts) in the No Child Left Behind Titles I, II, V, IX, Early Childhood, National Board, 21st Century, etc. ■

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Supporting Each Other in the WC
At home, at small group of friends we call the SWATS cover for each other, especially when we are giving a party for charity, marrying children, experiencing illness, or just overcommitted. Women do this in the South to perpetuate what some might say is an illusion—keeping to a level of hospitality and presentation that was accomplished in the past when “privileged” women stayed at home and had personal wealth, generous resources, and dedicated staffs. But it is far more than that; women inherently share ownership of their community, defined by its events; and they understand that “presentation” derives from shared purpose and extends simple kindnesses to larger cultures. The Women’s Caucus board and members perpetuated this spirit in Minneapolis. My father, Brig. Gen. Edmund Warren Montgomery, II, died while I was at AERA in San Diego. Instead of coming to Minneapolis to work for Women’s Caucus, I flew home to Jackson, Mississippi for his funeral and military burial in Yazoo City. It was a very sad time for me as my father was also my friend and confidant. NAEA's Kathy Duse and the WC board—Karen Keifer-Boyd, Yvonne Gaudelius, Crickette Todd, Lilly Lu, Heather Fountain, Linda Hoeptner Poling, Jennifer Eisenhauer—and other members sent me the kindest e-mails of concern and, by working together, presented the WC sessions, events, and membership incentive with great spirit and initiative.
Karen Keifer Boyd, President-Elect, led the Women’s Caucus during the Convention; Yvonne Gaudelius chaired the Women’s Caucus business meeting; Joanna Rees recorded minutes. Jean Langan was elected secretary and Carrie Nordlund as treasurer.

Heather Fountain's appointment as membership chair was announced by the board. Cricket Todd, WC officer commended for 18 years of service, reviewed the Treasurer's Report and got the new budget approved.
The membership approved changes in Women's Caucus bylaws: (1) membership now goes from NAEA conference to conference; (2) dues are due at the NAEA Women's Caucus General Business Meeting or by mail. (If NAEA initiates the Caucus's recommendation presented at the Issues Hearings meeting then membership will be collected by NAEA via its online membership form.); (3) Officer position descriptions are under development and are to be posted online, with officers' terms changed from one year to two years; and (4) the WC moves to paperless reporting/working. (For example, Women's Caucus members will vote via the Internet using a free polling application such as Doodle.)
The 1995 bylaws are under review, pending further changes. Jean Langan, secretary, coordinates the bylaws review committee, assisted by Pat Stuhr and Juli Dorff. Current bylaws are posted at the NAEA WC website at <http://www.niu.edu/artedu/naeawc>. Please send suggestions to Jean Langan at langonjl@muohio.edu.
Women's Caucus news and happenings are coming online to expedite suggestions from people who cannot attend NAEA. Lilly Lu, webkeeper, has already posted Web changes recommended by members during NAEA WC sessions. Elizabeth Garber continues as listserv coordinator.
Congratulations to Outstanding WC Award Recipients
June King McFee Award: David Burton and Elizabeth Delacruz, individuals who have made

distinguished contributions to the profession of art education.
Kathy Connors Award: Sheri Klein, honoring her dedication to excellence in teaching, mentoring, and collaboration.
Mary J. Rouse Award: Marjorie Manifold, in recognition of her contributions with the potential to make significant contributions to the art education profession.
Carrie Nordlund PreK-12 Award: Caryl Rae Church for outstanding feminist pedagogy in preK-12 teaching.
Maryl Fletcher de Jong Award: Maryl Fletcher de Jong for noteworthy service contributions to art education as an advocate of equity for women and all people who encounter injustice.
Nominations for 2010 Awards are due by October 1, 2009 to the following neutral chairs:
Kathy Connors Teaching Award. Contact: Dr. Mary Wyrick, wyrickml@buffalostate.edu
June King McFee Award. Contact: Dr. Patricia Stuhr, stuhr.1@osu.edu
Carrie Nordlund Award. Contact: Dr. Karen Keifer-Boyd, kk-b@psu.edu
Mary J. Rouse Award. Contact: Dr. Peg Speirs, speirs@kutztown.edu
Maryl Fletcher de Jong Service Award. Contact: Dr. Read Diket, rdiket@c-gate.net
Linda Hoeptner Poling encourages submissions for the Women's Caucus report. Please provide items interest to the Women's Caucus, including photos, drawings, and cartoons.
Jennifer Eisenhauer continues as program chair, assisted by Kryssi Staikidis, and Rebecca Plummer-Rohloff. Jennifer's list of Women's

