

IN THIS ISSUE

People in the News	8
Regional News	9
Books for Review	11
Division News	12
Details: NAEF	15
Issues Groups	16
Position Openings	24
Media Reviews	25
Calls for Entries	28



NEWS

Advancing Art Education

A Publication of the NATIONAL ART EDUCATION ASSOCIATION

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2010 NAEA National Convention

Notes from the Program Coordinator

Planning for the 2010 NAEA National Convention, on April 14-18 in Baltimore, Maryland, is well under way! This year's theme, **Art Education and Social Justice**, explores the role of visual arts and education as vehicles of social equity and agency in today's increasingly visual culture.



Social Justice is about creating for our students a sense of connection to community and relevancy to the world around them. Therese Quinn writes, "Working for social justice (through teaching and other ways) requires attention to the complex context of people's lives and then, engaged responses aimed at change" (2006, p. 291). I would go further to say that right now the role of social justice within art education is to expand the discourse and dialogue—to push the field into an uncomfortable but necessary place.

It is fitting that our explorations occur in Baltimore. Much like our nation and Association, Baltimore is a city in transition—on the cusp of change. Great strides have been made in the areas of education and government, and the city, filled with promise and hope. Baltimore greets visitors with its bustling Inner Harbor, vibrant nautical heritage, and state-of-the-art sports facilities, but at its heart the city is all about the arts. Baltimore is home to historic museums, eclectic performance spaces, and renowned art institutions. Baltimore has everything to offer from the traditional to the unexpected; Brenda Makle, President of the Maryland Art Education Association and chair of the Host State Committee, has provided leadership for engaging the service of members to plan

(continued on page 4)

Education and Artists Corps Included in New Community Service Programs

On April 21, 2009, President Barack Obama signed the Edward M. Kennedy Serve America Act, reauthorizing and expanding the nation's service programs as part of the Administration's overall effort to encourage volunteerism. The programs are administered by the Corporation for National and Community Service (CNCS), a federal agency created in 1993. The Serve America Act goes into effect on October 1, 2009.

The White House launched its United We Serve program this spring, beginning 81 days of service on June 22 with the "Summer of Service" and culminating on September 11, a National Day of Service and Remembrance. The goal of United We Serve is to promote service as a way of life for all Americans. Ongoing CNCS programs include AmeriCorps State and National, AmeriCorps VISTA, Senior Corps (Foster Grandparents, Senior Companion Program, and RSVP), Learn and Serve America, Martin Luther King Jr. Day of Service, and other special initiatives. Learn and Serve America provides grants to schools, higher education institutions, and community-based organizations that engage students, their teachers, and others in service-learning to meet community needs.

Arts education programs have been funded by Learn and Serve America grants in the past. Most of these programs are funded to state education agencies and other intermediaries, including higher education institutions and nonprofits, who in turn re-grant funds. Elson B. Nash, Acting Director of Learn and Serve America, recommends that arts educators (including K-12 arts specialists, higher education faculty, and museum educators) reach out to the CNCS state education agency liaison in their state in order to be among those who receive notices of grant opportunities and expand understanding of the role that the arts can play in these initiatives. (See link on p. 6 for a

The arts and arts education community has been forging a relationship with the White House and the Corporation for National and Community Service, with NAEA being among those organizations represented, through a national arts working group.

list of state education agency liaisons.) Direct grants for service learning programs involved with arts are also possible through the Higher Education Grants Program, which supports collaborations between nonprofits and higher education institutions, and Innovative Community-based Service Learning grants, which can fund arts organizations or consortia of arts organizations, including summer programs reaching a minimum of 200 students.

In discussing the role of arts education, Nash said,

I think the arts have a seat at the table. It gives young people and teachers, and even nonprofit organizations, the opportunity to be creative and express themselves in a way that embodies what I call civic action—art is a tool for civic action, whether it be through dance, whether it be through the visual arts, video, photography, drawing, graffiti—but these are ways that really embody the spirit of where a young person is. Using the fine arts, music, and dance can give young people a way to analyze critical

social issues so that young people have a way to understand issues in their community. So that civic action becomes not a nice thing, but a necessary thing. And if a young person can analyze why, for example, hunger occurs in their community, they can be engaged in civic action. It starts with civic learning and continues with involvement in civic action throughout their lives. (personal communication)

Two components of the Serve America Act are of interest to arts educators: the Education Corps and the Artist Corps.

Cited in the Serve America Act as part of the Education Corps, the Artist Corps will provide "skilled musicians and artists to promote greater community unity through the use of music and arts education and engagement through work in low-income communities, and education, health care, and therapeutic settings and other work in the public domain with citizens of all ages" (2009). The Artist Corps includes working in both schools and community settings.

(continued on page 6)

Two Professional Development Learning Communities Experience DC Art Museums

Summer 2009 provided the opportunity for two learning communities of diverse educators—one local to the Metropolitan DC area and one drawing from the US and beyond—to study DC art museums and meet one another to share their artful explorations and discoveries.

Christine Ballengee-Morris and Patricia L. Stuhr from The Ohio State University created a graduate course introducing a broad range of issues, theories, policies, and practices of museums within the gaze of American Indians. Graduate students from Italy, Arizona, Pennsylvania, and Ohio met at the Smithsonian's National Museum of the American Indian (NMAI) in Washington, DC for a week exploring the conditions impacting indigenous identity constructions as well as Non-Native understandings of diverse American Indians and their communities through visual culture and art.

The resources of NMAI—personnel, architecture, exhibitions, collections, photo archives, film and video theatre, computer lab and resource center—were investigated in relation to literature pertinent to their exploration. Students

(continued on page 8)



Participants review visual journals inspired by museum visits.

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NEWS



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

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

Watch the website for information on candidates for the upcoming election for Regional Vice Presidents-Elect. A paper ballot will be mailed to all members before the end of this year.

NaEA

MESSAGE FROM THE PRESIDENT

The Arts and Public Priorities

If we take all the communities, peoples, classes, tribes, and nations that ever existed, we may be sure that since human nature in its native constitution is the relative constant, it cannot be appealed to, in isolation, to account for the multitude of diversities presented by different forms of association.

—John Dewey (discussing freedom and why it is prized),
Freedom and Culture (first published in 1939)

FOSTERING COMMUNITY:

Cultivating K-12 Public Visual Arts Education in our American Democracy

The arts serve a range of public purposes, and therefore are of benefit and concern to all Americans (The American Assembly, 1999). They help to shape what it means to be an American—connecting the nation's identity to the reality of American pluralism, and in so doing advance democratic values both nationally and globally. The arts contribute to the quality of life and economic growth—enabling America to establish successful communities while increasing the nation's prosperity. They help establish and maintain a well-informed and responsive citizenry—promoting deeper understandings about our diverse society by developing competencies both in school and at work, and by promoting the freedom to inquire in pursuit of the open exchange of ideas and values. And most importantly, I believe, the arts enhance the life of the individual by contributing to one's potential and spirit.

An Arts Agenda for America

A broad arts agenda for our nation can be said to include innovation and creativity, economic development and job creation, and education—reflective of ways both business and industry can be served while offering students, both those who are inhabitants and those who are citizens, an education that shapes America for the future. The second of the five public purposes for the arts that Wysomirski (2000) addresses in *The Public Life of the Arts in America* is “fostering community” (p. 60). This article continues a series on public purposes and the arts by discussing a role for the visual arts in civic dialogue. Over the course of the next several issues of *NAEA News* the remaining public purposes “contributing to prosperity, improving the quality and conditions of life, and cultivating democracy” (p. 60) will be addressed, along with their associated core values and ways of employing them to positively affect visual arts education in our nation.

Fostering Community in Civic Dialogue

The arts present a powerful force for shaping both the ethics and soul of a nation's citizenry that can “define reality, shape the times, and give meaning to history” (Hunter, 1991, p. 225). The potential of the visual arts to make images indelible; to express challenging ideas through allegories, comparisons, and symbols; and to respond beyond the limits of verbal communication make it a powerful force for informing civic experiences (Bacon, Yuen, & Korza, 1999).

Democracy moves forward when an informed public is engaged in grassroots matters. The recent work of our Association through the actions of the Board, the Executive Staff, the membership, and NAEA's award-winning website is a testament to that practice. The exchange of civic ideas plays an essential role in moving the inertia of democracy. Democracy helps diverse groups find common ground by giving its participants multiple perspectives and allowing people to

develop more complex, compassionate, and pragmatic views of each other.

This *NAEA News* President's Message discusses the need to provide communities an opportunity to overcome invisibility, similar in intent to the philosophy shared by Maxine Greene (2001) in her writing about the need to open up spaces for communicating. The results of the ideas and works of past and contemporary artists can be used to unite a cohesive, pluralistic, and spirited community if personal and civic interests coincide. Those master exemplars and the works produced by students could result in policy actions that positively impact the visual arts education of students in American public schools when conceived as reflective and thoughtful artistic problems devised by qualified visual arts teachers. Careful art problem construction and presentation may make it possible to redefine the concept of enlightened communities and, in the larger picture of both general education and art education through its programs, best serve both the development and education of the whole child through the visual arts.

Delivering Art Education through Structured Civic Dialogue

Artists, past and present, have used aesthetic means to offer commentary on an issue, subject, or theme to convey a position and/or prompt others' perspectives. Their artwork establishes a dialogue about the subject depicted and serves to heighten viewers' consciousness about complex ideas. Public actions sometimes result—either from the artwork itself, or the artistic behaviors and processes in which the artist engaged while producing the work. Communication can be improved across cultural divides, and in best cases people become passionate to the degree that they cause a change in policy (Bacon, et al., 1999). Negative behaviors can be diminished as a result of the work of artists. I've often wondered what momentum it would add to our advocacy efforts and ultimately changes in national policies for arts education if the work of established artists documented the need for a comprehensive and sustained art education for America's students.

In April 2010, Vanessa Lopez, NAEA National Convention Coordinator, will initiate a ‘talk back’ series of sessions within the program planned for the NAEA Baltimore Convention (see Convention column, p. 1 for details).

Similar methods of inquiry offering opportunities for dialogue have been used to structure civic dialogue for the arts. See Typical Points of Opportunity chart on p. 4.

Strong opportunities for civic dialogue are dependent upon leadership and facilitation that offer participants the comfort to engage in conversation, artmaking that offers them a chance for discovery through experience with media and processes, and sustained conversation beyond the short term that accommodates differences in focus and perspectives among the public involved (Bacon, et al., 1999). Personal and public art stemming from these kinds of dialogue often helps both participants and viewers discern identity

...the arts enhance the life of the individual by contributing to one's potential and spirit.

and launch equity or tolerance for pluralism, and results in a community that can boast of civic pride (Wysomirski, 2000). Therefore, what is provided through broad and carefully structured civic dialogue can offer a better quality of human experience with the people we know in the places we live.

Quality Civic Dialogue and Art Teacher Training

Linda Louis, an assistant professor of art education in the School of Education Brooklyn College, describes an ongoing collaboration documented in 2001 with students in the course “Teaching the Creative Arts” to an audience of undergraduate early childhood majors:

In the studio component of this course, students make their own art and discover, as their future pupils will, that visual ideas are often informed by the medium itself. As they explore the properties, possibilities, and limitations of paint or clay, students become consciously aware that materials have expressive qualities as well as physical properties. This simple but profound realization—that physical actions on materials have expressive as well as visual consequences—helps to demystify the art-making process and makes it clear to students that convincing visual images rely on more than simple verisimilitude. (Louis, 2005, p. 165)

Addressing meaning and purpose along with production in this collaborative training for future teachers underscores the fact that art employed to deepen the experience and meaning through civic dialogue can both enrich and enhance the process.

Implications of Collaboration for Public Schooling

In the Lowenfeld Lecture this past spring, Olivia Gude eloquently described the development of self-awareness in students and their potential as citizens in a democratic society:

Let us begin with a Lowenfeldian affirmation of the importance of early and recurring experiences of art

(continued on p. 3)



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Jennifer Allora and Guillermo Calzadilla, *Under Discussion*, video stills, 2005.
Single-channel video with sound, 6 min 14 sec
Images courtesy of Art:21.



Alfredo Jaar, *Muxima*, video stills, 2006
Digital video with sound on a Mac Mini computer, 36 min



Mike Kelley, *Extracurricular Activity Projective Reconstruction #s 2 through 32 (Day is Done)*, 2004-2005



Inigo Manglana-Ovalle, *Bulletproof Umbrella*, 2006
Kelvar, graphite, ABS rapid-prototyped polymer, 36 x 36 x 33 inches

education rooted in individual self-awareness and free exploration (1952). A child gains a sense of [himself] by freely playing with materials, images, and ideas. Paradoxically, immersion in the sensuous materials of the world allows the child to vividly experience his/her separate self, his/her uniquely personal idiom of feeling and making. Of course, what is important here is not ultimately the uniqueness of the artistic product, but rather the deeply felt connection between self, process, and product. The child develops the capacity for nuanced attention to the world and to his/her interactions with the material world. This attentiveness is not based in fear or wariness of the world, but in wonder and awareness of the potential to act and interact with the world. (Gude, 6/22/09, personal communication)

Like Gude, both Greene (2001) and Lowenfeld (1952) uncover the learner’s need to become an individual in order to have the capacity to function with agency and passion in a community and ultimately to contribute to the nation in which they live. Can a community of common people be created in an open and pluralistic world and survive? If given an education in the visual arts, yes it can.

Stripping Away the Darkness

In the lobby of 30 Rockefeller Plaza, a team of six conservators will for the next 2 years methodically remove decades of yellowed varnish from lobby murals dating from the late 1930s. The murals are based on the theme “New Frontiers,” encompassing aspects of a modern society: science, labor, education, travel, communication, humanitarianism, finance, and spirituality (Vogel, 2009). They

were painted by American muralists: immigrants to the US from all nations. Just as artists in the 1930s created murals depicting democratic ideals, contemporary artists work in comparable ways. Their work can be used to discuss and respond to the notion of fostering community and can be found on urban walls around the nation. Octavio and Gustavo Pandolfo, Portuguese twin brothers who call themselves *Os Gêmeos*, have heightened graffiti art to Rococo style with their first public artwork in Manhattan. It is an epic narrative mural, 17 feet high and 51 feet long, located at the corner of Houston Street and the Bowery, that will remain up through March 2010. It attempts to transport community viewers to a world above and beyond the subways (Smith, 2009). The third and fourth seasons of *Art: 21/Art in the 21st Century* (2005, 2007) offered viewers an opportunity to meet artists, see their work, understand why it was made, and in some ways engage the viewer in the notion of fostering community. *21* includes images from Alfredo Jaar, whose work comments on real life events and the paradoxes they can present; Mike Kelley, whose work recounts the nature of the rituals of schooling through performance and the architecture sometimes planned to force it to happen; the work of artist Inigo Manglana-Ovalle, that investigates the connection between culture, the science surrounding DNA, and the control we have over the places we live; and the collaborations of Jennifer Allora and Guillermo Calzadilla, that question the need for vulnerability of the self to surroundings in order to effect change and the logic of civil disobedience. I encourage you to look at their artwork and consider ways to engage colleagues, students, and stakeholders in a dialogue about the ways

in which art education offers a visual forum for both civic and personal conceptions of community in our American democracy.

Next Installment to the Arts and Public Priorities/CONTRIBUTING TO PROSPERITY

In my next President’s Message, I will build upon ways discussed in the first two installments to show ways—as in the slogan of new NEA Chairman Rocco Landesman—‘Art works.’ Landesman explains, “The words are meant to highlight both art’s role as an economic driver and the fact that people who work in the arts are themselves a critical part of the economy” (Pogrebin, 2009). Consideration will be given to ways study in the visual arts can promote opportunities for the individual and strengthen its presence in American schooling. ■

Recommended Reading/Viewing

Art: 21/Art in the twenty-first century. (2001). New York: Harry N. Abrams.

Art: 21/Art in the twenty-first century/Seasons One and Two (DVD video). (2003). PBS Home Video.

Art: 21/Art in the twenty-first century/Season Three (DVD video). (2005). PBS Home Video.

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Organizational Awareness

Members can expect to engage in or learn more about the following from the Board or members of the Executive Staff over the coming months:

- Status of NAEA policy revisions and position statements about art educators, students, and relationships, and work underway to address curriculum, instruction, and assessment
- Consideration of endorsing ideas related to 21st-Century Skills and a response to the Department of Education’s call for applications for *Race to the Top* funds—both in collaboration with MENC
- Nominations received for regional Vice-Presidential candidates and a ballot for members’ consideration
- A call for white papers to expand upon ideas discussed in *Learning in a Visual Age* to be reviewed by the PMC
- Opportunities for co-sponsored academies that offer professional development through studio practice as a means to inform pedagogy
- Results of the NAEA Board of Directors meeting in Baltimore, MD at the end of November via the NAEA website
- The need for ‘each one to ask one’ as a means for increasing the NAEA membership-at-large

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Vogel, C. (July 27, 2009). Stripping away the darkness as murals are reborn. *The New York Times*. Retrieved July 27, 2009, from <http://www.nytimes.com/2009/07/27/arts/design/27rockefeller.html>

Wyszomirski, M. (2000). Raison d’etat, raisons des arts: Thinking about public purposes. In Joni Cherbo & Margaret Wyszomirski (Eds), *The public life of the arts in America* (pp. 50-78). New Brunswick, NJ: Rutgers University Press.

NaEA

NAEA Seeks Co-Sponsored Academies and Institutes for 2010

• NAEA Co-Sponsored Academies and Institutes are member-driven programs identified by NAEA as substantive professional development opportunities for members, based on the *NAEA Goals for Quality Art Education*.

• **Eligibility:** Organizations holding NAEA Institutional Memberships are eligible. The Program Director must be a current NAEA member.

• **Requirements:** Programs must adhere to the *NAEA Goals for Quality Art Education*. Proposals should include a description of the facilities, accommodations, dates, program duration, faculty résumés, credit and non-credit stipulations, estimated total cost to participants, funding source, and any applicable NAEA member discounts. Within 3 months of the program’s conclusion, a report including participant evaluations must be submitted to the NAEA.

• **Deadline:** Submissions must be postmarked on or before **January 16, 2010**

• **Submit to:** NAEA Co-Sponsored Academies, 1916 Association Drive, Reston, VA 20191-1590 or e-mail to kduse@arteducators.org

• **Information:** Additional information (including a checklist for submission materials and a PDF of the *NAEA Goals for Quality Art Education*) can be found at www.arteducators.org or by contacting Kathy Duse, Executive Assistant and Convention and Programs Coordinator, at kduse@arteducators.org

2010 NAEA National Convention continued from page 1

an array of workshops, tours, and local artist visits that highlight just that!

The Host State Committee, the NAEA staff, and I have worked very hard to make this year's Convention inclusive of all members and their philosophies. We have added two new proposal review categories—Community Arts and Urban Education—to welcome more of our diverse contingencies. In response to members' recommendations, the number of presentations has been reduced to include those that offer high-quality content and relevance while providing valuable feedback to members whose proposals were not accepted for presentation.