Caucus 2009 presentations was sent out on the WC listserv. Next year sessions will also be posted on the NAEA WC website, and a request has been made to the NAEA Board to have the consolidated list as two pages in the Convention catalogue. The form for rating proposals used by NAEA will be placed on the WC website to make the evaluation criteria transparent.
WC hosted in 2008 and 2009 what we've called “lobby” sessions to talk about issues. Organized by the WC officers last year at NAEA in New Orleans, a group of 16 women met to discuss “Vote 08: What Should a Feminist Do?” The dialogue, available on the Women's Caucus website at <http://www.niu.edu/artedu/naeawc/>, instigated several action plans. A suggestion from the 2008 lobby session for the Women's Caucus to organize mentor relationships continued in 2009 among 30 plus participants. Questions posed were: What are issues you would like to hear others' experiences about or would like to share? How do feminists view “rules” and “boundaries” across cultural difference and socio-political hierarchies intended to maintain order? When are rules a matter of state, and when do these allude to human relationships of a global nature? Does the Women's Caucus need a collective identity (e.g., a construct of “women”) or mission or coalition for socio-political mobilization? Lilly Lu plans a blog to extend the lobby session discussion and use applications like wikis and googledocs to continue the conversation. Join with us. WC wants your input. ■

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I am pleased to follow Steve Carpenter as the new President of the Seminar for Research in Art Education. I got a jump-start in my new role at the Minneapolis Convention because Steve was unable to attend the convention this year. He was instead welcoming a new addition to his family. Congratulations, Steve, Zoubeida, & new Ranya Grace!

SRAE had more celebrations at the 2009 Convention, most notably in awarding the inaugural Eisner Dissertation award. This award, jointly sponsored by SRAE and Visual Arts Research, is intended to recognize emerging scholars and the value of their doctoral research to the profession of art education and its related disciplines.

The following students were honored for work completed in the 2008 calendar year:

2009 Eisner Award Winner

Patti Pente

University of British Columbia
"Being at the Edge of Landscape: Sense of Place and Pedagogy"

You [NAEA] are doing a great job of connecting to the community, including more artists, notable authors, and researchers. I loved that Art: 21 was there..

—2009 Convention Attendee

Advisor/Nominator: Rita L. Irwin

Runners Up:

Chin Chiu Lin

University of Illinois at Urbana-Champaign
"A Qualitative Study of Three Secondary Art Teachers' Conceptualizations of Visual Literacy as Manifested Through Their Teaching With Electronic Technologies"

Advisor/Nominator: Elizabeth Delacruz

Paul Reader

University of New England; Armidale, NSW, Australia
"Painterly Methodology: Painting and Digital Inquiry in Adult Learning"
Advisor/Nominator: Margaret Brooks; Senior Lecturer, Education

Honorable Mention

David Gill

Northern Illinois University
"Student Learning Through Situated Use of 3-D Modeling and Animation Software in a High School Art Class"
Advisor/Nominator: Kerry Freedman

Lisa Kay

Northern Illinois University
"Art Education Pedagogy and Practice with Adolescent students At-risk in Alternative High Schools"
Advisor/Nominator: Deborah Smith-Shank

As the Eisner Award recipient, Dr. Pente received a lovely vase etched with NAEA's logo, a \$500 check from NAEA, a complimentary 2-year subscription to *Visual Arts Research*, and an invitation to publish in *Visual Arts Research*. Additionally, the top three applicants received a 1-year membership to the Seminar for Research in Art Education and an invitation

to attend the "Marilyn Zurmuehlen Working Papers" session as special guests.

On Saturday evening of the Minneapolis Convention, Dr. Pente also was honored with a special session to present her dissertation research. Her research emphasized the possible ways that art educators and artists can instigate transformation toward greater social justice through art practices, especially by attending to the construction of individual and collective subjectivity as it relates to landscapes. Her eloquent description of her arts-based dissertation was punctuated by Dr. Eisner's kind words just previous to her talk.

On that evening, Eisner remarked that the dissertation award in his honor has given him the opportunity to get to know more of the emerging scholars in art education. As Eisner was one of the founders of the Seminar for Research in Art Education, it should surprise no one that his greatest joy that evening was that the award had created a space for dialogue about research in the field. He is very much looking forward to more conversation, especially inspired by new researchers.

Members of the Seminar for Research in Art Education are also interested in the rich conversations around research in our field, and there are opportunities to lead this conversation through SRAE leadership positions. Currently we are seeking nominations for President-Elect and Secretary-Treasurer. If you are interested in being on the ballot for one of these two positions, please email me at swilsonmckay@vcu.edu no later than June 15th. SRAE membership will vote electronically



Patti Pente, Elliot Eisner and Rita Irwin

over the summer. And speaking of membership, this is an exciting time for small affiliate groups within NAEA, as Deborah Reeve is interested in facilitating our community interests via our membership renewals with NAEA. While the possibilities via the NAEA website are being explored, you may contact Rachel Williams at rachel-williams@uiowa.edu until we elect her replacement this summer.

We look forward to continuing the rich discussions around research in art education through the Seminar for Research in Art Education. ■

Electronic Media Issues Group (EMIG)—The Technology, Education, and Art Network

NEW EMIG host and website in progress: <http://www.niu.edu/artedu/emig/>

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Column Editor: **Joanna Black**, Assistant Professor, Visual Arts & Technology, Faculty of Education, Department of Curriculum, Teaching and Learning, Room 238 Education Building, University of Manitoba, Winnipeg, Manitoba, Canada, R3T 2N2; blackj@cc.umanitoba.ca

The trip to Minneapolis is now a recent memory and the excitement of the NAEA Convention will have a ripple effect for the members of the Electronic Media Interest Group. New ventures are currently planned as we forge ahead with the new year.

Celebration of the Last Year

We have celebrated the achievements of EMIG Chair Diane Gregory over the past year in 2008-2009. The Election of new officers in May 2008 brought in new voices and new goals. Diane Gregory created a new wiki site for officers to make EMIG plans. Under Diane's leadership she is revitalizing the organization: fresh voices are both needed and wanted, numerous goals have been identified, and help solicited. Task forces for EMIG are being established and people can become a charter member of EMIG during Diane's term.

Plans for New Website and Social Networking Site

With the help of Lilly Lu, the EMIG official website was transferred to Northern Illinois University. NIU will be hosting the new website. Lilly Lu accepted the new position of Vice Chair of Technology, and she will lead a committee to set up and maintain the new EMIG social networking site for member participation online. Lilly invited new members to get involved in the project; any voices will be welcome.

Key Endeavors are Listed Below

A New Website: EMIG is going to launch a new website. Lilly Lu has been working with Mei-Fen Chen, a faculty member at Robert Morris College, on designing and developing the new EMIG website. This new website will feature not only the contemporary look that reflects art education in the digital age, but also useful information that focuses on contemporary digital technology for art learning. It will provide practical and updated information for art teachers and art educators in the 21st century. The official website will have a link to the future social networking site.

A New Social Networking Site: Lilly Lu, with the help of Gui-Meei Yang at Eastern Michigan University, and Alice Lai at SUNY-Empire State College are developing a social networking site where EMIG members can share ideas and expertise about integrating contemporary digital technologies into their practice. Using the capabilities of Web 2.0, this social network site allows members to self-initiate forums for developing ideas and discussing issues. In addition, members can share their personal reflections as well as photos and video clips in their individual blogs. The future plan for this site includes issue-based online events through synchronous chats and asynchronous discussion forums. Through these online events and activities hosted and facilitated in such online community of practice, it is planned that EMIG members will have more opportunities to become active and interact with one another on an international basis.

Also, members will construct collective professional knowledge concerning their practical experience and expertise.

EMIG Speakers at the Convention:

While taking in what Minneapolis has to offer as a city, including the Walker Art Center and the Minneapolis Institute of Arts (MIA), we had some exciting presentations given by EMIG members. Speakers raised issues about technology in relation to hands-on practices in the classroom, explored newer programs such as Second Life, and examined social networking possibilities. Theories about identity, intertextuality, online learning, and how the old relates to the new are all topics of concern. Below are some of the highlights of the convention sessions:

1. Pedagogy and Profit: Issues in Online Art Education by Karen Keifer-Boyd, Patricia Amburgy, Charles Garoian, and David Ebitz
2. Everything Old is New (Media) Again by Steven Ciampaglia
3. The Values of Hands-On Practice in Learning Art with Digital Media by Ching-Chiu Lin and Sherri Polaniecki
4. New Media Identity and Translations, The Paradox of the [In]visible by Michelle Tillander
5. Picturing Paradox (Looking at digital photographs and student digital assignments) by Kathy Browning
6. Visual Art Education? Teaching Strategies for Virtual Art in Second Life by Christine Liao

7. From Magic to Data: Reconceptualizing the Photographic Medium in a Digital Era by William Nieberding
8. Memories in Motion: Visual Identities Using Multimodal Texts by Joanna Black
9. Visual Brainstorming: Toward Intertextuality in Student Art using Photoshop and Google Image Search by William Nieberding
10. Using Digital Technology to Assist Chromatics Learning by Hui-Chun Hsiao

Plans for the Future

Debra Pylypiw has accepted the position of Vice Chair of Distance Learning in which she will be exploring and compiling best practices in this area of art education.

Discussion of the various topics of digital media and technology, instructional technology, and web 2.0 technologies resulted in a consensus that EMIG needs a new name that reflects the current status and practice of technology integration in Art Education. We will announce this new name as soon as possible. ■

Column submitted by Joanna Black and Lilly Lu.

Marjorie Manifold, mmanifol@indiana.edu

USSEA Annual President's Report and a Thank You from the Outgoing President, Dr. Allan G. Richards

The 2009 Ziegfeld Award Luncheon at the NAEA Convention held in Minneapolis, Minnesota marked the final act of my tenure as President of USSEA. Let me welcome the new president and vice president—Dr. Marjorie Manifold and Dr. Wanda Knight, respectively—and their team. I would like to thank the entire membership of USSEA and the Board for not only providing me the opportunity to serve, but also for standing behind me with strength and resolve that gave me the confidence to lead this great organization to new heights.

Despite the challenging times, the state of USSEA as an organization that contributes to society is strong. At the beginning of my tenure as President of USSEA, I challenged the membership to reorganize USSEA and make it into an organization that engages the community to make a difference in the lives of individuals through art. This message is reflected in the various initiatives articulated below and I would like to sincerely thank the courageous individuals who took on the responsibilities for these initiatives.

In 2007, USSEA established a new Outreach Committee to carry out the above challenge. One of the initiatives undertaken was to study outreach efforts and to make recommendations and develop plans to address meaningful outreach activities. Headed by Dr. Alice Wexler, the Outreach Committee concluded that their

first activity should be to organize a regional conference. This USSEA Regional Conference will be held at the State University of New York at New Paltz from Friday, June 11, to Sunday, June 13, 2010. (For more details, please contact Dr. Wexler at wexler@fastmail.fm.)