This year's theme, **Art Education and Social Justice**, will be visible throughout the Convention in various ways. In keeping with this year's theme, the following have been confirmed:

■ GENERAL SESSION SPEAKER
Dr. Amalia Mesa-Bains

Dr. Mesa-Bains, Director of the Department of Visual and Public Art at California State University, Monterey Bay, is an independent artist and cultural critic. Her works, primarily

interpretations of traditional Chicano altars, resonate both in contemporary formal terms and in their ties to her community and history. As an author of scholarly articles and a nationally known lecturer on Latino art, she has enhanced understandings of multiculturalism and reflected major cultural and demographic shifts in the United States. Dr. Mesa-Bains was the curator for the traveling Ceremony of Memory exhibit, the regional committee chair (Northern California) for the exhibition Chicano Art: Resistance and Affirmation, 1965-1985 (CARA) and most recently exhibited in P.S.1 Contemporary Art Center's NeoHooDoo: Art for a Forgotten Faith. She also has written extensively on community arts and cultural workers and serves on the advisory committee of the Community Arts Convening and Research Project. Among her many awards is a 1992 Distinguished MacArthur Fellowship.

■ SUPER SESSION
"Artism": Under-standing Autism through Art Education. Authors of the forthcoming *Understanding Students with Autism through Art* will share their experiences and expertise. In a panel discussion facilitated by Dr. Beverly Levett Gerber (Southern Connecticut State

University) with Julia Kellman (University of Illinois), Judy Burton (Teachers College), and Jim Modrick (VSA arts/DC), this group will consider the relationship between art and autism and its connection to art education. Panelists will discuss the large and very diverse group of students within the Autism Spectrum Disorder and ways in which to best meet diverse learning and behavior needs.

■ TALK BACK SERIES
Investigating Social Justice through Art and Theory: Questions, Practice, and Research. Facilitated by Patty Bode and Clayton Funk, this session will engage Convention participants in democratic and dynamic discussion with a panel of members of the Caucus on Social Theory and Art Education who define, question, practice, and research social justice and art education. Each panelist will present his/her definitions of social justice to reveal intersections in understandings, differences among perspectives, and new approaches to research and practice. The history of the role of social theory in social justice and art education will be uncovered as visions for future possibilities. These panelists represent a multi-dimensional team, whose experiences span public school

teaching, community arts activism, and teacher education. After each panelist provides an introduction of personal theoretical and practical perspectives, the session will break into roundtables. Each small group will engage two of the panelists in conversation with conference participants. The Talk Back session will conclude by reconvening the large group to share how each group identifies, deconstructs, and inspires social justice perspectives in art education.

Our changing economy and demographics demand a change in our ways of teaching. We are making the first steps. I invite you to take the challenge with us—to come and be part of the change. ■

Vanessa López
Roland Park Elementary Middle School
Baltimore, MD
2010 NAEA National Convention Coordinator

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Quinn, T. (2006). Out of cite, out of mind: Social justice and art education. *The Journal of Social Theory in Art Education*, 26, 282-301.



Chart referenced in President's Message, p. 2

naea Call for Candidates for Editor of NAEA Advisory

Advisory is a free member benefit produced 2-4 times a year by NAEA. Each issue focuses on a topic aimed at translating research and theory into practice for the K-12 NAEA member.

The editor will be appointed to a 3-year term by the NAEA Board at their Annual Convention meeting in April 2010. Submit vita and cover letter with emphasis on qualifications, previous editing experience, and interest in the position to kduse@arteducators.org.

Nominations must be received by February 1.

The *Advisory* editor encourages K-12 teachers to submit papers on topics such as strategies for instruction and student learning; strategies for classroom organization and behavior management; assessment procedures related to art learning; incorporation of the National Visual Arts Standards into existing state and local curricula; alternative methods for teaching using technology; art instruction and higher-order thinking; issues related to teacher preparation; the incorporation of multiple-intelligences theories; conducting research in the art classroom; instructional practices in other cultures; and art instruction in community contexts.

The editor accepts, vets, reviews, and edits submissions that are 3-5 pages in length, including references (600-700 words), following APA style. Final edited files are then submitted to NAEA for publication. There is a stipend.

NAEA *Advisory* will move to an online format for Members Only beginning in 2010.

Typical Points of Opportunity and Methods of Dialogue		
Stage	Points in the Development of an Artistic Work	Activities and Forums for Civic Dialogue
Design and Planning	The artist, curator, presenter or organization seeks input and participation from partners or collaborators, which includes dialogue about issues.	<ul style="list-style-type: none">● Advisory groups● Interviews and focus groups● Public forums● Partner meetings
Research	Artists and curators seek contextual information that stimulates dialogue about issues.	<ul style="list-style-type: none">● Interviews● Story circles; oral histories● Meetings with community agencies
Artistic Creation and Development	Artists and curators involve the public or targeted segments of the public in making the art or designing the event/exhibit; or the public is invited to interact with the artist on the work-in-progress. Feedback from the public may alter the artwork or creation.	<ul style="list-style-type: none">● Studio workshops● Residency activities● Lecture/demonstrations
Pre-Presentation	Before a performance or viewing of a film or exhibition, the audience is engaged in dialogue about relevant issues.	<ul style="list-style-type: none">● Facilitated discussions● Related programs offered in advance
Presentation	The actual presentation offers an opportunity for public engagement on issues.	<ul style="list-style-type: none">● Individuals are participants in presentation● Interactive exhibition or presentations
Post-Presentation	After a performance or viewing of a film or exhibition, audiences are engaged in dialogue about relevant issues.	<ul style="list-style-type: none">● Facilitated discussions● Panel discussions● Call-in shows
Distribution	The work is distributed via touring, publication, media adaptation, etc., offering further opportunity for dialogue about issues.	<ul style="list-style-type: none">● Video or broadcast showings with facilitated discussions● Communication via interactive media (such as the Internet)● Touring

From *Animating Democracy*. Chart adapted from Bacon, Yuen, & Korza, 1999, p. 18.

Cleansing the Palette—October 2009

It is hard to believe that during this school year, we will mark the end of the first decade of the 21st century! It’s also hard to imagine that only about 10 years ago thousands of new websites were beginning to go online every day. One site that went live in April 1999 was www.cluetrain.com, home to the Cluetrain Manifesto, which stated a simple proposition we have heard countless times: the Internet changes everything.

But the developers of the Cluetrain Manifesto were particularly interested in how the Internet was changing the nature of communications in the global marketplace, especially when compared to the way corporations and organizations typically talked. They wrote:

“These markets are conversations. Their members communicate in language that is natural, open, honest, direct, funny and often shocking. Whether explaining or complaining, joking or serious, **the human voice is unmistakably genuine. It can’t be faked.**” [emphasis mine]

As this has been proclaimed our “Year of Acting Assertively,” we must ensure that those tens of thousands of assertive actions we plan—both individually and collectively—are efficient and effective. Establishing our authentic voice, our **authenticity** as art educators among the general public, is an important first step. A lot has been written about authenticity. The business world has already discovered its merits of authenticity—there are countless pop-business and cultural-commentary books about authenticity on the shelves of your local Barnes & Noble. For that matter, Barnes & Noble is a good test case for authenticity in its own right, as it tries even harder these days to be as appealing as the local independent bookstores that have survived the big-box stores with their cushy chairs and lattes.

Starbucks is another case in point, having found it hard to maintain the appeal of authenticity when there are two or three Starbucks dueling at many urban intersections. So hard, in fact, they’ve recently created an entirely separate franchise—15th Ave. Coffee & Tea—to provide a semblance of “local coffee shop” authenticity.

But the power of the Cluetrain Manifesto isn’t so much its message, but its voice. Consider the following:

Thesis #3: Conversations among human beings *sound* human. They are conducted in a human voice.

Thesis #9: These networked conversations are enabling powerful new forms of social organization and knowledge exchange to emerge.

If our profession is to be effective in “acting assertively,” we can’t leave our communications largely to a few spokespersons. Each and every one of us must seek out and climb the battlements ourselves and deliver our messages with a voice of authenticity. What does that look like? For many years, we have been good advocates—wearing our buttons and tee shirts and toting our bags proclaiming *You Gotta Have Art!*—but now we must assert ourselves by using our own authentic voices to make compelling cases for **Why** You Gotta Have Art!

Now, how do we do that?

Start a conversation

One way is to proactively seek out opportunities for public speaking at PTA, faculty, and community-based meetings or to present prepared statements at school board meetings. Take advantage of informal opportunities in the faculty lounge or in the supermarket checkout line—or on the sidelines of a soccer game. Ensure written narratives are included as a part of student art exhibits to provide context that deepens viewer knowledge and understanding of the value of art education.

Be yourself

It’s a conversation you’re starting. Boldly speak up and flash your authenticity. Tell others what you believe—and things they probably don’t know. Make your conversation about your students and about the learning that takes place in your art classes! Through your conversation, offer a fresh and perhaps different perspective and challenge others to think about the truisms of education in a different way.

Tell everyone the visual arts are essential to a high-quality, effective, and balanced education.

Tell everyone all students deserve equal access to a balanced curriculum that includes the sciences, arts, and humanities.

Tell everyone, in Secretary Duncan’s words, “The arts can help students become tenacious, team-oriented problem solvers who are confident and able to think creatively.”

Tell everyone the federally mandated Elementary and Secondary Education Act (ESEA) identifies the arts as a core subject.

Tell everyone!

Many already think public education isn’t everything it should be. With unprecedented federal funding support for education, U.S. Secretary of Education Duncan has challenged states, districts, and community-based organizations to implement innovative models for teaching and learning that can demonstrate effectiveness. As art educators, we are in a unique position to help shape innovative practices that ensure student learning and success in today’s world. (See Duncan’s letter in support of arts education on p. 7, and at www.arteducators.org/advocacy.)

You’re never more compelling than when you voice your personal investment in a cause. Tell your stories to others with the same deep conviction you’ve shared with me and your colleagues—you prove daily that the visual arts are a core subject, not marginal learning projects, and visual arts are essential to a high-quality and balanced education!

KISS

This phrase “keep it simple, stupid” has been around more than 50 years for good reason—it has merit. You don’t need a long list of talking points, just several concise messages. Go to NAEA’s website, arteducators.org, and find compelling reasons for **Why** You Gotta Have Art. But remember—the authenticity comes from you. Your personal stories of students’ intellectual growth and kindled curiosity will illuminate our messages and demonstrate the value of art education.

Show your passion

You’re never more compelling than when you voice your personal investment in a cause. Tell your stories to others with the same deep conviction you’ve shared with me and your colleagues—you prove daily that the visual arts are a core subject, not marginal learning projects, and visual arts are essential to a high-quality and balanced education!

If we each communicate our authenticity beyond our own profession, we will assert professional knowledge and understanding that has great potential to influence education in the 21st century. Arteducators.org is a constant resource for shared information, strategies, and success stories; however, it is *your* voice—multiplied by the tens of thousands of authentic voices of our full membership—that will carry the day, reap outcomes from our actions, and bring success to our students! ■

P.S. And always know that, in minding our mission, NAEA champions your efforts in every way every day! Have you personally invited a colleague to join NAEA and your state association?



**Deborah B. Reeve, EdD,
Executive Director**

NAEA, 1916 Association Drive,
Reston, VA 20191-1590
DReeve@arteducators.org



Get Connected!

Be part of NAEA’s 24/7 virtual community of practice at www.arteducators.org. Take advantage of all of the valuable resources NAEA’s website has to offer! News and resources are added daily. Find information on:

- NEWS & EVENTS:**
- Read the **latest visual arts education news** on topics such as education policy, art advocacy, workshops and seminars, art-related events, contests, and more
 - Find the latest information on the **2010 NAEA National Convention**
 - Join one of NAEA’s **19 listservs**
 - Find a list of State and Regional Conferences

ADVOCACY:

Access the **NAEP Toolkit** and read the newly posted Summary of Results, FAQ, and Why You Should Care

- LEARNING:**
- **Learning in a Visual Age**, an ongoing discussion about the future of visual arts education, complete with videos and downloadable resources
 - **Monthly Mentor**—an arts education blog featuring a new author and new topics each month

- COMMUNITY:**
- **Classroom Galleries** powered by Artsonia: Share and view lesson plan starters, student artwork, and more
 - **Digication e-Portfolios:** Providing a virtual space for art educators to network, showcase personal art, and share lesson plans. Learn how to create yours today!
 - Links to **State Associations:** Find out what’s going on in your state
 - Join an **Issues Group:** Become an active participant in your community!
 - Join a social network: Follow us on **Twitter** and find us on **Facebook**

RESEARCH & KNOWLEDGE:

See new **NAEA Publications** at www.arteducators.org/store

ON BEHALF OF THE NATION’S VISUAL ARTS EDUCATORS, NAEA submitted recommendations to the U.S. Department of Education in response to the Notice of Proposed Priorities, Requirements, Definitions, and Selection Criteria for the Race to the Top Fund issued July 29, 2009. Visit arteducators.org to read NAEA’s recommendations, learn more about Race To The Top (RTTT) Webinars, and more!

Community Service continued from page 1

As noted below, the national arts working group monitoring this legislation is emphasizing that those artists who would work in schools through this program must work under the direction of certified arts specialists, in keeping with the regulations of the Elementary and Secondary Education Act (ESEA). According to Nash, "Our funding can only supplement a program. Grantees cannot utilize the corps to supplant or replace a position" (personal communication). Guidelines and funding applications for the Education Corps, including the Artist Corps, are anticipated to be released in October.

The broader context of the Education Corps is to identify and meet unmet educational needs within communities through activities such as:

- 1) **Tutoring**, or providing other academic support to elementary school and secondary school students;
- 2) **Improving** school climate;
- 3) **Mentoring students**, including adult- or peer-mentoring;
- 4) **Linking needed** integrated services and comprehensive supports with students, their families, and their public schools;
- 5) **Providing assistance** to a school in expanding the school day by strengthening the quality of staff and expanding the academic programming offered in an expanded learning time initiative, a program of a 21st-century community learning center or a high-quality after-school program;
- 6) **Assisting schools** and local educational agencies in providing and expanding high-quality service-learning programs;
- 7) **Assisting students** in being prepared for college-level work;
- 8) **Involving family** members of students in supporting teachers and students;
- 9) **Conducting** a pre-professional training program in which students enrolled in an institution of higher education receive training-in-service learning, early childhood education and care, and elementary and secondary education and provide service during the school term and agree to provide service upon graduation; and/or
- 10) **Assisting** economically disadvantaged students with the college admissions process.

The arts and arts education community has been forging a relationship with the White House and the Corporation for National and Community Service, with NAEA being among those organizations represented, through a national arts working group. This group has been meeting since early 2009 to monitor the development of the Serve America Act and identify ways to further understand the role that the arts play in volunteerism and community development. As part of this

effort, the working group members met with the senior management of CNCS in early August to build mutual understanding and begin to identify ways to collaborate on a long-term basis.

As addressing "unmet community needs" is central to the mission of CNCS, the discussion focused on providing examples of how the arts address unmet community needs in the areas of education, healthcare, the elderly, poverty, community development, and the environment. One important aspect of the new initiatives is to encourage www.serve.gov to post and find opportunities for service. Another is to use national and individual organization websites to tell local community stories to enhance understanding of the ways in which the nonprofit sector provides opportunities for community service by individuals of all ages. The ultimate goal of Serve America is to grow a sustained, collaborative, and focused effort to promote service as a way of life for all Americans.

The arts and education community would like to strengthen the presence of the arts in national service in the following ways:

- **To fund CNCS** at the level requested by President Obama for FY10, \$1.149 billion, or better, in order to fully support the recently passed Edward M. Kennedy Serve America Act. [Note: As of the time this article was written, the Senate Subcommittee reported a funding package that included \$1.157 billion for FY10 for CNCS. This is \$8 million over Obama's request and \$98 million over what the House approved. Final appropriations will have to be resolved this fall.]
- **To have national service guidelines** use the more inclusive word "arts" and "artists" rather than "musicians and artists." This is consistent with the treatment of the arts in other federal agencies.
- **To help CNCS develop clear guidelines** on engaging artists-in-service activities under the new Education Corps that ensure the preservation of high quality, in-school arts education taught by certified arts specialists.
- **To have CNCS language** specify that arts and cultural activities are eligible for current and future programs.
- **To have the CNCS website and materials** highlight arts-related service programs, possibly through a special initiative or volunteer-service award.



Where to learn more:

Corporation for National and Community Service: www.nationalservice.gov/about/serveamerica

Link to State Education Agency Liaisons for Learn and Serve America: http://www.service-learning.org/filemanager/download/Learn_and_Serve_America_Grantees_2008.pdf

Americans for the Arts United We Serve website: www.Serve.artsusa.org

The national service organization, Americans for the Arts, has also taken a leadership role by hosting two national conference calls on this issue, with over 100 national organizations, including NAEA, listening in to gain further understanding about how these national service programs will evolve. To support this effort, and to strengthen the presence of the arts in national service, Americans for the Arts has established a new Web portal dedicated to promoting community service opportunities for arts groups, arts volunteers, and artists nationwide. The site also provides a place for volunteers in the arts to share stories, photos, and videos related to their volunteer experiences. Arts organizations looking for volunteers and individuals who want to volunteer can find opportunities posted on the website. A petition for endorsing the Artist Corps can be viewed and endorsed on the site. ■

Reference

H. R. 1388—111th Congress: Serve America Act. (2009). Section 122.

Kathi R. Levin consults on governance and other special projects with NAEA. A national leader in arts education, she is the former director of governance for AASA, the American Association of School Administrators, and the former director of the Kennedy Center Alliance for Arts Education Network. She recently became the Program/Development Officer for the National Art Education Foundation.



CALL FOR SUBMISSIONS

Girl Power!

A Special Issue of *Visual Arts Research*

Guest Edited by Deborah L. Smith-Shank

To be published December 2011

Issues of art and education directed toward the conceptions and experiences of girls and women are invited for this special issue of *Visual Arts Research*.

What's special about girls and women? How do girls and women influence and affect the field and practices of art education? The lived experiences, dreams, and nightmares of girls and women have been a part of art education theory and pedagogy for nearly 40 years. What forms of research, pedagogy, and specific herstories inform educators about best practices for teaching girls and women?

We invite 4,500-5,000 word scholarly essays that explore Girl Power in multiple ways for art education. Black-and-white images are encouraged. Topics that might be addressed include, but are not limited to:

Subjectivities and their relation to the social world • New feminisms • Conceptions of desire • Interpretations of artworks and movements • Feminist identity formation • Relationships with Other(s) genders • Queering femininity • Jouissance • Intertextuality • The female body as a site of inquiry • Subjectivity in art and art education • Identity formation and imagery • Interpretive studies of particular items (movies, performances, artworks, cultural practices) • The functions of particular visual images: lure, gaze, mask, threat

SEND SUBMISSIONS BY SEPTEMBER 30, 2010 to Debbie Smith-Shank, Northern Illinois University, School of Art, Arends Building, DeKalb, IL 60115. E-mail inquiries: debatart@niu.edu *Visual Arts Research*, now in its 36th year, is published twice a year by the Art Education Division at the University of Illinois, Urbana-Champaign. For VAR submission guidelines or subscription information, see: <https://netfiles.uiuc.edu/edelacru/www/var.html> For other general inquiries about VAR please contact Elizabeth Delacruz, Senior Editor, at edelacru@uiuc.edu

New Project Zero Study Highlights Importance of Arts Educators

For many children in the United States, access to arts learning experiences remains a critical national challenge. Additionally, the quality of arts learning opportunities that are available to young people is a serious concern. Understanding this second challenge—that of creating and sustaining high quality formal arts learning experiences for K-12 youth, inside and outside of school—is the focus of a new report from Project Zero at the Harvard Graduate School of Education.

"The Qualities of Quality: Understanding Excellence in Arts Education" addresses the multiple challenges of achieving and sustaining quality in arts education, across major as well as emerging art forms in rural, urban, and suburban settings. The report is available as a free download from Project Zero at www.pz.harvard.edu and The Wallace Foundation at www.wallacefoundation.org. Hard copies of the report are available from Project Zero at www.pz.harvard.edu

Lecturer Steve Seidel, lead principal investigator on the study, said, "Access and quality are the two great challenges for arts education. In the study, we found that while quality is a persistent challenge, many arts educators demonstrate that, with thoughtful, careful analysis, constant dialogue, and dogged persistence, it is possible to achieve and sustain high quality arts learning experiences for young people in and out of school settings."

Major themes and findings of the study included:

- Reflection and dialogue is important at all levels.
- The drive for quality is personal, passionate, and persistent.
- Quality arts education serves multiple purposes simultaneously.
- Quality reveals itself "in the room" through four different lenses: learning, teaching, classroom community, and environment.

Foundational decisions matter: (1) Who teaches the arts? (2) Where are the arts taught? (3) What is taught and how? (4) How is arts learning assessed?

Decisions and decision-makers at all levels affect quality.

U.S. Secretary of Education Releases Letter in Support of Arts Education

On Thursday, August 13, 2009, U.S. Secretary of Education Arne Duncan released a letter in support of arts education. The letter is directed to school and education community leaders. In the letter, Secretary Duncan notes that the arts are a core subject in the Elementary and Secondary Education Act (ESEA). The letter provides a brief overview of those Titles through which federal funding to local school districts can be used to support arts education (Title I, Title II, Title V). He also notes that local school districts can use funds under the State Fiscal Stabilization Fund through the American Recovery and Reinvestment Act for the arts along with other district expenses. The letter also provides an overview of the Fast Response Survey System (FRSS) study of arts education which will be conducted during the 2009-2010 school year by the National Center for Education Statistics (NCES). Arts education leaders are encouraged to share this letter with appropriate individuals in their school district and in other venues.

To download the letter, see www.arteducators.org/news



THE SECRETARY OF EDUCATION
Washington, DC 20202

August 2009

Dear School and Education Community Leaders:

At this time when you are making critical and far-reaching budget and program decisions for the upcoming school year, I write to bring to your attention the importance of the arts as a core academic subject and part of a complete education for all students. The Elementary and Secondary Education Act (ESEA) defines the arts as a core subject, and the arts play a significant role in children's development and learning process.

In June, we received the 2008 National Assessment of Educational Progress (NAEP) in the Arts results for music and visual arts. I was reminded of the important role that arts education plays in providing American students with a well-rounded education. The arts can help students become tenacious, team-oriented problem solvers who are confident and able to think creatively. These qualities can be especially important in improving learning among students from economically disadvantaged circumstances. However, recent NAEP results found that only 57 percent of 8th graders attended schools where music instruction was offered at least three or four times a week, and only 47percent attended schools where visual arts were offered that often.

Under ESEA, states and local school districts have the flexibility to support the arts. Title I, Part A of ESEA funds arts education to improve the achievement of disadvantaged students. Funds under Title II of ESEA can be used for professional development of arts teachers as well as for strategic partnerships with cultural, arts, and other nonprofit organizations. In addition, the Department's Arts in Education program supports grants for model program development and dissemination and for professional development for arts educators. Moreover, local school districts can use funds under the State Fiscal Stabilization Fund through the American Recovery and Reinvestment Act for the arts along with other district expenses.

Because of the importance of the arts in a well-rounded curriculum, the Department of Education's National Center for Education Statistics (NCES) plans to undertake a survey to assess the condition of arts education in grades K-12. This fall, elementary and secondary principals will be asked about their schools' offerings in music, dance, theater, and visual arts. Next spring, NCES will survey elementary classroom teachers as well as music and visual arts specialists at the elementary and secondary levels about their programs and resources. In early 2011, the Department expects to begin reporting findings from this comprehensive profile, the first since the 1999-2000 school year. This data will help practitioners and policy-makers make more informed decisions about arts education.

We encourage you to visit the Department's Web site for arts education at <http://www.ed.gov/about/offices/list/oii/programs.html> to learn more about our grant programs and find resources to meet the challenges ahead. Together, we can and should do better for America's students.

Sincerely,
Arne Duncan

The Department of Education's mission is to promote student achievement and preparation for global competitiveness by fostering educational excellence and ensuring equal access.

Got a Research Question? Ask A Fellow!

New Initiative Begins for the NAEA Distinguished Fellows

Ask A Fellow

In Spring 2000, David Burton, NAEA Distinguished Fellow, wrote an NAEA *Advisory* in which he explained, "There is a need for a network of experienced researchers in art education who can serve as mentors, advisors, readers, and editors to assist research project teams on an *ad hoc* basis. An Advisor Network could be created to facilitate communication, collaboration, cooperation, and coordination among those with expertise and those with need." It is 9 years later and time to take action. David Burton now proposes the following initiative:

In research, the most obstructive (and frustrating) obstacles are new ones, the ones we have never encountered before. What seems intractable to a novice may be quite negotiable—a mere speed bump—to a more experienced researcher who has met and overcome similar challenges in the past. A little help goes a long way.

There is a need among art educators for experienced researchers who can review, advise, edit, critique, and offer expertise to less-experienced researchers. The NAEA Distinguished Fellows are ideally suited for this role. Their wisdom derived from years of experience and expertise can be an invaluable source of help and inspiration to young researchers just entering art education, or researchers who are venturing into new, uncharted (to them) areas of investigation.

Ask A Fellow is a project of the NAEA Distinguished Fellows intended to bring together researchers who have questions with Distinguished Fellows who have answers and can offer sound advice on research topics and projects. **Art educators may submit questions about research or professional topics to the Distinguished Fellows at www.arteducators.org/contact.** There they will find the Ask A Fellow link. From there, the question will be distributed to Distinguished Fellows for response. We expect one or two Fellows will find each question within their purview of interests, experience, and expertise. The questions should be clear and direct so they can be answered in a timely fashion.

These collaborations are intended to be focused, functional, and temporary. For example, a researcher may wish to have a research proposal reviewed or a project methodology critiqued. A Distinguished Fellow will address the specific question and then exit from the discussion. Ask A Fellow is not intended for extended tenures, such as thesis or dissertation advisors or project collaborations.

The Distinguished Fellows can communicate via e-mail with NAEA members who seek help. The Distinguished Fellows have much to offer, so Ask A Fellow!

—Enid Zimmerman, Chair,
NAEA Distinguished Fellows

Fellows Past History: *You may have seen both men and women at NAEA conventions with a light blue ribbon attached to their badges reading "Fellows." Despite gender confusion that may occur, the Fellows have a long and established history in the Association. In 1980, Kent Anderson, Charles Dorn, and Harlan Hoffa initiated what was referred to as the Past Presidents Council. At that time, all 16 NAEA Past Presidents responded positively to this proposal. In March of that year, at the NAEA Convention in Atlanta, five Past Presidents convened to discuss the possibility of forming such a group under the auspices of NAEA. These efforts were semi-successful, and in March, 1982, Harlan Hoffa, Past NAEA President, and John Mahlmann, NAEA Executive Director, met and discussed forming an NAEA Distinguished Fellows group. Hoffa wrote to Kent Anderson, then President of NAEA, "Many distinguished groups recognize members who have distinguished themselves in one way or another by designating them as Fellows. There is no vehicle for such recognition in Art Education and the profession has been worthy of the continuing special recognition that designation as a Fellow would afford."*


The rest is history. The NAEA Fellows was established with duties and responsibilities, criteria, and selection processes and administration. Presently, there are about 80 NAEA Distinguished Fellows. This title is now conferred on NAEA members who have made distinguished contributions to the work of the Association.



Induction of 2009 Distinguished Fellows took place in Minneapolis.



NAEA Distinguished Fellows gather at the 2008 NAEA National Convention.



NAEA State/Province Awards
Attention State/Province Association Presidents

October 1, 2009 is the deadline for the submission of your State/Province's official selection for the recipient of the 2010 State/Province Art Educator Award to the NAEA National Office. The form may be downloaded at www.arteducators.org/awards. For additional information or to request the official submission form, please contact Kathy Duse, Executive Assistant and Convention/Programs Coordinator: awards@arteducators.org, 703-860-8000, x213.

People in the News

AnnRené Joseph Receives Educational Leadership Scholarship to Support Graduate Studies

AnnRené Joseph, NAEA member and NASDAE Issues Group President, is the recipient of the seventh annual Dr. Doyle E. Winter Scholarship for Administrative Leadership in Education. The scholarship is awarded by the Washington Association of School Administrators (WASA) and Seattle-Northwest Securities Corporation (SNW) to a Washington school administrator who is in or will begin a doctoral program in education in the year the award is presented.

Upon learning of her selection, Ms. Joseph commented, I am honored and humbled to be the recipient of the 2009 Doyle E. Winter Scholarship for Administrative Leadership in Education from WASA! ... My doctoral focus is about how state and national policies and practice can and do affect arts education and academic achievement for all learners! Embedded in the study is the correlation of the practice of educational leaders at all levels that support study in the arts as an essential part of the 'well rounded and complete education of the whole child.'

Amon Carter Education Director Joins National Board



NAEA Member **Stacy Fuller**, head of education at the Amon Carter Museum in Fort Worth, Texas, has been elected vice president of the Museum Education Roundtable, a nonprofit organization based in Washington, DC, dedicated to enriching and promoting the field of museum education. Fuller will serve a 3-year term.

In Memoriam



Bill Lockhart, 83, former President of NAEA and TAEA as well as founding Chair of the Texas Tech Art Department in 1967, passed away August 8th. In the early 1970s, Dr. Lockhart expanded the Art Department's activities to the Texas Tech University's (TTU) Junction Center. He recruited students from all over the country to live and hone their artistic skills among Texas' most appealing landscapes at Junction. Dr. Lockhart's fascination with kites led to his creation of the international kite symposium. According to Ken Dixon, professor emeritus of art, "People from India, Japan, Australia, and all of the USA would come to Junction to design and fly their kites."

During the 40th anniversary celebration of the TTU School of Art in 2007, an art scholarship endowment was established and funded in Bill Lockhart's name. Memorial contributions may be sent to the Bill Lockhart Art Scholarship Endowment, Texas Tech Foundation, School of Art, Box 42081, Lubbock, TX 79409. Excerpted from "Arrivals/Departures" and "Emeriti" at www.ttuartalum.com.

Maryl Fletcher De Jong, 66, longtime member and prolific contributor to NAEA and the Ohio State Art Education Association (OAEA), passed away August 8th, at Hospice of Cincinnati. In her service to NAEA, she was most recently the President of the Retired Art Educators Division, as well as President of the NAEA Women's Caucus. In the 1990s she served as NAEA Higher Education Division Director, was an NAEA Distinguished Fellow, and served in the Delegates Assembly. She was named Ohio's Outstanding Art Educator in 1986. She was active in USSEA and InSEA international activities for art educators, and in 1993 she was the recipient of the national Ziegfeld Award. Dr. De Jong was author of numerous articles in professional journals for art educators and was a seasoned presenter at national, state, and regional art education conventions (71 presentations for NAEA Conventions, 47 for OAEA, and 32 regional).

She began her career in art education as a college student at Miami University in Oxford, Ohio, where Dr. John Michael was one of her instructors. She received her bachelor's degree from Miami University, her master's from Pennsylvania State University, and an Interdisciplinary Doctorate from the University of Cincinnati. She began her teaching career in 1965 at Middletown High School and went on to serve for 32 years as Professor of Art at Clermont College (branch campus of the University of Cincinnati). She commented that one of her favorite accomplishments was the beginning of an art gallery at Clermont College where she served as Art Exhibition Director. She directed and hung over 141 shows for the gallery and also chaired several fundraisers that earned well over \$15,000 for the Ohio Art Education Foundation Scholarship Fund.

She is survived by her husband Dr. Diederik De Jong, with whom she had traveled all over the world in their 43-year marriage. She is also survived by her mother, two sisters, her twin brother, many uncles, aunts, nieces, and nephews. Memorial donations may be made to the Ohio Art Education Foundation (OAEF) in care of Dr. Dennis Cannon; see the OAEA website at www.oaea.org.

Information submitted by Mary Golubieski.
See pages 18-19 for additional tributes.



(Photos from NAEA archives.)

Professional Development and DC Museums continued from page 1

participated in guided tours; viewed permanent videos/films; attended lectures by prominent Native American author and curator, Paul Chaat Smith; and visited the Cultural Resources Center through the guidance of the supervisor Dr. Patricia Nietfeld.

On July 28, 2009 our group met with Dr. Sandell and her students to share experiences and explore the artwork by Fritz Scholder, a prominent Native artist. Students were required to explore a research question congruent with their interest relative to our on-site explorations at NMAI. This week was life-altering and proves that an emergent experience heightens one's understandings.

—Christine Ballengee-Morris

Renee Sandell and Roger Tomhave created and taught a new professional development course—Advanced Studies in Critical Response to Art, PK-12—in July 2009. Meeting off-campus while George Mason University's new School of Art building was being completed, two dozen Fairfax County Public School and other Virginia art and non-art teachers explored the issue of identity in art and life by visiting seven DC art museums. These learning sites (and educators) included the National Gallery of Art (Heidi Hinish), Freer/Sackler Gallery (Elizabeth Benskin), National Museum of African Art (Deborah Stokes), National Museum of the American Indian (Paul Chaat Smith), Hirshhorn Museum and Sculpture Garden (Ryan Hill), Smithsonian American Art Museum (Carol Wilson), and National Portrait Gallery (Rebecca Kasemeyer and Briana Zavadi White). To research and interpret every art



Renee Sandell, Roger Tomhave, Christine Ballengee-Morris, and Patricia L. Stuhr, July 28, 2009.

museum as well as selected artworks, students used a Form+Theme+Context (FTC) Palette for Decoding an Art Museum (see <http://arteducation.gmu.edu/sandell2.html>). Maximizing the use of technology via Mason's Blackboard to complement the expeditionary museum visits and inspiring education curators' presentations, this group became enthusiastic art museum ambassadors. United as a creative and reflective learning community, these teachers fell in love with the multidisciplinary arts connections and rich offerings of DC cultural institutions, artfully documented their learning process in visual journals, and became eager to share with their students inspiring learning strategies gained through rich art experience and critical response. As indicated above, they also



Student-led collaborative activities on identity and Fritz Scholder.

hosted a special session on Visual Culture and Art Education with a group of Ohio State University graduate students and faculty to explore identity issues related to the National Museum of the American Indian exhibition, Fritz Scholder: Indian, Not Indian.

A number of the students will present their visual journals and findings at the Fall 2009 Virginia Art Education Association Conference in Richmond. They also hope to present at the 2010 National Art Education Convention in Baltimore in April—and to reconnect with Drs. Morris and Stuhr and their students, extending this enriching summer professional development opportunity into the future.

—Renee Sandell

PACIFIC REGION

Pacific Region leaders joyously took the heat in stride this summer when we met in Phoenix, AZ, July 15-16, for the Pacific Region Summer Meeting! A 2-day optional "gathering" event took place July 13-14 with trips to Sedona and Tempe. We discovered a beautiful naturally sculptured red rock landscape emerging from the valley floor, explored galleries, and left footprints on the bottom of a stream running through beautiful Red Oak Canyon. Visiting the expanded Heard Museum collection and pursuing the Arizona State University ceramic archives were highlights of the second day. What a delightful experience to find Rudio Audio, Shanner and Francis Senska with works in this collection! The Arizona Art Education Association very graciously hosted the 5-day event, including a "welcoming" pool party and barbecue Tuesday evening at LynnAlison McGavack-Marin's home. Arizona residents carry water bottles with them everywhere. The Arizona Association very thoughtfully provided each

participant with a water bottle and bag for "extra stuff," all with the AAEA logo, plus a unique and personal name tag. The Arizona art educators were great hosts!! Pacific Region representatives were off and running for 2½ days of business, not frozen in time as illustrated by Magdalena Adakanowicz's bronze figures outside the Phoenix Art Museum (see below). Robb Santagata, Digital Consultant with Davis Publications, spearheaded the summer meeting technology focus with a presentation showing the potential of Davis' online curriculum. This year, state reports included a showcase of state websites, and we are learning to connect via a wiki sponsored through the NAEA website. As we delved into Delegates Assembly work, a surprise CIA (Curriculum, Instruction, and Assessment) inspector (left) appeared on the scene. Guess who?



PR group photo with the CIA in the lead.

We were delighted two divisional leaders—Linda Keiling, NAEA Middle School Director-Elect from Oregon, and Bob Reeker, NAEA Elementary Division Director—representing the Western Region from Nebraska—plus Jane Castillo, Pacific Region Elementary Representative from Los Angeles, joined our gathering and actively contributed during the summer meeting. Two of three NAEA leadership BBBs—President Barry Shauck and President-Elect Bob Sabol—made presentations, provided input, and carried the NAEA membership challenge to our attention. The time slipped by much too quickly. What a great team! We played. We worked. We shared ideas and collaborated across the region, doing our part to move visual art education forward.

Great News from Washington
AnnRene Joseph, State Arts Program Supervisor, reports the visual arts are "alive and well" in Washington State. Legislatures just passed Core 24 which stipulates two credits in the arts for high school graduation, up from one, beginning with the freshman class of 2013. For additional information, contact the Washington State Department of Education or AnnRene (annrene.joseph@k12.wa.us). Hats off to Washington art educators for collectively working together to make this change. You are making a difference!



Above left: Kathleen Rogers, CA President and Susan Wurer, President-Elect with the Red Rock sculptures in the background.
Above: Puzzle pieces created by state presidents while we worked in Phoenix.
Left: Susan Parker cooling her feet in the Red Oak Canyon stream.

As this issue of NAEA News goes to press, everyone will be settled into their school schedules and pumped up with enthusiasm to successfully march through another school year. Happy new beginnings! ■



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NAEA CALL FOR WHITE PAPERS
Learning in a Visual Age: The Critical Importance of Visual Arts Education

The National Art Education Association is seeking white papers in support of its recently published monograph, "Learning in a Visual Age: The Critical Importance of Visual Arts Education" (http://alumniconnections.com/olc/filelib/NAEA/cpages/9004/library/NAEA_LVA_09.pdf).

Topics for papers include: What High-Quality Arts Education Provides; How High-Quality Arts Education Can Prepare Students for the Future; What Excellent Visual Arts Teaching Looks Like; How to Infuse the Arts into Learning Environments; and Ensuring Excellent Visual Arts Education for Every Student. A limit of three white papers for each of the topics listed above will be published electronically, and selectively as occasional white papers.