In addition, the *Journal of Cultural Research in Art Education* (JCRAE) had its own outreach initiative. The 2009 special topics issue of JCRAE is on art and cultural violence. The contents of this special issue do not only focus our attention on the issue of violence but they provide us an array of perspectives. In addition, under the editorship of Dr. Kristin Congdon, JCRAE has made several changes that will make it more competitive. One of the changes made is to place past issues online. This change will enable the Journal to reach more readers than before.

The USSEA Newsletter is also reaching out to individuals in the organization and in the larger community. Under the editorship of Dr. Anniina Suominen Guyas, the Newsletter is published once per year and has become a significant vehicle to communicate to both the organizational membership and beyond. “Voices,” one section of this newsletter, provides useful information for art teachers and other. The Newsletter will also be placed on the USSEA website to reach out to more individuals beyond our immediate membership.

In 2008, the Child Art Exchange Program was restructured and now it is overseen by a committee. This committee has worked very

hard in finding ways to make use of outreach opportunities working with others throughout the United States and around the world. Under the leadership of Dr. Candice Schilz, there has been a serious effort to utilize the internet to be innovative in showing children's artworks. Currently there is a fascinating exhibit of children's artworks on the USSEA website, accessed from organizations like the International Child Art Foundation and the International Children's Art Collection housed at Illinois State University.

All our outreach efforts on the USSEA website would not have been possible without the webmaster, Dr. Fatih Benzer. The reconstructed website is now more reliable and user friendly. And in the coming years, I expect to see more visits to the site and more inquiries about USSEA and its work.

The responsibility of USSEA Secretary is to keep the records of USSEA and conduct USSEA correspondence. In addition, it is the duty of the Secretary to prepare copies of the Minutes of all meetings to be sent to the members of the Executive Council as soon as possible after the adjournment of each meeting, make a written Annual Report to the Executive Council summarizing the major business of USSEA, keep an accurate list of all committees, record all amendments, send out proper notices of all called meetings, especially the annual USSEA Business Meeting and Function held during the NAEA National Convention and other meetings when necessary, and conduct USSEA correspondences as appropriate and needed.

Dr. Barbara Caldwell has fulfilled this role with grace and efficiency.

USSEA recognizes its members who have made significant contributions to the organization and to art education in general. Three awards are made each year at the USSEA Luncheon. The 2009 Awards go to **Flavia Bastos** for the National Award, **Anna M. Kindler** for the International Award, and **Alice Arnold** for the Service Award. This year we received a higher number of applications than usual and this is a testament to Dr. Patricia Belleville's leadership as chair of the Ziegfeld Committee.

The budget in any organization should reflect the organization's priorities. USSEA over the past two years has been focusing on its outreach mission and the budget reflects this mission. New line items in the budget saw expenditure in Child Art Exchange to Japan and back, photographing children's art images to place in the electronic gallery, and the printing and reprinting of the USSEA journal. Our financial solvency is secure. Dr. Nanyoung Kim should be commended for her work on the budget. ■

Public Policy And Arts Administration (PPAA)

James H. Sanders III, Department of Art Education, The Ohio State University, 351 Hopkins Hall, 128 N. Oval Mall, Columbus, OH 43210. E-mail: sanders-iii.1@osu.edu

This year at the NAEA Annual Meeting in Minneapolis, affiliates, caucuses, and issues groups were upbeat and encouraged by NAEA Board and staff responsiveness to requests for greater support of issues groups under the umbrella of our National Association. In Deborah Reeves' remarks shared at the Issues Group Hearings conducted by President Bonnie Rushlow, she recognized the contributions of issues groups, their identification of critical concerns that arts educators across the country could address, and their research and publications. I had attended these meetings for the past decade, and this was the first in which all groups were in the room. There was certainly a spirit of optimism and cooperation that I had never before witnessed, and a sense of resolve in advancing the work of art education in the United States.

In addition to the issues group annual reporting of membership statistics conference paper presentations and publications authored over the past year, there were also repeated requests for NAEA increased collaboration and service support. These requests involved communications (dissemination of information about and distribution of member publications), fiscal concerns (centralized fund management and accounting), and governance matters (seeking a vote for groups within the Delegates Assembly). A brief discussion of each follows.

Communications: After applauding the great improvements to NAEA's website, and sharing of visions for what that sight could potentially do, groups requested they be listed on the membership application/renewal page in addition to having links to their homepages. NAEA was then asked to provide the kind of one-stop shopping that is currently offered by professional institutions like the American

Education Research Association (AERA), at whose site one can sign up for membership, join Special Issues Groups (SIGs), and/or subscribe to one or more AERA publications before paying all of these in a single online transaction. This centralized management of all group membership subscription rosters and NAEA Association membership (as well as conference registrations) could potentially create greater efficiencies, and reduce both individual and institutional legal exposure.