Manuscripts will be accepted for review by the Professional Materials Committee (PMC) beginning on October 1, 2009. **The deadline for submission of manuscripts is January 8, 2010.** All manuscripts will go through blind reviews by members of the PMC. Manuscripts must be typed, double-spaced, have appropriate margins, consist of approximately 3,000 words, and include an abstract of 75 to 150 words. Authors should follow guidelines detailed in the Publication Manual of the American Psychological Association, 6th edition (2009). Accepted papers must be submitted in their final, approved form in two hard copies and on a CD to the following address: Chair: NAEA Professional Materials Committee, c/o NAEA Publications, Learning in a Visual Age, 1916 Association Drive, Reston, VA 20191-1590.

Additional information about "Learning in a Visual Age: The Critical Importance of Visual Arts Education" may be found at: http://www.arteducators.org/olc/pub/NAEA/learning/learning/_page5.html.

Chair of the PMC, Dr. Robert Sabol, NAEA President Elect, may be contacted at Purdue University, Pao Hall, 552 W. Wood St., West Lafayette, IN 47907, bobsabol@purdue.edu, or 765-494-3058.



NAEA CALL FOR NOMINATIONS
Elliot Eisner Doctoral Research Award in Art Education*

Purpose: To recognize the value of doctoral research to the profession of art education and its related disciplines, to advocate on behalf of such research, and to foster continued support of doctoral research in art education.

The award recipient will be recognized at the NAEA National Convention and will receive: a plaque in recognition of his or her achievement; a session at the NAEA National Convention to present his or her research; a complimentary 2-year subscription to *Visual Arts Research*; and an invitation to publish in *Visual Arts Research*.

The top three applicants will each receive: a 1-year membership to Seminar for Research in Art Education; an invitation to attend the "Marilyn Zurmuehlen Working Papers" session as special guests; and a letter of recognition from the Seminar for Research in Art Education.

Eligibility: Students who have completed and successfully defended doctoral dissertations in art education during the calendar year in which the award is advertised.

Deadline: (postmarked no later than) **January 2, 2010**

Submit to NAEA Awards Coordinator (1916 Association Dr., Reston, VA 20191-1590 or awards@arteducator.org): A Nomination Form, Standardized Vita Form, a letter from the mentor/advisor or committee member, a nominee cover letter (in which the nominee should discuss the significance of the doctoral student's research to the profession and field of art education, and include evidence that the dissertation has been completed and successfully defended), a 1,000-word dissertation abstract (written by the nominee), and a digital copy of the dissertation.

**The Elliot Eisner Doctoral Research Award is co-sponsored by the Seminar for Research in Art Education and Visual Arts Research.*

EASTERN REGION

The Eastern Region Leadership Retreat was held in Rochester, NY, June 26-28. Hosted by Pat Groves and her NYSATA cohorts, everyone had a great time and worked hard. On Friday, we met at the George Eastman House for our first work sessions, and in the evening had dinner at ArtisanWorks. No words would do ArtisanWorks justice; every inch of every wall was filled with artworks! On Saturday we met at the Memorial Art Gallery for our group work and state reports followed by a wonderful dinner at the Hyatt Hotel. If you haven't been to one of the four regional summer retreats, I strongly encourage you to do so. It's a great opportunity to connect with leaders from your region and discuss issues of importance to our field.

Fall Conferences

For more information on these conferences, visit the state websites listed on the NAEA website (click on "State Associations"): <http://www.arteducators.org/olc/pub/NAEA/community/>

Connecticut: October 26; Holiday Inn, Waterbury

Delaware: October 9

Maine: September 18-20; Haystack, Deer Isle; Theme: ART in an Environmental Age. How do we address the environment in our quest to make art? How do we teach our students to use materials with care? How can we make art from recycled or reused materials? The workshops will address these ideas and offer many opportunities for exploration and creation. Keynote Ben Potter will speak about the uses of the term "green" and the current focus on environmental art.

Maryland: October 16; Northwestern High School, Hyattsville; Theme: Art: Connecting Diversity. Keynote Speaker: Dr. Robert E. Steele

Massachusetts: November 13-14; University of Massachusetts, Dartmouth. November 14th Keynote Speaker: Dr. Deborah Smith-Shank, who will be speaking about "Semiotics and Visual Culture." Afternoon registration, studio sessions, gallery stroll, and welcoming reception at the Star Store New Bedford Campus.

New Hampshire: October 17; New Hampshire Institute of Art, Manchester. Keynote Speaker is local Illustrator Jim Burke. NHAEA is repeating its "Small-Art" sale, works by members donated to help raise money for our scholarship fund. Last year they raised \$300, and are hoping for similar success this year!

New Jersey: October 5-7; Double Tree Hotel, Somerset; Theme: Planet Art. Keynote Speakers: October 6, Andrew Freear; October 7, Peter London. The conference features over 140 sessions, art exhibits, 60 vendors, performances, and fun!

New York: November 20-22; Hilton Rye Town, Rye Brook; Theme: Twenty First Century SMART. Keynote Speakers: Dr. Kimberly Sheridan, co-author of *Studio Thinking: The Real Benefits of Visual Arts Education*, and contemporary artist Mel Chin, who will discuss his project, Fundred/Paydirt.

This 2-day conference is packed with over 100 workshops, a commercial and college exhibitor showcase, as well as a panel presentation led by Jessica Hamlin, Director of Education and Public Programs for Art:21.

Pennsylvania: October 22-25; The Desmond Hotel & Conference Center, Malvern; Theme: The Nature of Art Education. Keynote speakers: Barry Shauck, President of NAEA, and Victoria Wyeth, granddaughter of Andrew Wyeth.

Vermont: October 22; The Vermont Studio Center, Johnson; Theme: Inspire Rejuvenate Educate. The perfect place to find creative energy, lesson plans, and resources for the upcoming school year.

West Virginia: October 16-17; Lewisburg. Keynote Speaker: Craig Roland, Associate Professor of Art Education, University of Florida: "How technology has changed over the past 20 years and how art teachers need to adapt." Follow-up sessions in the Mac lab. ■



Debbie Greh

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SOUTHEASTERN REGION

Fall is an exciting time of year as our state associations make preparations for their annual state conferences. It is a time of connecting with friends and meeting new colleagues. My best wishes to each of you in the Southeastern Region as you strengthen visual art education through your presentations of guest speakers and workshops.

I send my thanks to all of you for a wonderful Summer Leadership Conference in Asheville, NC. Thank you again to Cheryl Maney for her organizational skills! The following are some remembrance pictures of our scheduled time together.

Thank you North Carolina Art Education Association and Asheville for a memorable summer retreat! ■



It was a great way to spend our time together with a visit to the Biltmore House. The staff of the Biltmore had created a special program just for the Southeastern Art Stars.



Past SE VP Betsy Logan tries to find her prince so she can live at the Biltmore House.



Above left: The Southeastern Art Star aprons were very appropriate for the workshop on clay mono-prints.

Left: The Southeastern Art Stars get down to serious work in their discussions of Platform Statements.



SE VP-Elect, Pat Franklin, is intent on learning a new clay technique at a workshop sponsored by Highwater Clay at their Odyssey Center.



We were very fortunate to have President Barry Shauck and two past Southeastern Region Vice Presidents, Betsy Logan and Becky Bailey, join us for our meetings. All three made terrific contributions to our discussions.



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WESTERN REGION

Leaders from the Western Region convened in Grand Rapids, Michigan for our annual leadership retreat in June. Leaders shared state initiatives and concerns; they had opportunities to ask questions and learn from one another.

NAEA President Barry Shauck, NAEA President-Elect Robert Sabol, NAEA Executive Director Deborah Reeve, Past NAEA President Robert Curtis, NAEA Secondary Director Diane Scully, and NAEA Middle Level Director Mary Miller were all in attendance. Approximately 60 attendees participated in sessions such as “Art: Today’s Brain Food” by Michigan Art Education President-Elect Cindy Todd, Membership Development by NAEA Executive Director Dr. Deborah Reeve, an overview of the NAEA Foundation by Past NAEA President Robert Curtis, “Communication Through State Websites” by NAEA Western Region Vice-President Elect Kathryn Hillyer along with Web expert Dan Soelburg, and “Finance Issues” by Texas Art Education Association Executive Director Sara Chapman and Michigan Executive Secretary Madeline Milidonis Fritz. Additional learning occurred as members disaggregated research datasets from four studies. We elicited questions that will be used to establish important points as we develop qualities for positions statements under curriculum, instruction, and assessment.

Artful experiences from the Meijer Sculpture Gardens, Grand Rapids Art Museum, Kendall College of Art and Design, and Saugatuck Galleries were interwoven throughout the 3 days. Numerous sponsors offset expenses, enabling states to send leaders for reasonable fees.

Many thanks to host chair Mary Miller for building her team and supporting our learning. Mary also opened her home to members for a garden party. Mary is an excellent example of how leadership training and support is effective in many ways. ■



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Clockwise from top: Western Region Leaders gather under *The American Horse* by Nina Akamu (modeled after da Vinci’s horse); Host Committee; Dr. Sabol, NAEA President-Elect, helping us understand the connections between CIA, or Curriculum, Instruction, and Assessment; NAEA President Shauck and Past NAEA President Curtis; and Gathering for a Garden Party.

Books Available for Review

Autumn’s changing scene, with its rich pumpkin-harvest of color, provides a palette of fresh creative ideas and projects for artists, art educators, and their students. This month’s selections available for review offer inspiration and point to project ideas in various media and the skills needed to bring them to life.

If you see a book or DVD listed here that you’d like to review for *NAEA News*, e-mail your request to bookreview@arteducators.org with your name, title, school affiliation, and your POSTAL MAILING ADDRESS.

We regret that due to the volume of requests for books, we cannot respond to all of you. **We will notify by e-mail only those selected as reviewers.** (Reviews should be 300 words or less, submitted in a Word file.)

Art Talk: Conversations with Working Artists

DVD. 78 minutes. Glenview, IL: Crystal Productions, 2009. \$39.95.
Contemporary artists working in diverse media share their thoughts on the creative process. Featured artists include: sculptors Mark Cesark, James Surls, and Nancy Lovendahl; ceramist Alleghany Meadows; painters Carrie Kaplan, Tania Dibbs, and Bayard Hollins; glass artists Jacqueline Spiro and Lee Lyon; and totem carver John Doyle.

Museum Legs: Fatigue and Hope in the Face of Art

Amy Whitaker. Tucson, AZ: HolArt Books, 2009. 240 pp., paperback.
The book jacket states: “Museum Legs—taken from a term for art fatigue—starts with a question: Why do people get bored and tired in art museums and why does that matter?”

This collection of humorous and incisive essays notes that museums matter for reasons “that have less to do with art and more to do with business, politics, and the age-old question of how to live.”

The Color of My Paint

Mario L. Vazquez. Booksurge Publishing, 2009. 130 pp., paperback.
This gem blends memoir and creative practice into a book for middle school to high school students. The author shares his experiences growing up as a young Latin American artist and his search for expression.

Why on Earth Does God Have to Paint? Centripetal Art

Rafael Chodos. Based on Selected Works and Writings of Junko Chodos. Giotto Multimedia, 2009. 336 pp., oversized hardcover.
This work is unique and a powerful read for those who wish to ponder the connections between art and spirituality. According to one reviewer, “From her solitary artistic endeavors as a child in wartime Japan to the powerful mature works featured in this unique monograph, Junko Chodos has tenaciously pursued a highly imaginative artistic course...”

Photography: A Critical Introduction

Liz Wells, Editor. London and New York: Routledge, 4th edition, 2009. 395 pp., trade paperback.
Written for students in introductory college courses, this textbook includes key concepts, biographies of major thinkers, a full glossary of terms, a comprehensive bibliography, updated reference information, and guides to public archives and websites.

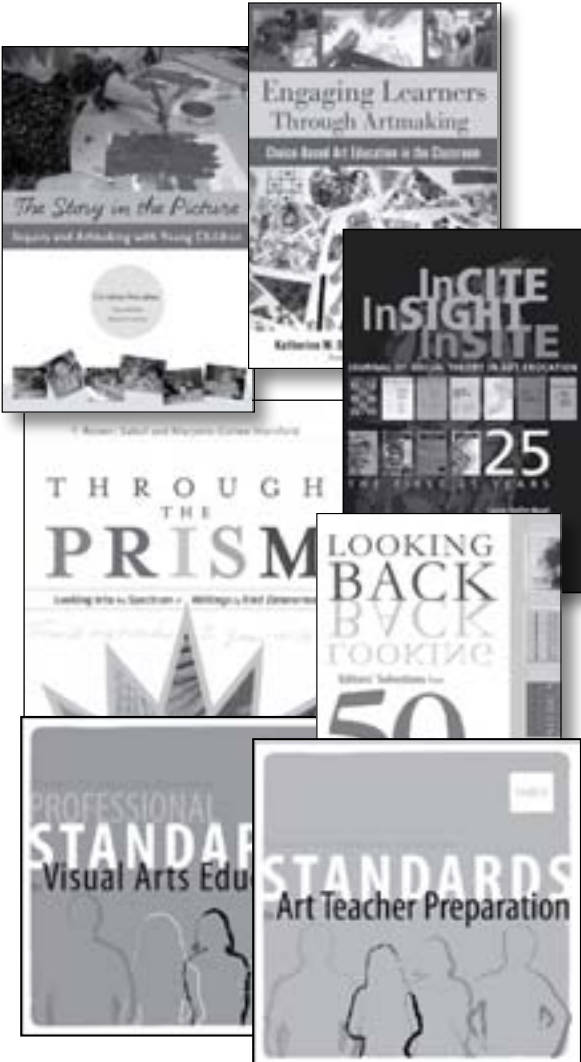
Chinese Animal Painting Made Easy

Rebecca Yue. New York: Watson-Guptill, 2009. 176 pp., trade paperback.
Chinese animal brush-painting is an ancient art form characterized by its simplicity and natural elegance. The author, who began studying Chinese painting as a child under three master painters, shares the materials and technique in this guide to painting pandas, horses, elephants, and 47 other beloved creatures. Full-color illustrations and easy step-by-step instructions.

Paper Action Figures of the Imagination: Clip, Color and Create

Paula Montgomery. Teacher Ideas Press Book, Libraries Unlimited (ABC-CLIO), 2009. 305 pp., Oversize trade paperback reference.
This unusual in-depth resource of K-6 lesson plan ideas integrates children’s storybook and fantasy character interests with their enjoyment of creating paper action figure heroes (or paper dolls). Units of study pique students’ interest into a culture, story, historical period, or future inventions. The book includes lessons linked to national content area or information literacy standards, an extensive bibliography, and sample cut-out figures. The author is founding editor and former publisher of School Library Media Activities Monthly and Crinkles magazine.

New Resources from NAEA!
See www.arteducators/store



HIGHER EDUCATION DIVISION

Rust Never Sleeps

I'm writing this while on summer vacation, where Neil Young's *Rust Never Sleeps* seems prescient. Sure enough, on Monday, August 10, *The New York Times* carried an article "Art Programs in Academia Are Forced to Nip Here, Adjust There" by Patricia Cohen. The article included references to several member-associated universities: <http://www.nytimes.com/2009/08/10/arts/10cuts.html>

I thought an analogy (vacation/rest from vigilance) was apt, especially in consideration of the HE Division's attention to Advocacy and Professional Development. At a recent summer NAEA Board Meeting we devoted some time to considering the message that we put forward as an Association in relation to preK-12th Grade art education. HE members are concerned with this but they are also concerned with their college programs and with a broader vision of art education, all of which require periodic public responses from Division members. After reading the article, I contacted HE member Sally McRorie, Florida State's Dean of Visual Arts, Theater, and Dance, who was quoted. Her advice: "Speaking with the media is increasingly critical in these tough times. Be sure that you know your message, and don't let the interviewer nudge you into a poor response, particularly one that will anger politically and fiscally powerful allies." This is the same sound advice that we received at the NAEA summer Board Meeting. Which conjures forth these two questions:

- How does the Division generate, deliberate, and advocate shared values to diverse communities of stakeholders?
- How does the Division foster mentoring opportunities for members throughout their careers?

These are questions that the HE Division should consider acting upon. To aid in this and other projects, I'm pleased to announce that the Board has approved four new regional directors-elect who will join the HE Development Team (pictured here):

Western Region: Dr. Jack Richardson, The Ohio State University

Pacific Region: Dr. Lisa Hochtritt, Rocky Mountain College of Art & Design

Southeastern Region: Dr. Bill Wightman, James Madison University

Eastern Region: Dr. Ami Kantawala, Teachers College, and Columbia University

In the coming months, I will work with the HE Development Team to consider the best way to build a committee structure to address the above-stated questions. In the meantime, we have made some significant advances:

The Division held its first online voting for an action item, successfully approving the Mission and Goals Document.

The Policy and Procedures Handbook has been distributed for membership review and the voting for passage has been completed.

The HE Regional Directors have worked to produce a set of Issues Forums for professional development at the 2010 NAEA National Convention. The Issues Forums are:

- Mary Hafeli: **The Social Injustice of Conformity: Subverting Creativity in Curriculum and Instruction**
- Melanie Buffington: **Social Justice In Higher Education and Museum Education**
- Kevin Tavin: **Teaching Visual Culture: International and Intercultural Perspectives**



Jack Richardson



Lisa Hochtritt



Bill Wightman



Ami Kantawala

- Ryan Shin: **Teaching Visual Culture: International and Intercultural Perspectives**

We have started to construct an Ad Hoc Advocacy Committee. Committee members will first provide division members with links to other associations. To date the following members have volunteered to serve on this committee:

College Art Association (CAA): John Howell White & James Haywood Rolling

National Council on Education for the Ceramic Arts (NCECA): Elizabeth Garber, University of Arizona

National Association of Schools of Art & Design (NASAD): Robin Vande Zande, Kent State University. The Board voted to support the funding of a new CAA policy related to the membership fee for their affiliates.

Not to forget the importance of research, on a request from NAEA HE member and *Studies in Art Education* Editor Kristin Congdon, University of Central Florida, the Board voted to allow for a change in format for *Studies*, which would allow for more image reproductions in the journal. In addition, HE member Shannon Elliot's *The Research Index for Art Education* was accepted for Web publication by NAEA. The Index is designed to facilitate searches for research topics.

It would be best if HE could assist members in creating a professional culture poised for measured, cohesive, impassioned, and convincing responses to issues related to art education. ■



John Howell White

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MIDDLE LEVEL DIVISION

Whether you are a new middle school art educator, or have taught more than 30 years, we all have certain expectations of our students and want to challenge and engage them in art from the very first day. One of the advantages we have at the middle school level is an opportunity for several first days because most of us see new rotations of students several times per year.

Our Middle School theme this year is **Engaging the Middle School Artist** and we would like to share some ideas that have been successful in getting students off to a start that truly engages them or gets them "hooked on art."

NAEA Middle Level Director-Elect Linda Kielling shares:

"The first week or more I use activities that foster inclusion and build a sense of community. Many come from the TRIBES program. We work toward agreements together and those are used to guide our interactions in class. In this way it is not me introducing rules and procedures; it is a collaborative development effort and since students help create them they are invested." Please contact Linda at KiellingL@wlwv.k12.or.us for specific ideas from the TRIBES program and other great ideas that work well in her classroom.

NAEA Western Region Director September Buys shares:

"It is important to consider what engages you personally as an artist. What excites me about artmaking? What do I personally want to learn more about? How can these ideas be translated into the classroom? I then go on to develop a rough outline of the major units I will be covering over the course of the class. It is important to keep working on a unit idea until you are excited about **every part** that you will teach.

When students enter the room on their first day, I shake each student's hand and personally welcome them to class. I ask the students to spend a moment to reflect with a partner what they think the classroom motto—"You're not here to prove yourself, you're here to improve yourself"—means. We talk about it. Music is also introduced and the stage is set that if music is playing, then it must be work time.

Many of the early art problems that I ask the students to solve are skill builders that I know help build confidence. Often, I will ask the class to 'test me' to see if I can teach them anything about how to draw. In using some of Betty Edwards' developmentally appropriate techniques, I take them through contour and value exercises involving subject matter of interest to the middle school student: you know, sneakers, iPods, and most importantly, gross things. After a few exercises, we hold a post-it note critique and determine whether I make the grade. Fortunately for me, this has not failed!" For more information from September, e-mail her at septemberbuys@yahoo.com

NAEA Middle Level Division Director Mary Miller shares:

"I combine a little of what is required on the first day (syllabus, rules, expectations, etc.) with a creative thinking activity. I don't go over the syllabus in depth, I just emphasize that I grade on EFFORT, and being responsible, not on talent. One activity that I like to start with is Tangrams. For each puzzle, the first student to raise their hand with a solution that is correct gets a treat (candy, gel pen, calligraphy pen, or drawing pencil, etc.). I also have a list of Creative Thinking Activities and I post one daily for students to do the first 5 minutes of class in their sketchbook/journals.

For hands-on projects that we get into from the first day, I have them work in pairs or in groups to build a sense of community as well." For projects that are successful for all students that engage them, visit my website at www.marymillerart.com or e-mail me with questions at marymillerart@comcast.net

We all need to foster inclusion and a sense of community, and be sensitive to where each student is coming from. The creative process does so much to foster positive relationships and build self esteem, and we are the ones who need to initiate that process, but through the students' collaborative efforts in getting there. Once the spark is ignited, the possibilities are endless and what a wonderful experience that is not only for each student but also for the art educator.

Please mark your calendars for April 14-18 and plan to attend the NAEA National Convention in Baltimore, Maryland. There will be an opportunity for everyone to listen to the award winners' acceptance speeches and our keynote speaker, David Gamble, ceramic artist/educator, from Indiana, Skutt Kilns, as part of the Middle Level Awards Luncheon. There have been quality proposals submitted for the 2010 Convention, and we encourage you to attend as many as possible, including the Conversations with Colleagues sessions, the Middle Level Showcases, the K-12 Panel Discussion on Social Justice, and our Middle School Medley. The Middle Level Division will provide many opportunities for you to learn more about Engaging the Middle Level Artist. ■



Mary Miller

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SECONDARY DIVISION

Learning

After reviewing Convention proposals with the Secondary Committee, I know that all of you should have April 14-18, 2010, down on your calendars to be in Baltimore, Maryland at the NAEA National Convention! With the theme of **Art Education and Social Justice**, we are scheduled to have informative sessions, world-class art museums, and new convention opportunities. Make sure to note the special Pre-Conference day events that you can attend.

Community

"Artists creating new compositions are like musicians playing jazz or bluegrass. We improvise..."

—Jonathan Talbot

With our Secondary Division theme of **Visual Journals**, I will be featuring a high school art teacher from each region to share their personal approach to our theme. We would like to sincerely thank James Rees from Provo, Utah, who is the first to share his approach:

"As an art teacher, my ultimate goal is to become unnecessary to my students' creative process and that they begin to make their own critical aesthetic decisions. For me, teaching is about transferring responsibility for making art from the teacher to the student. This is not an easy task to achieve while teaching a class of diverse learners, all of whom come to my class with different skills and motivation levels. I also acknowledge the challenge faced by students who operate within a highly structured academic setting, yet desire to explore personal ideas and have their perspectives valued.

Visual Journaling is the key to helping students gain their personal voice and find deeper meaning in their work. While sketchbook assignments have their place in helping students build skills, the open nature of visual journals provides a more hospitable environment for students to explore personal themes

and expand their abilities. I have found that for my students to become successful in artmaking, they must come to trust in their ability to find answers to their questions within the pages of their visual journals.

In order for visual journals to play a significant role in educating students as young artists, the teacher must create an ideal visual journal environment. The ideal environment is one where students feel comfortable in expressing their ideas, and where constructive support is given in the development and analysis of those ideas.

Students are in a creatively safe environment when:

- They are given the freedom to do their work in their own way.
- Their ideas are listened to and investigated before being judged.
- Experimental methods and risk taking are encouraged (including 'failures').
- They see their teacher as a mentor who will listen to their ideas.
- The content and/or ideas of their visual journals are treated with respect.

I would also suggest some additional ideas to support a visual journal-friendly environment. To help encourage quality, I place quality sketchbook examples in hallway displays. These examples show a variety of approaches and serve as an informal rubric for students to conduct self-critiques. While I do not judge their ideas or approaches to visual journaling, these visual examples set standards for quality.

I regularly share examples of my own visual journals, and also invite local artists to come in and share their use of sketchbooks in their own creative process. I expose students to additional resources and ideas from books and the Internet. I expect them to regularly use their books and evaluate the quality. Four to six pages every other week seems to provide a reasonable amount of time for



building and exploring their ideas within their journals.

Visual journals of all kinds can be used to provide a 'space' where students can freely explore their personal vision of art, their daily life, and the world around them. I am mindful of my ultimate role to help those I teach transition from students to young artists. Students learn through play and risk-taking. Their visual journals play a pivotal role in this process."

Some of my new resources:

Exhibition 36, by Susan Tuttle, ISBN-13:9781600611049

1,000 Artist Journal Pages: Personal Pages and Inspiration, by Dawn DeVries Sokol, ISBN-13:9781592534128

Research & Knowledge

Rosie Riordan is serving as our Secondary Division liaison to the Higher Education Division. She is working with John Howell White on the Convention Poster Sessions to include some Secondary presentations at the Convention this year. Another connecting of the divisions will be a K-12 Convention panel presentation about Social Justice. If you would be interested in this presentation, please get in touch with me.



Advocacy

Stay Connected to Other Secondary Art Teachers!

Join the NAEA listserv for bulletins and updates about current arts event and issues.

JOIN the NAEA Secondary Ning site for critiques, book discussions, info about NAHS, artwork examples, and more:

<http://naea-secondary-teachers.ning.com/>

We hope to see you soon! ■



Diane Scully

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ELEMENTARY DIVISION

I love teaching! I embrace nearly every aspect of it, from the planning and preparation to delivery, assessment, and closure.

From the start of a class to the end, I enjoy the interactions I have with students. But there is something I enjoy more than teaching, and that is parenting. I have a 4-year-old daughter who I adopted from Guatemala in 2005. She is the joy of my life, and she has taught me much. I am a better parent because I am a teacher; I believe my teaching is stronger due to my parenting. I had 16 years of practice on other people's children before I had my own. I appreciate my daughter, Genny, for who she is—a little girl who tests boundaries at times, who loves Barbie dolls and Princesses, who won't put fork to plate unless it's Shells 'n Cheese or chicken nuggets. She seems to understand initial literacy but has not a clue about numeracy. And she loves to create! Of course, she doesn't get it from me genetically, but I help her to observe her world and recognize details and patterns, and provide many materials to allow her to express what she is feeling. She is a typical kid. She has no disabilities and as far as I can tell is not necessarily visually gifted, just very curious about her world and wants to express her observations.



Elementary Division Director Bob Reeker with his daughter, Genny

Now that you've been working with your kids for a few weeks, you are recognizing and accommodating all the needs of the range of learners including the typical children like Genny. So, I posed the question to our "experts" in the field: "How can educators best meet the needs of children in your area of expertise?"

Debi West of Georgia, whose focus is on Autism, observed, "Autism is an interesting disease ... it varies in so many ways, so really there isn't one particular 'BEST' way to teach them, it's all in how well you know the child, your visual art curriculum has to be easily adaptable for ALL children." Lisa Stuart of Maryland replied, "Communicate, Communicate, Communicate! Talk with the special education teacher, Occupational Therapist, Physical Therapist, Speech-Language Pathologist, administration, etc. Work out team teaching situations where

possible. Read the book *Reaching and Teaching Students with Special Needs* (NAEA publication)." Nan Hathaway of Colorado, gifted education, responded, "I have observed that gifted children thrive in a setting rich in choice, personal relevance, and discovery. A student once told me, 'I come to school with my head full of ideas and no place to paint them.' Educators may over-direct these children, leaving no place for them to explore their own ideas, interests, and passions." Patricia Deckert of Maryland adds, "Many educators have very low expectations of this population

mainly because they fail to provide instruction that is flexible and facilitates student-constructed knowledge. Art instruction is visual and presented in authentic settings that facilitate student understanding." Just as there is a wide range of children with special needs in our classrooms, there are equally large numbers of ways and accommodations to meet those needs. Search for those experts in your district and building to learn from and help build your skills. Find literature based on research that supports your need for growth. Try new techniques based on your students' needs.

And attend the 2010 NAEA National Convention in Baltimore. We will have many sessions on this topic to address our theme, **Addressing the Spectrum: Children with Visual Gifts to Students with Special Needs**. We will have two Conversations with Colleagues sessions, Award Winners' Showcases, Carousel Sessions, Elementary Luncheon/Awards, and a K-12 Panel about Social Justice. You won't want to miss out! Mark your calendars for April 14-18, 2010 and begin making plans to join us!

Get in touch. Stay in touch. I encourage you to stay connected to your elementary colleagues all over the nation through our listserv and forum. Join them at: memberconnections.com/olc/pub/NAEA/news/news_page_8.html and naeaelementarydivision.ning.com/. There are so many wonderful ways to interact with your peers. Start conversations ... ask questions ... post images. We all grow when using the collective communications provided to us through NAEA.

I love hearing from you! Send me your successes and celebrations at breeker@lps.org or call 402.560.2735. We should be recognizing the outstanding happenings in our Division.

Not all the kids in our classes are Gennys. We have kids with disabilities who present challenges daily. We have kids who soak in all we do with them and want more; they are challenging. And we have Gennys who provide unique challenges too. We must work with all our students in the most effective ways possible. All these kinds of kids help to make the career I've chosen for myself to be a career that I truly love ... and one I hope you cherish and enjoy daily! ■



Bob Reeker

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SUPERVISION AND ADMINISTRATION DIVISION

As I write this, I'm about to go on my Annual painting trip to Maine. I feel that getting in touch with myself as an artist helps ground me for the coming school year and provides time to reflect on everything that has happened during the spring and summer. After the luxury of making art, the upcoming school year seems a little less daunting.



Get your art on! Reconnecting with the artist within.

Quality Art Teachers Lead to Quality Art Programs

By now, everyone is in the swing of a new school year and along with that all of the challenges that we face daily. Two of those issues are the focus of this column and will be the subject of an ongoing dialogue.

Despite the economy being weak, I still had eight vacancies to fill in Howard County this summer. I usually begin looking at applications in April, and then begin interviewing in the

middle of April. In a typical summer, I will interview roughly 30-40 candidates. Finding qualified candidates can sometimes be difficult, especially when looking at the quality of preparation for some students in both studio and pedagogy. In Maryland, there are 14 programs that have certification/licensure programs for art education. These programs range widely in the amount of course work required in studio, art history, and art education courses. The majority of the programs only require introductory level studio proficiency, and many only require three credits of western art history. I feel that candidates need to have strong drawing skills, demonstrate proficiency in a number of studio areas, and demonstrate an in-depth knowledge of at least one studio area. Preparation in the pedagogy of teaching art is critical. Some programs require only three credits and the course may or may not be taught by an art educator.

As I talk with colleagues from around the country, they too have similar concerns about the uneven quality of candidates coming out of certification programs. Feel free to share your thoughts about this on the Supervision and Administration Wiki (see directions at end of this column).

Quality Art Programs

Another issue that the Supervision and Administration Division is exploring is what constitutes a quality visual arts program. The quality of art programs vary from school to school and it's my job to make sure all students experience the same quality program throughout the district. Looking at ways to develop quality programs has become the focus of my work with teachers over the past year—examining what is currently in place and looking at best practices. This summer, a

group of high school teachers in my district worked on developing benchmarks for achievement for the *Art I: Foundations of Studio Art* course. Through a great deal of discussion (some quite heated), the group reached consensus and established benchmarks of what a student in this course should be able to know and do. By establishing high expectations and a rationale for a clear sequence, teachers can have a clear picture of what their students should be able to achieve.

So what does constitute a quality program? What things have you done in your district to define what your elementary, middle, and high school programs should look like? What have you done to ensure even quality across your district? We'd like to hear about your thoughts on this topic—consider sharing your ideas with your colleagues on the Supervision and Administration Wiki.

Supervision and Administration Pre-Conference in Baltimore

Plans are in the works for a Supervision and Administration Division Pre-Conference at Maryland Institute College of Art on April 13, 2010. This day-long event will focus entirely on issues related to our Division and will include local program showcases, discussion forums, ample networking time, and a joint reception with the Museum Division at the American Visionary Art Museum.

We'd Like to Hear from You

Please feel free to contact any of the members of the development committee (our Regional VPs, the Director-Elect, and myself) with suggestions/comments/topics for discussion. Contact information can be found at the end of this column.

Get Connected

Supervision and Administration Listserv: To keep abreast of information pertinent to our Division, consider joining the Supervision and Administration Listserv. To join the Supervision and Administration Listserv:

- Go to http://www.arteducators.org/olc/pub/NAEA/news/news_page_8.html
- Click on Link to Subscribe
- To Post, send message to supervision@artedlists.org

Supervision and Administration Wiki: In addition to the Listserv, The Supervision and Administration Wiki is a forum for Division members to discuss issues, share best practices, and to connect with other art educators who work in a leadership capacity. To join the NAEA Supervision and Administration Wiki, go to <http://naeasupervision.wikispaces.com/>. This will then direct you to join Wikispaces. After you have set up an account you can go directly to the site. ■



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MUSEUM EDUCATION DIVISION

If you haven't already, please set aside some time to become familiar with the results of the 2008 National Assessment of Educational Progress (NAEP) in the arts. This study measured the ability of nearly 4,000 8th-graders to respond to music and another 4,000 to respond to and create visual art. Several helpful items related to NAEP are available on NAEA's website, including a summary of key findings. As we reflect on the findings, we might consider what we can do to help ensure that when the next nationwide arts assessment is completed, visits by students to art museums, galleries, or exhibits will have gone up rather than down. At the 2010 Convention, one of our Issues Forums will be devoted to identifying a research agenda for art museum education. As you review the NAEP findings—or as you engage in any aspect of your work in coming months—jot down ideas that you might want to contribute to that discussion.

Thanks to everyone who participated in the Members Needs Assessment Survey. It has provided valuable information both on what Museum Education Division members currently value most about NAEA and ways our Division can contribute more to the organization and membership as a whole. Although the Museum Education Division comprises only 3% of NAEA's total membership, it seeks to be extremely responsive to our needs. NAEA staff and I are in the process of analyzing Museum Division members' responses from the initial survey, and we will likely conduct a follow-up survey specific to our Division, so please be thinking about what else NAEA could provide that would help you in your work.

Hand-in-hand with the above is NAEA's goal of doubling its membership over the next 5

years. Please reflect on what you gain from being a member—publications, the Annual Convention and Pre-Conference, professional contacts, etc.—and talk to your fellow art museum educators to find out if they are members. If not, encourage them to join via the fabulous new website; member benefits will continue to grow stronger with everyone's input.

The **News from Colleagues** in this issue is rich in collaborations, professional development opportunities, and new models and resources. Apologies that I was not able to include everything that was submitted; look for a posting on the listserv in which I'll share the items that didn't fit in this column.

The **Florida Art Education Association** is seeking to ensure its annual conference is relevant to the professional learning needs of art museum educators. This October, one day of the 3-day conference in Orlando will consolidate all of the Museum Education sessions to create an intensive **Museum Day** for Division members. A working lunch session will be held with guest speaker Pat Villeneuve, presenting "Our Museums in Transit: Lessons from Periphery to Center." FAEA Conference dates are October 15-17, with Museum Day on October 17. For more information or to register, visit faea.org

The Balboa Park Cultural Partnership (www.bpcp.org) has launched the **Balboa Park Learning Institute**, a collaborative professional development program and learning community created by 24 arts, science, and cultural institutions in San Diego. The Learning Institute offers staff, trustees, and volunteers a variety of educational opportunities and resources. The program is supported in part by the Institute of Museum and Library Services.

The Smithsonian Early Enrichment Center in Washington, DC is offering a 2-day seminar, **Learning through Objects: Museums and Young Children** on October 28 & 29, 2009. The seminar will examine how a host of museum objects tell stories and can help children as young as two or three understand their world and enrich the classroom experience. Hands-on engagement with museum objects, lectures, discussions, and gallery exercises will help educators and museum professionals forge more creative encounters with young museum-goers and introduce early childhood educators to the magic of museums. Early registration fee is \$325 until September 18; thereafter registration costs \$350.00. Registration form: <http://www.seec.si.edu/education.htm>

The Krannert Art Museum at the University of Illinois offers an innovative for-credit university course called **Museums-in-Action**, in which the college students design and implement museum programming for various public audiences. Students read contemporary scholarly texts about museum education, conduct research on selected objects, create educational materials, deliver real-world museum programming, and carry out museum audience surveys and event evaluations. The popular course is in its 3rd year and attracts students from all over campus, not just art majors. For more information, contact Elizabeth Delacruz at edelacru@illinois.edu [Note: can trim this paragraph if needed for space] The Denver Art Museum is pleased to announce **Creativity Resource** (<http://creativity.denverartmuseum.org>), a new website for teachers that features lesson plans for early childhood through grade 12, high quality museum images from a variety of

cultures and time periods, and great information about the artists and what inspired them.

Since it opened on May 16, the Patrick G. and Shirley W. **Ryan Education Center**, designed by architect Renzo Piano as an integral part of the Art Institute of Chicago's new Modern Wing, has welcomed thousands of families, students, teachers, teens, and adults. Education staff and docents are using the high tech and traditionally equipped classrooms, studios, Vitale Family Room, and Crown Family Educator Resource Center, which are available free of charge. If you find yourself in Chicago, be sure to visit. (<http://www.artic.edu/aic/collections/exhibitions/modernwing/ryan>) ■



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NAEF Contracts with Program/Development Officer to Facilitate the Foundation's Ambitious Agenda

by Mac Arthur Goodwin, NAEF Chair and Program/Development Officer

During a 2008 retreat and its 2009 Annual Meeting, the National Art Education Foundation (NAEF) set forth an ambitious agenda and action steps to grow and develop the Foundation.