There are **fiscal concerns** faced by groups like PPAA, which has had difficulty establishing a bank account in which member dues can be maintained. Since 9/11, banks in the US have all but stopped giving free checking accounts to clubs and non-incorporated groups, and now require a group's treasurer to provide their personal social security number or an employee identification number before an account could be opened—banking policies that expose volunteers to legal and tax liability. In the past, groups like PPAA were able to rely on their treasurer's institutional affiliation, where fund accounting and management was handled by a department bookkeeper. This arms-distance allowed a separation of duties that ensured a volunteer issuing payment requests, distribution, and deposits of funds was not the same person as the one opening the bank statement or balancing the account. Such procedures reduce the likelihood or even perception of possible misappropriation of funds, and thus protect both the interest of the volunteer and the group. Unfortunately, today a consolidation of job duties in higher education has resulted in departments no longer being willing to take on these forms of pro-bono service.

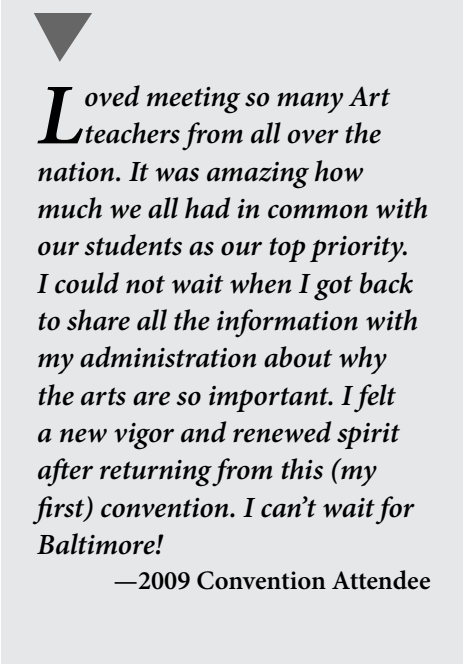
Since NAEA requires issues groups to annually provide a roster of all members, and then cross-examines these lists against the active

NAEA membership, it is clear efficiencies could be created by a central management system. Given federal regulations regarding professional associations' fiscal responsibilities for affiliates or groups under their auspices, the banking challenges NAEA issues groups faced is a matter that might have broader management implications. By NAEA taking on the job of managing funds and mailing lists, groups could better serve NAEA by focusing energies on conducting research, drafting platform position papers, making presentations, and publishing findings about their issues.

It was a most welcomed surprise, after reporting that PPAA technically had no members since we were unable to process checks paid for last year's dues, that we were told NAEA would help see that this problem was addressed. It was equally encouraging to hear that our National Association intended to act on the recommendation to assist in marketing groups' journals, and memberships. The final request repeatedly raised, however, is a matter that will require years to accomplish, but it is nonetheless a matter that constituents hope will be pursued—and that is extending a vote to issues groups represented within the Delegates Assembly.

Ever since I have been a member of NAEA, it has seemed odd that groups would be required to attend an advisory assembly at which they might speak, but were never offered a vote. The structure of representation has always been on a geographic or divisionary basis—with states and regions, as well as divisions having a formal voice (vote) in the work of the assembly. The request that issues groups, whose memberships cross over regions and states, be allowed a vote and a meaningful role in the assembly rather than simply a symbolic seat at the table is one that has been circulating for over 20 years. Likely

never amounting to more than 20% of the total voting power of the Assembly, such a vote would encourage a sense of inclusion within the work of the Association and send an important message about members' valuing all groups' contributions to the field. PPAA, like other groups, hopes to see the passage of a policy change that would ensure all representatives have a vote in the assembly. It is with a great sense of hopefulness and optimism about NAEA's future and valuing of democratic principles that we now proceed. ■



*L*oved meeting so many Art teachers from all over the nation. It was amazing how much we all had in common with our students as our top priority. I could not wait when I got back to share all the information with my administration about why the arts are so important. I felt a new vigor and renewed spirit after returning from this (my first) convention. I can't wait for Baltimore!

—2009 Convention Attendee

Clayton Funk, EdD, Assistant Professor of Art Education, The Ohio State University, 128 Oval Mall, 158 Hopkins Hall, Columbus, OH 43210. Tel: 614-292-7183, fax 614-688-4483.
E-mail: funk.86@osu.edu
Columnists: **Christine Woywod**, Northern Illinois University, cwoywod@niu.edu; **Marissa McClure**, University of Arizona, mam3@email.arizona.edu

Beginning my term as Coordinator of the Caucus for Social Theory in Art Education, I am pleased to write this column and outline some goals we discussed at our business meeting at the National Art Education Association Convention in Minneapolis. To begin, I introduce to you three new executives.

I am happy to be working with our new Coordinator-Elect, Patty Bode, Director of Art Education for Tufts University in affiliation with The School of the Museum of Fine Arts, Boston. Her research interests include, “the arts in urban education, the role of visual culture in art teacher preparation, and the intersection of postmodernism and multiculturalism in art education. She has published and lectured on critical art pedagogy based in public schools, re-theorizing identity and curriculum, and redefining multicultural education” (<http://ase.tufts.edu/education/faculty/bode.asp>).