The Board of Trustees approved a part-time Program/Development Officer position to move the agenda forward; NAEF recently contracted with Kathi Levin to serve in this capacity. Levin has an MA in Business Administration with an Emphasis in Arts Administration from Bolz Center for Arts Administration Graduate School of Business at the University of Wisconsin-Madison, where she served as a Graduate Fellow. NAEF was fortunate to find an individual of Levin's caliber for the position. We look forward to the expertise that Levin brings to managing the NAEF grants program and coordinating all NAEF fundraising and development efforts. As the Program/Development Officer, she will provide ongoing administrative support for the Foundation and report to the Board of Trustees Chair, working in collaboration with the NAEA Executive Director.



NAEA Executive Director Deborah Reeve and NAEF Chair Mac Arthur Goodwin meet at NAEA office.

About NAEF

The National Art Education Foundation is an independent sister organization to the National Art Education Association (NAEA) that provides support for a variety of art education programs. NAEF receives, administers, and disperses funds, property, and gifts of any kind exclusively for charitable, educational, and scientific purposes. The Foundation directs some of its support through the National Art Education Association to assist the Association directly or indirectly in their efforts to:

- Represent educators of art in America;
- Improve the conditions of teaching art;
- Promote the teaching of art;
- Encourage research and experimentation in art education;
- Hold public discussions on art-related matters;
- Sponsor institutes, conferences, and programs on art education; and
- Publish articles, reports, and surveys about art.

Art educators face an increasing need to advance both their individual work and the collective work of the profession. We are addressing this need by offering a variety of thought-provoking programs, effective grants, and innovative opportunities designed to support our members. NAEF provides NAEA members with a variety of opportunities to support projects ranging from professional development and classroom curriculum to research.

Over the years, the National Art Education Foundation funded a number of grant proposals that, in of themselves, contributed significantly to education reform in general and visual art education reform in particular. We encourage you to review the Foundation grant options and consider submitting a proposal in the appropriate category. Since 1989, the Foundation has made 284 awards to NAEA members. The grant application booklet is available online (www.arteducators.org/naef).

Support NAEF

Attaining the ambitious NAEF agenda requires your support. Growing the Foundation's resources is a critically important agenda item. To this end, we encourage you to make an investment in the future of visual art education by making an annual donation to NAEF. Your contribution will help provide professional development for art educators, classroom supplies for innovative projects, curriculum development for art classrooms, and ground breaking research in visual art education. Possibilities for deferred giving and naming opportunities also exist.

NAEF Board of Trustees

As we move forward with work in NAEF, it is important to acknowledge the exceptional leadership of **D. Jack Davis**, immediate Past Chair of NAEF. During his 8-year tenure, the Trustees developed and set forth an ambitious agenda for the Foundation. It is also important to acknowledge the dedication and commitment of the current members of the National Art Education Foundation Board of Trustees: **Mac Arthur Goodwin**, Chair; **Mary Ann Stankiewicz**, Vice-Chair and Chair of the NAEF Nominating Committee; **Deborah Reeve** (Ex-officio), Secretary/Treasurer; **James L. Tucker, Jr.**, Finance Committee Chair; **Rick Lasher**, Development Committee Chair; **Stanley S. Madeja**, Grant Program Committee Chair; **Anne El-Omami**, Website Content Development Committee Chair; **Nancy P. McGregor** (Life Trustee); **Charles A. Qualley** (Life Trustee); **Robert W. Curtis** (Life Trustee); **Sandra Packard**; **Brenda Turner**; and **Bonnie Rushlow**. ■

Visit NAEF on the NAEA website (www.arteducators.org/naef) for information on the Foundation, its program, and to make a donation—**today!**

MICA

Through its nationally recognized **Center for Art Education**, MICA offers two low-residency master's level programs designed for the professional art educator, as well as a groundbreaking master's program for artists committed to community and youth development.

For more information on these and other MICA summer programs, visit www.mica.edu/programs.

MICA

MARYLAND INSTITUTE COLLEGE OF ART

Ranked in the top 4 of 220 graduate schools of art and design by U.S. News & World Report, MICA offers 10 programs leading to the MFA, MA, and post-baccalaureate certificate—a rigorous experience for artists and designers seeking a strong vision and voice, and the skills for professional success.

Visit www.mica.edu for more information.

SUMMER MA IN ART EDUCATION

Complete the MA in two six-week summer residencies and one academic year of online instruction. Develop new skills as an artist and produce a body of work, conduct research on student learning in art, and prepare case study findings for presentation at conferences and publication in professional journals.

SUMMER MFA IN STUDIO ART

Complete the MFA in four six-week summer residencies, with independent work during the academic year. Pursue an area of studio concentration while you develop skills as an artist and renew your connection to the artistic community.

MA IN COMMUNITY ARTS

Complete the MA in two intensive summers and an academic year placement as full-time artist-in-residence in a community organization. Gain valuable experience designing and implementing community-based art programming as you prepare for a career in community arts.

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

At the NAEA Special Needs Awards Ceremony, both Susan Helms and Donalyn Heise spoke briefly about their work and left the audience inspired and speechless! The following is a short introduction to these two amazing educators who have changed the lives of many and who were honored for their great work.

Susan C. Helms, Secondary Art Teacher and former Chairperson of the Monroe High School Art Department, Monroe, North Carolina, is the 2009 recipient of the NAEA/CEC/VSA arts Special Needs Art Educator of the Year Award. She has been a mentor and advocate for the arts for children with disabilities and is described by her students' parents and peers as, "an inspirational teacher who always finds innovative and creative ways to meet her students where they are and to challenge them to become all that they can be." For 15 years, Helms has been the Co-Director and a fundraiser for the VSA Festival, which involved over 1,700 participants in 2008.

Helms is the recipient of the 2007-08 North Carolina Special Needs Art Educator of the Year, the 2007-08 North Carolina Outstanding National Art Honor Society Sponsor Award, the 2006 Wal-Mart District Teacher of the Year, and the 1993 Monroe High School Teacher of the Year. She has taught disability awareness to her high school students and involved them with Victory Junction, a camp for special needs children. She is an inspirational role model for her students, who continue to contribute to their community, even after graduation.

Helms has also taught art to senior citizens at a nursing home and worked with the Make-A-Wish Foundation for children with terminal illnesses. She received three "Bright Ideas" grants to purchase books for students with special needs and has been a presenter at NAEA National Conventions and North Carolina conferences.

At the Awards Ceremony in Minneapolis, Susan shared the fact that she herself has special needs as a survivor of a brain tumor. She explained how she asks her students to help her if she has trouble with linguistic and speech functions during class. Susan brings her strengths and "weakness" to her students in such a way that they not only learn more about art and special needs, but they also learn to celebrate their identity through the example of their amazing teacher.

Dr. Donalyn Heise, Assistant Professor at the University of Memphis, Memphis, Tennessee is the 2009 recipient of the NAEA/CEC/VSArts Beverly Levett Gerber Special Needs Lifetime Achievement Award. Dr. Heise has made numerous contributions at the local, state, regional, and international levels to advocate for quality art education opportunities for all students. She designed, implemented, and evaluated community art initiatives that strengthen the partnership between the university, schools, museums, and local organizations. She helped to establish after school art programs for the homeless, for victims of domestic violence, at a day care center program for students and adults with special

needs (mentally and physically challenged), and for elementary students who are hearing impaired. In addition, Dr. Heise implemented art programs for at-risk youth in an urban community center and established ongoing art partnerships with a residential home for seniors with disabilities and special needs and the Ronald McDonald House for children who are cancer patients.

Dr. Heise is a past President of the Nebraska Art Teachers Association and received the 2007 Tennessee Art Educator of the Year Award for Higher Education. She developed a new undergraduate course for community art programs for diverse populations. She has received nine grants to support innovative art education and has made numerous presentations to provide information about Alternative Arts Education and Art for Healing. Through her teaching, research, writing, and community partnerships, she has increased art teachers' competence and confidence teaching students with special needs. Donalyn left the audience in awe as she acknowledged several of her former students who came to celebrate and honor her incredible career.

Remember to sign up for the CEC SmartBrief for excellent articles and reports on special education around the



Donalyn Heise



Susan C. Helms

world (www.smartbrief.com/cec/). SNAE is still working on upgrading 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. ■

Independent School Art Education (ISAE)

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Technology and the Visual Arts in the Independent School Setting

The use of technology in the classroom continues to challenge and vex educators.

As new software is developed, we as educators are challenged to incorporate it into teaching practices. And, as the use of technology in the classroom continues to increase, so does the demand for our time to learn and conquer the ulterior dimension of the digital word. So much is happening so quickly that seemingly, if we do not attempt to keep up with it, we will be left behind. Technology has the capacity to change the nature of our classrooms, how our students learn and gather information, and the underlying pedagogy of teaching. In fact, it already is forcing us to reevaluate the concept that information is facilitator-driven. Students entering our classrooms want to be excited, engaged, and informed. They want to learn. However, are the tools that we use antiquated and, worst of all, boring?

The very nature of art education has generally ensured that the arts encourage student interaction and peer-teaching. When we critique, analyze, discuss, and share ideas about the production of art, we engage our students in

meaningful ways. Truly, we are the pioneers of interactive learning! However, we can do so much more. In my own classes, I have begun to realize that a website is no longer sufficient. If I really want to engage my students, I will use tools to ensure that learning is extended beyond the school day and that I am accessible to them beyond the classroom. I am excited and challenged to build a curriculum that students can access at anytime, learn from each other, and fit into the daily schedule of the student rather than the imposed scheduled class time. What this means, however, is that as teachers we will be forced to change how information is dispensed, how quickly students can learn, and it will greatly affect face-to-face meeting time. We, as independent school educators, have an incredible role to play in the use of integrated technology in the classroom. We can and should be instigating conversations in our schools about how the arts can effectively use technology to enrich our curriculums, extend learning beyond the classroom, examine the pedagogy of teaching with the use of technology, and continue to blaze the trail for teaching and inspiring learning through the visual arts.

Independent school educators are in a position at this time to parlay the use of technology in meaningful and insightful ways. We can engage learners and change *how we teach and the methods through which that information is dispensed*. I challenge all art educators this year to pick one new tool, learn it, and integrate it. Consider the following tools for your classroom: Google docs, Voki, Wiki, discussion forums, Poll daddy.com, Animoto.com, Screentoaster.com, Blogspot.com, Voice Thread, Twitter, ning, Skype, podcasts, YouTube or TeacherTube videos of lessons for the day, and finally, cell phones—I'd rather utilize cell phones in my classroom than have students texting under the table. At the secondary level, students should be encouraged to carry a digital portfolio of their artwork on their iPods, if possible. Images can be loaded easily and the student has immediate access to show his/her artwork on demand.

I also challenge independent school art educators to use and examine new technologies in their personal life and find ways to promote the visual arts. As educators, we have a role to not only know how to use technology effectively; we should also be educating our students on moral and ethical dilemmas that

they are facing and will face in the future. And, we can only be aware of new moral and ethical dilemmas as they arise if we are experimenting and using new technology tools as they are developed. Finally, it should give us pause to examine our role as professionals potentially redefine *what it means to be a professional educator in a virtual, digital world where interaction with students may not be face-to-face*. We have the capacity to challenge our schools to help us integrate new tools for teaching, and we, as artists and risk-takers, hold the key to take great leaps in changing the very nature of education. It is up to us to unlock and open the door.

I'd like to hear from you! Please take a moment to answer three very brief questions about your use of technology in the visual arts classroom. As we define what it means to be an effective educator—does technology play a role in best practices in the classroom?

- How do you use technology in your classroom currently?
- If you could have all the tools available to you, what technology would you incorporate into your classroom on a regular basis?
- In your mind, what is the definition of a highly effective educator in 2009-2010 with or without technology?

Please e-mail your responses to rebeccastone-danahy@fcds.org or visit the Issues Group page in the Community section at www.arteducators.org and click on the link for the ISAE survey.

Individuals professionally engaged in or actively interested in arts education, art, or related fields may become members *and future leaders* of ISAE. Please contact Rebecca Stone-Danahy at rebeccastonedanahy@fcds.org to learn more. ■

Student Chapter Award

The deadline for the 2009 RAEA Outstanding Student Chapter Award is November 1, 2009.

The form can be downloaded at www.arteducators.org/awards or contact Kathy Duse, Executive Assistant and Convention/Programs Coordinator, for a nomination form and details: awards@arteducators.org, 703-860-8000 x213.

Scholarship for National Art Honor Society Students

The Charles M. Robertson Memorial Scholarship at Pratt Institute School of Art and Design

Deadline for Application: **December 15**

The Charles M. Robertson Memorial Scholarship is a 4-year partial scholarship to the Pratt Institute School of Art and Design in Brooklyn, New York. This scholarship is open to all high schools seniors, planning to major in art education, who are members of an active NAHS chapter with a 3.0 or higher GPA in all subjects. To retain the scholarship, students are required by Pratt to major in art education and maintain a minimum GPA of 3.0.

Visit www.arteducators.org/awards to download the NAEA 2010 Awards Program booklet containing more information on this scholarship, or contact Kathy Duse, Executive Assistant and Convention/Programs Coordinator: awards@arteducators.org, 703-860-8000 x213.

Committee on Multiethnic Concerns (COMC)

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Connecting the Common Threads of COMC...

This will be the last newsletter entry that I will write as Chair of the Committee on Multiethnic Concerns. After 4 very successful years, I have decided to step down as Chair. I am especially grateful and honored to have been able to work alongside many individuals whose assistance provided the support needed to continue the mission of COMC. I am especially honored to have established ongoing dialogue with Dr. Grigsby through telephone and e-mail conversations. His pioneering efforts as an advocate for increasing the presence of “people of color” through NAEA presentations, contributions to NAEA publications and through his advice and support continues to inspire me. He attended his first NAEA Convention in 1953 and I attended my first in 1990. What stories he has to share!

I will always have fond memories of the NAEA Conventions that took place in Houston, Texas, as this was the time that I met the late John Biggers at the COMC luncheon. I also attended his 71st birthday party that took place in conjunction with a retrospective of his artwork. What a treat! Over the years, I had the opportunity to meet many individuals that influenced my thinking about art content that I would use in my classroom. In conversations with Esther Page Hill, Sam Banks, Bernard Young, Vesta Daniel, and others I have heard learned a great deal about past NAEA Conventions, and their presenters. As a matter

of fact, it was Sam Banks that stimulated my interest in building my collection of books on African American artists, all of which has been heavily utilized as I teach about African American artists in my classes. I didn’t realize it then, but he became one of my NAEA mentors.

NAEA-COMC Highlights

In 2006, Chicago, Mr. David Philpot, wood-carver, was one of the keynote speakers at NAEA. He attended the COMC reception in the conference hotel and also brought some of his work to share with us. Dr. Christine-Ballengee Morris was the recipient of the J. Eugene Grigsby Award. This award was given at our COMC reception.

In 2007, New York, Dr. Howard Dodson, chief of staff of the Schomburg Center for Research in Black Culture welcomed us to their facility. In addition, a panel of educators including Flavia Bastos, Nancy Caldwell, and Andy Owens addressed multicultural concerns. Dr. Bernard Young moderated this panel.

In addition to a reception held at the Schomburg, another wonderful reception was also held at the Bill Hodges Gallery.

The initiation of the first Artists Talk series, featured three clay artists from Florida—Marilyn Proctor-Givens, Glendia Cooper, and Rhonda Bristol—who shared their own artwork and discussed their roles as artists and educators. Their presentation was very motivational to those of us who are still trying to figure out how to fit making art into busy teaching schedules.

In 2008, New Orleans, a reception for COMC members and their guests was held at the Stella Jones Gallery, at which Faith Ringgold was in attendance. This reception was held in conjunction with an art exhibition entitled Mirror, Mirror on the Wall: A Response to Misogyny and Stereotypes. Dr. B. Stephen Carpenter was the recipient of the J. Eugene Grigsby Award, which was presented at our luncheon.

In 2009, Minnesota, Dr. Joan M.E. Gaither was the recipient of the J. Eugene Grigsby Award. She discussed her efforts in reaching out to the community through quilt-making.

My work with COMC has not ended, but will take shape in other ways. Dr. Grigsby (1997) stated that “people of color, through the COMC, have contributed and will continue to contribute to NAEA and its publications. Every convention offers the opportunity to make their contributions more significant” (p. 177). The work of COMC officers and its membership face exciting challenges as it ushers in a new generation of art educators.

I would like to thank the current officers of COMC—Jerecia Patterson, co-chair; Alicia Robinson, secretary; and Glendia Cooper, treasurer—for their continued support and hard work throughout my 4 years as chair. Many thanks to those who contributed to the success of COMC. Thanks to Dennis Winston who served as treasurer before his retirement.

Welcome Back...

I would like to welcome Dr. Sandra Epps, who will graciously serve as interim chair of the committee until our next election is held. Dr. Epps served as Chair of the Committee on Multiethnrc Concerns from 1988 until 1990 and has been an active member of COMC for a long time. One of her primary goals was to promote cultural and ethnic diversity within the affiliate and NAEA. By changing the affiliate’s name from Committee on *Minority* Concerns, members were able to be in the forefront of shaping NAEA’s policies regarding content of the art curriculum and training of art teachers. From COMC’s inception, yearly forums and speakers at the COMC luncheon address local, national, and international issues regarding African American and African artists and culture. Recommendations received by NAEA for the J. Eugene Grigsby Award have raised and increased awareness of the mission of the affiliate as stated in the Constitution, crafted by Paulette Fleming and Jay Tucker. ■

Reference

Grigsby, E. (1997). People of color, their changing role in the NAEA. In J. Michael, (Ed.), *The National Art Education Association: Our history—Celebrating 50 years 1947-1997* (167-179). Reston, VA: National Art Education Association.

Student Chapter (SC) Website: http://www.geocities.com/naea_students

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Dear NAEA Student Members, It is an interesting time to be a student during the 2009/2010 academic term. More than ever, students are applying for financial aid and it may be harder to receive approval for a loan or to receive state monetary awards. In my home state of Illinois, applications were up 27% from last year. As state funding agencies across the nation are challengingly trying to meet the needs of increased applications, they are digging into an empty pocket as a result of budget cuts. Having graduated last summer and wading into my second year of teaching this fall, I feel lucky to have narrowly escaped the foreclosing economic climate like a protagonist that rushes through an impending steel doorway, barely squeezing through the opening to safety of the other side. I did, however, have to take out federal loans throughout my graduate school education which I am paying off now, little by little each month. If you are finding yourself in a desperate situation and unsure about funding this upcoming school year, here are some tips.

First of all, file for your loans for each semester as far in advance as possible. Look up the dates, mark them in your calendar, and check back in case deadlines have changed. Be sure to visit FAFSA first, then seek private college loans if needed. Your school financial advisor can help you with the process.

Second, determine whether or not it is possible to scale back on your class load for a semester or two. While you are paying less in tuition and fees, you can use the extra time in your schedule to earn money by working part-time or full-time if you are not already doing so. Have you looked into substitute teaching? Find out if there are any school districts in your area that are short on substitutes by calling the district office. If you know any teachers personally or from observations in the classroom, let them know that you are registered to substi-

tute at their school. Some teachers can request their substitute.

Finally, determine if there are any courses that will count toward your degree that you can take at a less expensive educational institution, such as a community college. In addition, talk with your school about deferment plans or any other options that might be available to you. Hang in there and you will get through!

On a much more positive note, I would like to share some exciting news! After a period of time struggling with our Student Chapter website on geocities, we have been able to create a new virtual home for us to share and communicate information directly with our NAEA Students! We can now be found within the NAEA official website. Steps to get there: 1) Go to www.arteducators.org, 2) Click the “COMMUNITY” tab, 3) Click “Committees and Issues Groups,” and 4) Scroll down until you see “Student Chapter (SC)” in blue. Our website link is listed!

There are a couple of important topics listed on the site, such as how to “Register Your Student Chapter Annually” and how to “Start a Student Chapter,” as well as benefits to enjoy as a member and as part of a student chapter at your institution.

If you have not yet subscribed to our Student Chapter Listserv, please do so and keep yourself in the loop! You can do so by sending an e-mail (from your own e-mail account) to: student-subscribe@artedlists.org. Our Student Chapter President-Elect Kristie Nixon sends a monthly Student Chapter e-Bulletin to keep you abreast of topics pertaining to art education students. Other important announcements may be posted by anyone, including you! In order to post, write an e-mail and send it to: student@artedlists.org. Topics may include scholarship opportunities or upcoming conference deadlines.

Speaking of deadlines, listen up! The Retired Art Educators Affiliate (RAEA) is soliciting nominations for the Outstanding Student Chapter Award.

It is open to all active NAEA Student Chapters. Nomination forms are due by November 1, 2009 and can be found on the NAEA website by searching the “News & Events” section, found at the top of the page. Last year, the Brigham Young University Student Chapter from Utah

was the proud recipient of the award. They were recognized at the 2009 Convention in Minneapolis for their exemplary Student Chapter achievements and group participation. Please send your application right away!

One of the most exciting benefits of leadership with NAEA is the opportunity to convene with other NAEA Board Members and the executive members. Heidi O’Hanley (Past President), Kristie Nixon (President-Elect), Dr. Linda Willis



L to R: Kristen Grzanski, Heidi O’Hanley, Kristie Nixon, and Linda Willis-Fisher.

Fisher (Student Chapter Advisor), and I were in Fort Worth, Texas, for the Annual Super Summer Summit (planning meeting) where Texas art educators welcomed us royally and hosted a delightful reception. I left feeling energized with ideas to improve our Student Chapter throughout the year! Keep your eyes open for new improvements and updates, and don’t hesitate to contact us with ideas of your own! ■

New York School of Interior Design Announces New Programs and New Institute

New York School of Interior Design (NYSID) has just announced three new degree programs, greatly expanding the college’s educational offerings:

- MFA in Interior Design—A unique 3-year master’s program for students without prior training in interior design
- MPS in Sustainable Interior Environments—The first post-professional degree to focus on the sustainable interior environment
- BA in History of the Interior and the Decorative Arts—The first undergraduate degree dedicated to history of the interior environment

There is also a new Institute for Continuing and Professional Studies primarily geared toward the design professional, with a few general courses for those with an interest in interior design.

For more information, visit www.nysid.edu

Retired Art Educators (RAEA)

Robert W. Curtis, 21800 Morley Avenue, Apt. 1205, Dearborn, MI 48124-2335. E-mail: rcartguy@aol.com (include 'RAEA' in subject line)

As NAEA Retired Art Educators it is important that we keep current with the directions of NAEA. To this end I have been reviewing the NAEA Strategic Plan to see how RAEA focus aligns with NAEA Goals. The Plan focuses on four areas. **Learning:** focus on building member capacity to be effective educators, leaders, and advocates for art education. **Community:** focus on building a more cohesive professional community among art educators and museum art educators through enhanced communication strategies. **Advocacy:** focus on communicating the importance of student learning and lifelong learning in the visual arts to art educators, policy makers, parents, and the community. **Research and Knowledge:** focus on expanding access to information on current and emerging issues that affect art education.

How does RAEA programming align with the NAEA Strategic Plan?
By using NAEA publications, RAEA members can develop presentations that promote Art in the Schools and the Purposes, Principles and Standards for School Art Programs. We can promote the NAEA agenda through presentations to school boards, PTAs, local service clubs, and local, state, and national policy makers. What better way for RAEA members to serve as strong vocal advocates for the profession and its programs? NAEA has a new publication that would help prepare for your

presentations. It is *Learning In A Visual Age: The Critical Importance of Visual Arts Education*. Download a pdf at www.arteducators.org
To aid our communication we now have a listserv site. Join the listserv site by sending an e-mail to RAEA-subscribe@artedlists.org with "Subscribe" in the subject line. We have established this listserv to enhance our communication abilities. I encourage you to sign up. By using the listserv you will be able to communicate more quickly and we will be able to disseminate information in a more timely manner between *NAEA News* editions. This tool helps in our building of community, becomes a vehicle for sharing advocacy tools and expands our access to information, all goals of NAEA.
As I mentioned in the August column, one of our main programs is working with the student chapters. One program is the mentoring program where RAEA members are paired with a student chapter. The mentor establishes contact with the student chapter sponsor and works with the chapter officers by encouraging the students and helping when requested. Many of our former mentors are no longer able to serve and need to be replaced. If this is something you can do or if you want more information, contact Liz Smith-Cox by e-mail: lizsc Cox@nctv.com. This is a great service program to promote community, advocacy, research, and knowledge. It keeps you up to

date on what students are learning too. You can participate in this program even if you do not attend the NAEA Convention.
RAEA administers the annual NAEA/RAEA Outstanding Student Chapter Award. The deadline for the 2010 Award is **November 1**. If a chapter did not apply this year and is interested, the application form can be found at: www.arteducators.org/groups, or www.arteducators.org/olc/pub/NAEA/community/communitypage22.html
Funding for the Student Chapter Award comes from the Annual Art Auction, held at the NAEA National Convention. NAEA and RAEA members donate original artwork for the silent auction. In Baltimore, the auction preview and silent bidding will begin during the Artisans Gallery. See the call for entries on

p. 28, or contact Martha Davis-Fontcuberta at martdavisfont@hotmail.com or Liz Smith-Cox at lizsc Cox@nctv.com
For those of you planning on attending the Baltimore NAEA Convention, please volunteer some time to RAEA programs. We need help with the Art Auction, the RAEA Luncheon, and the Membership Registration Table. Notify Bob Curtis at RCartguy@aol.com with your willingness to participate.
RAEA members are a great asset to NAEA. Share your continuing commitment to art education through mentoring, volunteering for program activities, and recruiting your colleagues who no longer participate to renew their support by joining NAEA/RAEA. ■

Memorial Tribute

RAEA would like to acknowledge the recent passing of two influential members.
Bill Lockhart of Texas died in early August. Bill served as President of NAEA and was in the initial class of Distinguished Fellows. Though he had not been active the past few years, many will remember him for his leadership and wit, his in-service leadership, and the art educator outings in Texas.
Maryl Fletcher De Jong also died in early August. Maryl had been a very active member of NAEA for many years serving as a delegate to Delegates Assembly and as a leader in the Women's Caucus, USSEA, and InSEA. She was the immediate Past President of RAEA.
NAEA is richer because of the contributions of Bill and Maryl.

Electronic Media Interest 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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Blogs, Wikis, Nings, and Pings: Do They Have a Place in Your Art Room?
Guest Columnist: Debra Pylypiw, NCAEA Past President and Art Educator, White Oak High School, Jacksonville, North Carolina
If you are like many art teachers today, some of the new technology terms are not in your vocabulary. However, there are some teachers who are incorporating strategies using these technologies in the art room. So, what are they and can they help you do your job? The answer is a simple, YES! Below are a few of the recent technological developments and a brief discussion of ways in which art educators, art education organizations, and artists are using them professionally.

Social Network: With the advent of Web 2.0, the second generation of web development and corresponding free software are fostering social networking like we have never seen before. What is happening is that Web 2.0 is facilitating easy collaboration and quick, effective information sharing en masse. Web 2.0 is comprised of Web applications, hosted services based on the Web, and it hosts Internet software enabling members to easily build online communities of people with common interests and activities. Most teachers are familiar with teens' use of Facebook and MySpace and have probably heard of celebrity use of Twitter or have seen it on CNN. Many adults are also using these tools now to reconnect with childhood and school friends.

You may not have considered the use of social networks in your professional world. NAEA has both a Facebook and Twitter account. In the weeks leading up to the NAEA Convention in Minneapolis, messages and tweets (a Twitter message) about the Convention were sent every day or so to connected members. I have recently started sites on both of these services for our state organization that we can use to send updates. The Metropolitan Museum and MOMA both have Facebook sites that are used to promote temporary exhibits and to provide areas for members to discuss topics. Artist Jeff Koons has a Twitter site that he uses to connect to his followers. Several artist friends of mine use their Facebook accounts to exhibit their artwork, publicize upcoming shows, and to solicit feedback.
Ning is an online platform in which you can create your own social network around your own interests. Craig Roland has created a Ning for art educators interested in technology. Like wikis, nings can be used for collaboration of members of a professional learning community. Nings have been created for NAHS Sponsors, NAEA Secondary Art Educators, NAEA Southeastern Region Art Educators, and EMIG members, among others. A new service, Ping, allows you to update your social networks by connecting them together in one place. The greatest thing about all of these new technologies is that they are FREE! Spend some time online playing around with them and see how they can be used in your classroom!
Blog: A contraction of the word "weblog," a blog is a website in which an individual can post images and text often, including reflection about news events or activities. Other viewers can often post comments about the owner's entries. Many artists and art educators are using blogs to show progressing artwork

as a sort of visual journal. One local educator uses the students' art blogs as a critique tool, where classmates post comments about submitted artwork. This past summer, I used a blog to keep parents up-to-date during a trip to Europe with students. I posted daily entries that included group photographs and comments about the day's activities.
Wiki: A wiki is a website used for collaborative activities. Generally, a group is subscribed to a wiki. Any member can post an entry and then others can add to it or change what is already there. This is a great tool for group projects and is frequently used for collaboration in online classes. For example, an art class can explore Impressionism and build a wiki in order to post findings of their art historical research. In addition, this tool is now being used for staff development collaboration and in professional learning communities.
In conclusion, if you are not using Web 2.0 technologies in your classroom, I recommend that you check out what is going on. Find other fellow educators who are using these and talk them. Go online and look at the sites. Try making a blog or a wiki for yourself. You'll be surprised how useful they are in art classrooms! ■



2010 NAEA Artisans Gallery

Would you like a chance to show and sell your artwork and other handmade items at the 2010 NAEA National Convention? The 2010 NAEA Artisans Gallery will be held Wednesday, April 14, from 6–9 p.m. in Baltimore! Go to www.arteducators.org/convention for information and sign-up form.

Read **M. Diket**, Professor of Art and Education, William Carey University, 498 Tuscan Avenue, Hattiesburg, MS 39401. E-mail: rdiket@wmcarey.edu, rdiket@c-gate.net

Guest columnist: *Karen Keifer-Boyd, Professor of Art Education and Affiliate Professor of Women’s Studies, The Pennsylvania State University, 210 Arts Cottage, State College, PA 16802. E-mail: kk-b@psu.edu*

In 2009, a group of Women’s Caucus members initiated The Maryl Fletcher De Jong Service Award. This award will be given annually to honor an individual in the field of art education who has made noteworthy service contributions to art education as an advocate of equity for women and all people who encounter injustice. This individual contributes outstanding service of community, state, national, or international significance that contributes to eliminating discriminatory gender and other stereotyping practices for individuals and groups. We encourage you to nominate a deserving person, and to send your nomination letter by October 1, 2009. The contact information and nomination processes for all five of the annual WC awards are at naeawc.net/awards.html

The NAEA 2009 Women’s Caucus Breakfast was a heartfelt event of laughter and tears as we watched a video, edited by **Julia Lindsey**, of **Maryl Fletcher De Jong** speaking as the Distinguished Art Educator for 2008 in the John A. & Betty J. Michael Autobiographical Lecture Series in Art Education at Miami University. Maryl spoke about her life and her activism to fight injustices against women. **Enid Zimmerman** with **Flávia Bastos** facilitated the WC event to recognize Maryl as the first recipient of the award named in honor of her service to the field and to the

Women’s Caucus. With a sense of tranquility in organizing the distribution of a wealth of art education history resources, Maryl planned a peaceful retirement from the field for which she had given so much energy and commitment. Please visit the WC website at the “history” link to add your comments to a Maryl Fletcher De Jong Tribute set up as a blog, which includes the video from the Center for the Study of History of Art Education at Miami University of Maryl sharing stories of life events that influenced her feminist beliefs toward teaching, research, and service. Maryl passed in August 2009.

Thanks to the WC Web coordination of **Lilly Lu**, we have added “activism,” “history,” and “links” portals, and purchased a WC website domain name: naeawc.net. The Women’s Caucus website operates as a hub for materials and actions that have the potential to benefit art education professionals and others who have similar concerns and needs. For example, linked to the history portal is the 35-minute video, *A Conversation with June King McFee*, which is a relevant resource for foundation and research in art education courses. We encourage members to share resources, history, and to engage in feminist art educator activism with the interactive tools at the WC website.

It appears that the WC By-laws were last reviewed in 1995, facilitated by **Kathy Connors**. **Jean Langan** (langanj1@muohio.edu) is coordinating the 2009 WC By-laws committee. **Pat Stuhr** (stuhr.1@osu.edu) and **Juli Dorff** (jdorff@kent.edu) also volunteered

to work on the By-laws committee. Please send recommendations for changes to members of the By-law committee for consideration and for eventual membership vote of the committee’s proposed changes. See the NAEA Women’s Caucus current By-laws as a pdf file and the draft of proposed changes posted at <http://naeawc.net/bylaws.html>, which incorporates the protocol arranged with NAEA concerning membership due collection. Also included are revisions based on suggestions given by members at the WC annual executive committee and business meetings in April 2009. Please send recommended changes and comments to the WC By-laws committee and copy to **Read Diket**, WC president, at rdiket@c-gate.net. The Women’s Caucus mission is at <http://naeawc.net/mission.html>

Interviews with members of the NAEA Women’s Caucus demonstrate the variety of contributions to art education fostered through leadership, research, and pedagogy. Stage one of a new WC project initiated by **Joanna Rees** assembles a wide view of perspectives and relates perspectives to members’ personal goals. Those personal goals (aggregated as experiences, aspirations, cultural considerations, and shared and individual notions of identity as art educators) can inform fair and equitable ways to treat all art educators. Current, previous, and future members are invited to continue from the interviews into a dialogue on enacting change. We are working toward developing an action plan to form a collective identity for socio-political mobilization of WC activism discussed

at the Lobby Sessions in 2008 and 2009 (see <http://naeawc.net/activism.html>).

Interested members can contact **Joanna Rees** at reesjoanna@hotmail.com to schedule an interview by phone or complete the questionnaire through e-mail. Or, respond to these questions in a blog at the WC website.

- What is your educational background and where did you complete your PhD? If you have not completed your PhD, please provide information on your highest level of education.
- What are your current research interests and contributions to art education?
- Could you describe your leadership style?
- Could you describe your teaching pedagogy?
- What are your contributions to Women’s Caucus and women’s issues in art education?
- Could you describe your current identity as a woman and art educator?
- How has this identity changed and grown over time?
- Have you ever felt held back or discriminated against because of your gender?
- Have you seen other professionals in the field discriminated against in educational workplaces?
- What changes would you like to enact in art education? ■

United States Society for Education through Art (USSEA)

http://ussea.sdstate.org/

Marjorie Cohee Manifold, President, Associate Professor, Art Education, Indiana University, School of Education, 201 N. Rose Avenue, Bloomington, IN 47405-1006. E-mail: mmanifol@indiana.edu

As the summer ends and a new school year begins, we become increasingly aware of how economic distress affects the academic landscape. Students and educators are becoming creative in their searches for solutions to funding scarcities. Distance learning courses and online universities, for example, compete with traditional classrooms and residential universities for students. Several state politicians are considering filling teaching vacancies by proposing alternative teacher preparation and licensure procedures. As a cost-cutting measure, local school boards look to the elimination or reduction of art programs and programs in multicultural, cross-cultural, ESL, and ENL instruction. Art teachers are finding fewer funds being made available for art media and tools, cultural learning materials, and art instructional resources.

Youth who are fortunate to have access to the Internet and various digital hardware and software technologies in their classrooms and/or extracurricular environments may feel the pressure of educational deprivation less intensely than those without technological access. Tech-advantaged youth may be able to exchange knowledge and aesthetic ideas, engage in intellectual discourses, produce artworks (using digital media) and share these works with others across diverse regional, national, and linguistic cultures. There are many youth, however, who do not have access to technological resources; and those who do have this access may lack guidance in how to use such resources to educational advantage.

The aim of USSEA—to promote multi-cultural and cross-cultural understanding and learning through art—cannot be accomplished without considering the needs of youth in their real local communities and

socio-cultural environments. We wonder about the extent to which art programs may ameliorate the disparity between those with access to knowledge and opportunity and those who lack such advantages. How might members of local communities and art educators come together to provide art experiences that ameliorate issues of poverty, privilege, cultural displacement, economic, technological, and informational disparity? These concerns will be addressed during the upcoming USSEA regional conference—Youth and Community Development: How the Arts Serve Economically Impoverished Communities—to be held at State University of New York at New Paltz during the second weekend of June, 2010.

The theme and focus of the conference will be guided by findings from Shirley Brice Heath’s extensive research, which suggest that community organizations, especially arts-based organizations, can fill gaps between families and schools in economically disadvantaged neighborhoods. Conference speakers and presenters will broadly consider how young people might shape learning for themselves and their peers in their own local communities; how art education might be extended beyond the school and family; and how art may be of service in building local social (and economic) enterprise.

Alice Wexler is chair of the Outreach Committee planning the conference. Please contact her with proposals for presentations or workshops at Wexler@fastmail.fm. Further details about this regional conference will be forthcoming on the USSEA website: <http://ussea.sdstate.org/> ■



Maryl Fletcher De Jong

While preparing this report, it was brought to my attention that our dear colleague and beloved friend Maryl Fletcher De Jong has passed away. She was an important pillar of USSEA, the Women’s Caucus, and NAEA. We have lost one of our true giants in the field of Art Education. In my next column, there will be much more about Maryl—our friend, colleague, and outspoken champion of cultural tolerance, appreciation, and mutual respect through art. In the meantime, our collective prayers go out to her loved ones left behind.

Remembrance of Maryl

Maryl De Jong had been a member of InSEA for over 17 years, an InSEA Vice President, InSEA Treasurer, and Chair of this same committee that now honors her. Dr. De Jong created the idea of “sponsored” InSEA Memberships for art educators in countries without “hard” currency and the program continues today. She personally sponsored several international art educators to come to the NAEA and InSEA conferences.

Maryl won several awards for her hard work: Edwin Ziegfeld Award given by USSEA; USSEA Service Award (2009) for leadership of the Silent Auctions, and former Secretary and President of NAEA’s Women’s Caucus; and her InSEA 2002 Herbert Read Award, her crowning achievement!

I met Maryl as a young professor at Cleveland State University, my first higher education job. I was all alone and met Maryl at the OAEA State Conference. She was so friendly and inviting, I soon felt more at home, even though she lived 4 hours away in Cincinnati. That year my research paper was accepted by InSEA, but I couldn’t afford to go to the conference in Brazil, so Maryl offered to present my research paper. Then I wrote to her that I owed her one—Well, she appointed me Chair of the USSEA Ziegfeld Awards with all its political pressures. After 3 years of torture from various candidates vying for the award, somehow we survived. So I learned from her how to overlook such pressures and stay optimistic!