Our new columnists for *NAEA News* are Christine Woywod and Marissa McClure. Christine Woywod is a former K-12 teacher completing her doctorate at Northern Illinois University. She states, “Some of my ongoing interests include creativity, collaboration, and interdisciplinary education. I am currently working with narrative inquiry and cultural

semiotics as research methods. Whenever possible, I enjoy being a visiting artist in schools and have grown to use a decentralized form of instruction in fostering collaboration among students. In contributing to the CSTAE column, I look forward to reflecting on and reacting to current events in relation to art education. I am currently working on a piece contemplating pandemic—what are the ‘pandemics’ we are facing and what can we do to challenge the fear and isolation they can cause?”

Marissa McClure is Assistant Professor of Art in the Division of Art and Visual Culture Education at the University of Arizona. She states, “As a researcher and teacher, I am interested in contemporary and historical theories of children’s art; constructions of childhood; children and visual and media culture; and theory in early childhood education. In particular, I am studying children’s visual and peer cultures in Reggio Emilia, Italy, and in urban preschools and children’s collaborative making using digital media. In future CSTAE columns, I look forward to interrogating the relationships between fantasy and education, relationships between children and media culture, images of learners and their educational consequences, and the persistency of themes in art and visual culture education.”

Please join me in welcoming our new Executive Board members to their new posts. I look forward their contributions to the Caucus on Social Theory in Art Education.

The CSTAE Executive Board and I look forward to planning a new electronic format for the *Journal of Social Theory in Art Education*, starting with volume 30. This change in format and delivery of the journal will bring many new options, including new possibilities for submission in digital media and hypertextual formats. In the new electronic format, the editorial process will be streamlined. One of the advantages for subscribers will be the delivery of the journal according to the Section 508 compliance for individuals with disabilities. The journal may be *heard or read* depending on the browser used. Section 508 compliance is especially important to an organization that values social discourse in which *all* can participate.

Another benefit of the new online format is our new community-driven website, <http://cstae.bluedoublewide.com>, which will extend the journal’s visibility. We have moved in this direction in recent years. The *Journal for Social Theory in Art Education* has been indexed in the major online periodical aggregator *ProQuest*. Researchers across *ProQuest’s* Internet

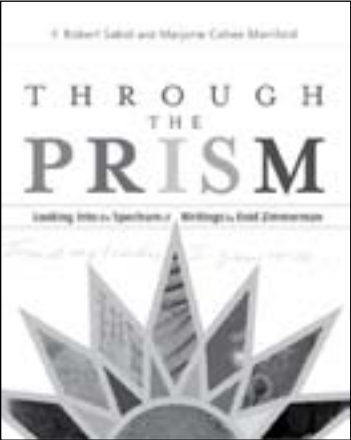
audience will find articles from the *Journal for Social Theory in Art Education* among their *ProQuest* search results, and the direct result is a bigger audience for our publications. In addition to joining *ProQuest*, the CSTAE website will be used for further discourse, from announcements to online discussions, media galleries and access to related publications that we may link from within the site by way of syndication. With these new media possibilities come new opportunities for contributors and new readers.

The theme for next year’s NAEA Convention in Baltimore is Social Justice. We will plan new opportunities for participation in the Caucus for Social Theory in Art Education and in the broader field of the National Art Education Association. I feel we are off to an energetic start to embody the social discourse our name implies, with new possibilities for publication and exchange.

Clayton Funk, Coordinator, Guest Columnist
Reference:
Department of Education. (2009). Faculty and Staff. Medford, MA: Tufts University. Retrieved May 10, 2009. <http://ase.tufts.edu/education/faculty/bode.asp>.

New Resources from NAEA!

Orders for NAEA publications may be placed by calling toll-free: **800-299-8321** or downloading the Order Form at www.arteducators.org/store.

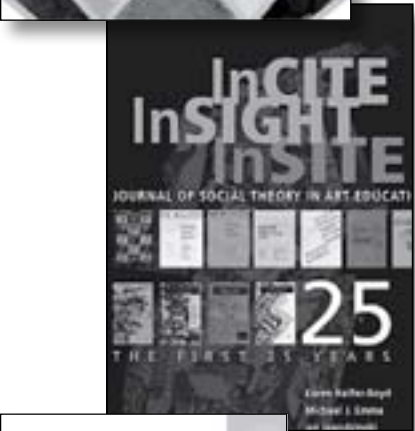


Through the Prism: Looking into the Spectrum of Writings by Enid Zimmerman

F. Robert Sabol and Marjorie Cohee Manifold, Editors

This book provides a diversity of new writings in response to Enid Zimmerman’s publications on current topics such as community-based art education, gender issues, gifted and talented education, multicultural education, curriculum planning, assessment, teacher education, mentoring, and research methodology. Chapters by leading art educators for whom Zimmerman has been a valued mentor or colleague over the past 30 years offer practical examples for 21st-century art educators, preservice teachers, graduate students, and researchers seeking to explore fresh applications to research in art education, mentorship, and classroom practice. The book also offers examples of how concepts and research about art education are adapted and changed over time. The Editors’ recent inter-

views with Enid Zimmerman provide insights into foundations of her research methodology, teaching philosophy, and work with students. *Through the Prism* “puts a humane face on research” and is a “useful and usable addition” to any art education library (Dr. David Burton, Associate Professor of Art Education, Virginia Commonwealth University).
Item No. 304. 292 pp. ISBN 978-1-890160-42-5
Nonmember Price: \$35.00 plus S/H
NAEA Member: \$28.00 plus S/H



InCITE /InSIGHT / InSITE: Journal of Social Theory in Art Education—The First 25 Years

Karen Keifer-Boyd, Michael J. Emme, and Jan Jagodzinski, Editors

This unique anthology celebrates and critiques a quarter of a century of social theory in art education for significance to issues in the 21st century. Journal authors have often looked into cultural anthropology, political science, psychoanalysis, and other disciplines to theorize perspectives concerning art and its powerful integration into the fabric of society as visual culture. The concepts of InCITE, InSIGHT, and InSITE frame the question “What is Social Theory?” in discussions of how journal authors have defined social theory in art education practice, and in projections of future perspectives in the field. Included is a CD-ROM of reprints from the first 25 years

of articles in the *Journal of Social Theory in Art Education*, in which authors define and discuss social theory in art education practice over the past quarter century. The book can be an art education theory and philosophy text for both undergraduate and graduate students, and is a valuable resource for graduate students working in social justice areas.
Item. No. 303. 192 pp, plus CD. ISBN No. 978-1-890160-41-8
Nonmember Price: \$34 plus S/H
NAEA Member: \$27 plus S/H



Looking Back: Editors’ Selections from 50 Years of Studies in Art Education

Kerry Freedman, Editor

This collection of favorite articles selected by the Senior Editors of Studies in Art Education celebrates the 50th anniversary of the journal. It commemorates the beginnings of research and theory development in the field of art education, highlighting significant professional developments in research methodologies and critiques applied to themes that have evolved over the past five decades: creative intelligence, feminist art education, multiculturalism, interdisciplinarity, visual culture, and digital visual culture. Reprinted articles by notable art educators including Elliot Eisner, Viktor Lowenfeld, Vincent Lanier, Paul Duncum, Graeme Chalmers, and many more, are introduced by respected contemporary authors that include Jerome Hausman,

Laura Chapman, Terry Barrett, Doug Blandy, Kristin Congdon, and others. Editor Kerry Freedman provides an overview that points to the future of research and theory in art education. *Looking Back* is a must-read for art education researchers, higher ed faculty and their students, and preservice teachers as they address emergent issues that guide today’s practice.
Item No. 307. ISBN 978-1-890160-45-6
Nonmember Price: \$33.00 plus S/H
NAEA Member: \$26.00 plus S/H

CALL FOR SUBMISSIONS

for a Special Issue of *Studies in Art Education* on Debating the Field of Art Education and its Disciplinary Territories

Many scholars feel that the field of art education has changed dramatically over the past few decades. Focus has gone from creativity to formalism to DBAE and now to visual/material culture. Others feel that no matter what the theory is, work in the art classroom remains basically the same. But no one disagrees that, overall, the world is changing rapidly, and this reshaping of the world has transformed the ways in which art is created, displayed, understood, taught, and learned.

The *Studies in Art Education* Senior Editor invites manuscripts for this special issue that address the following topics:

- As art today addresses more than just the visual, how should art educators respond?
- Should we teach art as a focal subject with missions and goals that are unique, or should art educators try to integrate its content into other subjects? Can we realistically do both?
- How have or should diverse perspectives about art change the field of art education? Can (or should) the field strive for unity in diversity?
- How can art educators embrace non-certified individuals who teach art in various settings such as craft stores, after-school programs, and community centers?
- What, if anything, is unique about art education? If we can name its uniqueness, how should doing so affect what we do?
- What philosophical beliefs underlie many of the major themes in art education and how might an examination of these theories (e.g. pertaining to subjectivity, originality, meaning-making, etc.) guide the future of the field?
- By reflecting on the history of art education and by looking toward the future, what is (or should be) the destination for this field, which territories should be claimed, and what boundaries are at stake?

All submissions for this special issue should follow established submission guidelines.

Research manuscripts should be sent to: Kristin Congdon, Senior Editor, *Studies in Art Education*, Philosophy Department, University of Central Florida, 4000 Central Florida Blvd., Orlando, FL 32789-1352. E-mail: studies@mail.ucf.edu

Commentaries should be sent to: Karen Keifer-Boyd, *Studies* Commentary Editor, 210 Arts Cottage, School of Visual Arts, The Pennsylvania State University, University Park, PA 16802-2905.

Media reviews should be sent to: Sara Wilson McKay, *Studies* Media Review Editor, Department of Art Education, School of the Arts, Virginia Commonwealth University, 812 West Franklin Street, Richmond, VA 23284-3084.

Deadline for all submissions: December 1, 2009



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CALL FOR PAPERS

"Child's Play, Children's Pleasures: Interdisciplinary Explorations"

Hofstra University presents "Child's Play, Children's Pleasures: Interdisciplinary Explorations" on March 19-20, 2010. This two-day interdisciplinary symposium will focus on children's toys, games, dolls, and play activities.

The symposium welcomes submissions in diverse areas including art education, children's book illustration, toy design, and children's museum activities.

Major topic major categories: (1) Evolution of Children's Pleasures: Past, Present, and Future; (2) The Wide World of Children's Play and Pleasures; (3) How and Why It's Made: The Design and Craft of Children's Toys, Games, and Books; and (4) Controversies About Children's Play and Pleasures.

Topics geared to art educators: (a) Crayons, Clay, and Creativity: Children Playing with Media; (b) Children's Play and Humor; (c) Designing Toys for Children; (d) When Artists Make Unique Toys for Children, and (e) Child-made toys.

Proposals may be submitted for individual papers, panel discussions, or media presentations (20 minutes). Send proposals consisting of 800-word abstracts, along with curriculum vitae or short biographical sketches, electronically or by mail, by **September 30, 2009**. If accepted, final papers (limited to 12 typed pages, double-spaced, excluding notes, and in duplicate) are due by **January 15, 2010**.

Send all electronic submissions to: Deborah.S.Lom@hofstra.edu

Send typewritten submissions to: Child's Play Symposium, Deborah S. Lom, Hofstra Cultural Center, 113 Hofstra University, Hempstead, NY 11549-1130

Information: hofstra.edu/culture

Symposium Director: Donna R. Barnes, EdD

CALL FOR PAPERS

The March 2010 issue of *Art Education* to Focus on Art Education and Creativity

Contemporary views about creativity and its role in art education theory and practice will be the theme of the March 2010 issue of *Art Education*. Topics related to creativity and art education could include, but are not limited to, the history of creativity, definitions of creativity, philosophical considerations of creative processes, cognition and creativity, brain research on creativity, dispositional factors and creative individuals, cultural variability and creativity, and educational interventions that promote student creativity.

Deadlines for submission of manuscripts is August 31, 2009 and should follow *Art Education* submission requirements (www.arteducators.org/writingfornaea). The guest editor of this issue will be Dr. Enid Zimmerman who can be contacted at Indiana University, 3240 Ramble Road East, Bloomington, Indiana, 47408. E-mail: zimmerk@indiana.edu.

CALL FOR ABSTRACTS

The Heart of Art Education: Contemporary Holistic Approaches to Creativity, Connection, and Transformation

Art educators at all levels are invited to submit papers to a new NAEA publication addressing contemporary approaches to holistic art education. Such approaches take into account physical/sensory, emotional, and cognitive functions, as well as social/cultural, ethical and spiritual attributes. These approaches also view the student, not in isolation, but as connected to community, the wider culture, and the environment. Contributions for this publication are encouraged from educators in Pre-K-12, higher education, research, museum education, special needs, supervision, etc. Similarly, papers should address holistic, student-connected art education from various perspectives. These perspectives may include, but are not limited to: issues-based (addressing topics such as social justice, multicultural education, environmental concerns, etc.); integrated curriculum (linking visual art to other art domains or other disciplines); process-based (such as teaching for artistic behaviors, cultivating creativity, studio thinking, etc.); or concept-based (such as aesthetic education and visual culture). Two forms of contributions are invited: full papers and vignettes. Full papers should include both theoretical/historical aspects and practical applications, though these can be weighted differently. Along with longer articles, we also invite brief vignettes that describe actual examples of holistic art education in action.

NOTE THE FOLLOWING CHANGES FOR SUBMISSION DEADLINES:

Deadline for submission of ABSTRACTS is August 15, 2009.

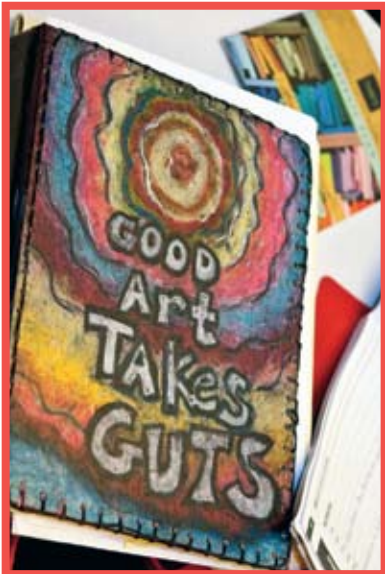
Proposed deadline for full articles or vignettes is October 1, 2009

Interested authors should contact the Editors for further specifications: Dr. Laurel Campbell, University of Illinois, Urbana-Champaign, School of Art & Design, 408 E. Peabody Dr., Champaign, IL, 61822. Email: lhcampbe@illinois.edu; Dr. Seymour Simmons, Winthrop University, Department of Fine Arts, McLaurin Hall, Rock Hill, SC, 29733 simmonss@winthrop.edu

The NAEA Convention is the ultimate spot for an art educator who's looking not only for great ideas and inspiration but validation of his/her own practices. With most of us teaching in isolation, this conference is a wellspring of camaraderie; friends, old and new, are reconnected once a year. As we return home, we bristle with new energy and ideas to serve our students.

—2009 Convention Attendee

2009 NAEA National Convention!



Artmaking!



Tours!



I had a fabulous time at the convention! It was great to see old friends, meet new people and be immersed into the world of art again. I left exhausted, but filled with a renewed sense of who I am, where I need to go and validation that teaching art is worthwhile.

—2009 Convention Attendee



J. Walt!



Books!



poster sessions!



See you in Baltimore!
April 14-18, 2010



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NEWS

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1916 Association Drive, Reston, VA 20191-1590