One of the funniest remembrances of Maryl was of the letters with all the stickers and glitter in them. In London with Rachel Mason, I reminisced about them and how all the glitter would fall out onto the floor. Then I went to Turkey and missed the letters and started to look for them. The traces of her black cats and stardust will never leave me. Maryl was just so much fun!

On a personal level, we honor De Jong as the epitome of a *goodwill ambassador*, because she was always so positive, energetic, happy, and generous to all, especially new InSEA members. Maryl could always find you a place to sleep if you didn’t mind sharing and switching beds and rooms because of the “coming and going” of female art educators. You wouldn’t get much sleep, but you got introduced and indoctrinated to the “sacred lore” of InSEA’s rites of passage. These humble activities are the most meaningful things that any InSEA member can do to promote InSEA. I challenge you to follow her generosity of spirit and resources, even with little acts of kindness, and, in doing so, you honor her leadership.

—Mary Stokrocki

AnnRené Joseph, Program Supervisor, The Arts, Teaching, Learning and Assessment, WA State, 360-725-6365, annrene.joseph@k12.wa.us

The purpose, contact, and focus of NASDAE follow. We envision participation of all 50 states in NASDAE. Membership in NASDAE is free when a state education agency arts education consultant or program supervisor joins NAEA. NASDAE members will meet April 16, 2010 at the Baltimore Convention. See below for details.

The NASDAE meets once a year, during the NAEA Convention. Members communicate throughout the year via e-mail, phone, and whenever possible, as colleagues, friends, and state and national leaders.

Join NASDAE President AnnRené Joseph for the 2010 Meeting in Baltimore on Friday evening, April 16, 2010, from 4:00 p.m. – 8:00 p.m. with a dinner following.

The location will be determined after the conference sessions are set. NASDAE membership is appreciative of NAEA for their support of state education leaders in visual arts and arts education. The opportunity to share NASDAE issues as a part of the NAEA Issues Groups and to meet at the National Convention is a unique service that NAEA provides to all 50 states and NASDAE member states.

Purpose of NASDAE: To identify and promote sound art education curricula, programs, and policies; to work cooperatively with the National Art Education Association, its affiliated organizations, and other professional organizations in developing policies, programs, projects, publications, legislation, and research which will help clarify, strengthen, and expand the role of the visual arts and other arts in education and society; to

encourage the establishment, maintenance, and furtherance of art education positions in state departments of education; to exchange ideas and information among members of the Association.

NASDAE Issues that were developed in 2007 for a 5-year plan of focus and discussion in the states and at the national level follow:

- Arts Assessments: 2008
- Arts Standards: 2009
- Arts Professional Development: 2010
- Arts Preservice Training: 2011
- Arts High School Graduation Requirements: 2012

Additionally, NASDAE has agreed that all focus areas will be aligned to and informative to the NAEA Strategic Plan and with consideration and review of other arts organization strategic plans and alignment.

NASDAE members are also members of the State Education Agency Directors of Arts Education (SEADAE). NASDAE leadership confers with SEADAE leadership to align with this key group of stakeholder leaders, as well.

These key points have specific years for focus, and all areas are addressed at each Convention. The focus of the 2010 and 2011 NASDAE meetings and membership will be to bundle these topics/issues and review/revise the strategic plan of action to provide a 2020 vision.

Please make attendance at the 2010 and 2011 NAEA Conventions (and beyond) as a part of your professional development plan of action.

Professional Development is the focus for NASDAE 2010.

Save the Dates

2010 NAEA National Convention: April 14-18, Baltimore, Maryland. NASDAE Meeting, Friday, April 16, 4:00 p.m. – 8:00 p.m. (location at the Convention site TBD).

2011 NAEA National Convention: March 17-20, Seattle, Washington. NASDAE Meeting will be requested for Friday, March 18, 2011 and will be determined and confirmed.

Find and add to **Visual Arts Professional Development** opportunities available across the nation at the NAEA website at: <http://www.arteducators.org/olc/pub/NAEA/news/> and click on the State and Regional Conference links at: http://www.arteducators.org/olc/pub/NAEA/news/news_page_5.html

Washington State will host their annual visual arts conference on October 9-10, 2009 at the University of Washington, Tacoma Campus. Go to: <http://www.waea.net/> for details. The theme is: Making Art Extraordinary!

Recent Research

The following are available on the NAEA website (www.arteducators.org/news/) and should be reviewed, cited, and used in all states and districts.

On Thursday, August 13, 2009, **U.S. Secretary of Education Arne Duncan released a letter in support of arts education.** The letter is directed to school and education community leaders.

See what’s inside **The Nation’s Report Card: Arts 2008.** View joint statement from NAEA

and MENC on the release and findings of the report. Access the latest information and resources through the NAEP Toolkit.

Three requests/hopes/outcomes from the Arne Duncan webcast that would assist states in their efforts to provide arts education in dance, music, theatre, and visual arts to all learners:

- *That the letter from Arne Duncan can be sent, personally, to all state superintendents, and, in addition, to all local superintendents in every state. Former Secretary of Education Rod Paige did this in 2004; the letter was instrumental in keeping arts education core in most of our states.*
- *The Arts—defined as dance, music, theatre, and visual arts—need to be kept in ESEA as a core, academic, essential, and basic subject area.*
- *The Arts and reporting about the arts needs to be a part of the Nation’s report card and AYP.*

I believe that “All of us are born to dance, sing, act, create, make music, and play ... and then, life happened!”

—AnnRené Joseph (2002, in a speech to school district leaders in WA State)

Here’s to an incredible 2009-2010 year of arts education across our nation!

MORE ARTS! ■

Design Issues Group (DIG)

Robin Vande Zande, Coordinator of Art Education, Kent State University, School of Art, PO Box 5190, Kent, OH 44242. rvandeza@kent.edu. 330-672-7866

Hopefully, this finds you comfortably settled in at the start of a new school year. If you are interested in attending a couple good conferences in Chicago and listening to some wonderful Technology, Entertainment, Design (TED) presenters, here is some information.

Conferences

The **three conferences** related to design education that you may be interested in attending this academic year:

A+DEN Conference on November 5-7, 2009; at the Chicago Architecture Foundation, 224 S. Michigan Ave., Chicago, IL 60604; <http://www.adenweb.org/conference2009>

The Architecture + Design Education Network (A+DEN) is dedicated to fostering the growth and development of architecture and design education on a national level. A+DEN further strives to raise youth awareness about the built environment and advance the integration of the design process across the K-12 curriculum.

This year’s gathering will be held in conjunction with the first meeting of the Association of Architecture Organizations (AAO). AAO, which is currently being organized, will launch at the November conference. The mission of AAO will be to foster the development of an alliance of like-minded organizations who educate the public about architecture and the built environment, and to serve as a forum for national and international dialogue and the sharing of best practices, materials, and ideas. Session topics include:

- Using Academic Standards

- Buildings as Teachers: Identifying Opportunities for Using Your School as a Context for Learning
- How Design Educators can Work with School Districts
- Using Social Media to Attract New Audiences
- Grant Writing for Education Programs

The Fourth International Conference on Design Principles and Practices will be held at the University of Illinois, Chicago, on February 13-15, 2010.

This Conference will address a range of critically important themes relating to design today. It is a place to explore the meaning and purpose of ‘design,’ as well as speaking in grounded ways about the task of design and the use of designed artifacts and processes. The Conference is a cross-disciplinary forum which brings together researchers, teachers, and practitioners to discuss the nature and future of design. The resulting conversations weave between the theoretical and the empirical, research and application, market pragmatics and social idealism.

TED Conference: Mysore, India; November 4-7, 2009; <http://www.ted.com>

Inspired speakers and game-changing ideas, evocative locations and transporting entertainment: TEDIndia offers a vision of the future that’s rich with invention, entrepreneurship, cross-disciplinary problem-solving, unexpected solutions and sensory delight. Hosted in a country that’s reinventing itself—and reshaping the world...

Everyone can join TED.com as a website member, free. Past presentations are in video form on their website and a pleasure to watch.

(To attend a TED Conference, you must submit an application to be invited.)

Resources

Here are some **resources** that may be useful for ideas in your lesson planning for the upcoming year:

Design21, Social Design Network (<http://www.design21sdn.com/>). The motto of this group is “Better Design for the Greater Good.” There are competitions for designers to which students may want to send an entry. Otherwise, the competition themes may interest you in developing a lesson. Examples: Languages Matter! A UNESCO poster competition or Going with the Grain: design an object using sustainable wood.

Adbusters (<https://www.adbusters.org/>), who describe their purpose as: “We are a global network of culture jammers and creatives working to change the way information flows, the way corporations wield power, and the way meaning is produced in our society.” They produce spoof ads and articles with social responsibility messages.

CUBE (<http://www.cubekc.org/>). CUBE brings together educators with community partners to effect change that will lead to a quality built and natural environment, one and interdependent. The Fourth “R” in the CUBE educational model is Responsible Action. Children will learn to value the built environment while improving their problem-solving and social skills. The ultimate goal is knowledgeable community participation. This means cities that work for adults and children; buildings and spaces that are healthy and aesthetically pleasing; streetscapes and landscapes that reach to the future while celebrating the past.

National Design Week

Check out National Design Week and get links to other resources at <http://andDESIGNmagazine.blogspot.com>

You can take advantage of National Design Week as a teaching opportunity by organizing an event in your school or participating in an existing event in your community. Your Design Week events can take place anytime in October. Plan to highlight design education in your school all week with displays, special guests in the classrooms, student design projects, and so forth. Call upon your local design community for ideas and volunteers.

Invitation to be a guest columnist: Please contact me if you would like to present a project, program, resource, or other design-related information in *NAEA News* for the Design Issues Group. Sharing knowledge broadens our ability to apply concepts and ideas. ■

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

Guest Columnist Diane Barret, EdD, is an artist/art educator who earned her BCA in Painting from the University of North Carolina at Charlotte in 1982 and her EdD in Art Education from the University of Georgia in 1992, specializing in the area of art for older adults. She has published numerous articles on this topic and has been an invited speaker at aging and art conferences on state, regional and national levels. She has directed 45 Grassroots Art grants at senior centers in northeast Georgia over the past 17 years, directed an award-winning Humanities grant through the Madison-Morgan Cultural Center, and is currently Senior Outreach Coordinator for the Georgia Museum of Art.

Fiber art is Diane's major studio area. Her quilts often incorporate fabrics that she has dyed and/or painted as well as beadwork and other surface embellishments. Diane's imagery is highly personal, based upon her evolving mythology as a woman and an artist. She maintains a studio in her Athens home and exhibits her work both locally and regionally. With a husband and a large extended family including 15 grandchildren, she spends a great deal of time cooking, writing, gardening, and playing.

Greetings to all of you from Georgia, where the weather has been dry but the peaches are still juicy!!

It is a pleasure to be a guest columnist for the Lifelong Learning Issues Group. Since receiving a doctorate in Art Education from the University of Georgia in 1992, the focus of my work has been with older adults. It was a great relief to find the issues group and to meet educators who had experience in this field. They shared their enthusiasm and their knowledge with me, giving me a forum in which I could ask questions and present my own work. Now I enjoy seeing a younger group of art educators join the issues group. I am excited for them as the field is expanding and undoubtedly there will be more job opportunities in the future.

Over the years I have explored a variety of teaching strategies as I designed programs for senior centers and assisted living facilities.

My students lived in rural northeast Georgia and had little exposure to the arts. Many of them were reluctant to participate in classes because they felt they were "just not artistic." There were elders with a variety of physical limitations. One of the things I needed to do was to identify their strengths and interests and build upon that.

It became apparent that these older adults were wonderful storytellers! They enjoyed talking about the past and did so with humor and in amazing detail. If I incorporated their stories into an art program, they felt more confident about

participating. I also noted that my students were devoted to their families and to their community. Tapping into these important areas of their lives would be very motivating.

I began to design 6-week programs with a theme that would interest my audience. A number of photography projects entitled "Important People," "Important Places," and "Celebrating Community" were very popular and resulted in exhibitions of photographs with accompanying stories.

Last year several senior centers participated in a quilting project called "Women To Remember." Elders brought in photographs of someone they wished to honor and these were transferred to fabric. The group dyed and printed cottons to use as borders and the pieces were hand-quilted. Pockets held stories about the woman who was honored. After being exhibited the quilts went home to become family treasures that recorded histories of mothers, grandmothers, sisters, aunts, and friends.

This year's program at three senior centers was entitled "Food as a Theme in Art and in Life." I knew this would attract many older adults who would enjoy sharing favorite family recipes and food traditions as well as printing aprons and painting pottery. Planning a slide lecture of art images celebrating food and the meal was interesting and exciting for me. There were a tremendous number of works to choose from

ranging from Dutch still life paintings to Judy Chicago's *Dinner Party*. The culminating event of the program was an exhibition and reception for elders with elementary students attending. A recipe swap between old and young opened up avenues for dialogue and sharing.

I look forward to the coming year and to the creative opportunities ahead as I plan other art programs. I have made so many friends among the senior population in Northeast Georgia. They continue to enrich my life as I hope I have enriched theirs. I send my best to all of you who work in the field of lifelong learning and anticipate hearing about your discoveries and adventures. We are privileged to keep that spark of creativity burning brightly in students of all ages. ■

If you have lifelong learning stories/projects you would like to share, or if you are interested in opportunities to work with learners across the lifespan, feel free to join other like-minded artist/educators on our networking site: <http://lllarted.ning.com/>

Early Childhood Art Educators (ECAE)

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

Dr. Kathy Danko-McGhee, Professor and Early Childhood Art Education Coordinator at the University of Toledo, this issue's guest columnist, shares the following account.

As a professional in early childhood Art education for the past 35 years, I was excited to attend the first International Art in Early Childhood Conference that took place outside London at Froebel College, Roehampton University on July 7-9, 2005. The theme for that conference was Creating, Communicating, and Collaborating. At last! There was finally a forum for art and early childhood. It was the first time I had been to a conference that focused entirely on both areas: the visual arts and early childhood. Dr. Rachel Mason served as the conference convener. She brought researchers, practitioners, and theorists together in one place to discuss current topics in the field. The conference lasted for 3 days and was filled with a variety of concurrent sessions. Many times, it was difficult to choose which session to attend; all were very intriguing.

Memorable keynote speakers were Angela Anning, Emeritus Professor of Early Childhood Education, University of Leeds; Bernadette Duffy, Head of Thomas Coram Early Excellence Centre, UK; Professor John Matthews, Centre for Research in Pedagogy and Practice at National Institute of Education, Nanyang Technological University, Singapore; and Giovanni Piazza, former *atelierista* at La Villetta School, Reggio Emilia, Italy. Many of the conference papers were published in a special edition of the *Journal for the International Society for Education through Art*.

A wonderful camaraderie developed at that conference. Unfortunately, this was during the time when terrorists bombed a portion of the Underground in central London. Many of us who were commuting from the city to the conference site were stranded at the conference as all of London shut down for 24 hours. There were no forms of transportation available back into the city. The conference staff was amazing. They were helpful in making sure

that we were able to contact our loved ones who were left behind in the city. They also made sure that we had accommodations for the night and served us a fantastic conference dinner. It was a memorable time, not because of the unfortunate events that had taken place, but because we had a unique opportunity to get to know one another much better. I made wonderful new friends and contacts during that time. The dinner conversation took my mind off of my worries about my family in London.

I left the conference feeling energized and excited and thought that it provided a launch pad for something really good in our profession. But, I was worried that this would be a 'one shot event' and there would never be an opportunity like this again.

However, on February 1-3, 2007, Dr. Margaret Brooks and Rosemary Richards hosted a second conference at the University of New England in Armidale, Australia. The conference theme was Our People, Our Place, Our Time. The keynote speakers were Anna Kindler, Ursula Kolbe, and a repeat performance by Giovanni Piazza. At that conference, the visual arts focus was strengthened by including visual artists who were either working in the field of art and early childhood education or undertaking visual arts research. It was also recognized that a professional journal was needed that would specifically focus on the visual arts in early childhood. Margaret and Rosemary created a website to host this new journal and The International Art in Early Childhood Institute was born. You may find the website at: www.artinearlychildhood.org

Currently, there are approximately 78 members. While the group is small, there has been enough interest in the visual arts and early childhood to sustain it. All of the members are passionate educators and researchers.

The 3rd conference was held in Singapore on June 1-3, 2009 at the National Institute of Education, Nanyang Technological University. Dr. Susan Wright served as the host. Keynote

speakers were Kieran Egan from Simon Frazier University in Canada; Susan Wright, from the National Institute of Education, Nanyang Technological University, Singapore; and Kirpal Singh, from the Singapore Management University, Singapore. The conference was a bit different this time because it included all of the arts. However, there continued to be a strong visual arts thread.

There are plans for a fourth conference in 2011. The venue has not yet been determined. Once the site has been confirmed, there will be a call for papers. Interested contributors should check the website frequently.

If you would like to become a member of this organization, please check the website for a membership application. You are also invited to submit a research paper for the

peer-reviewed journal. Currently, the journal is published annually. But this may change with growing interest.

For me, it has been a fantastic journey watching this special group of individuals connect and grow. While it is a fledgling organization, it does offer a remarkable opportunity to share ideas with international colleagues in our unique field of art in early childhood. ■

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In preparation for my fall course about children’s visual culture, I re-read Elliot Eisner’s “Examining Some Myths in Art Education,” an essay that appeared in a 1973 issue of *Art Education*. The obstinacy of the seven myths Eisner examined—despite successive paradigmatic shifts within the field (from Creative Expression to Discipline-Based Art Education to Visual Culture, for example)—impressed me. Even with the contemporary splintering of the field into multiple, sometimes oppositional, paradigms (Carpenter & Tavin, 2009), certain truths remain naturalized (i.e. art education, especially for young children, is about creativity; art education is about escape; art education is about social change).

In this column, I would like to share a short mythology of Eisner’s fourth myth, “the belief that children see the world more clearly than adults” (p. 11). Using a semiological reading based upon Roland Barthes’ (1957/1972) work on myth, I analyze briefly the myth’s provenance and one of its consequences—what Barthes describes as “ideological abuses” (p. 11). This brief analysis is part of a larger genealogy I am undertaking in my work with preschool children and digital media. That work’s purpose is to excavate the root causes of naturalized beliefs that subjugate children and their teachers to impoverished curricula. Barthes explains that myth operates on two levels. On the first, it has specific linguistic meaning. In this way, Eisner’s fourth myth means that children’s eyesight—their vision—differs from adults’. Thus, they see the world more clearly—globally—because they have not yet developed a mature percep-

tual discrimination. In examining this myth, Eisner provides a rich account of then-current research on children’s perception which supports the supposition that children may see the world differently from adults. So, if children reproduce what they see through drawing, their drawing is not the same as adults’. Eisner concludes his analysis with a conviction that because young children have yet to develop the physiological capacities to reproduce the world visually, they should not be evaluated on their attempts to do so but offered an “unfettered” curriculum “free of artificial or conventional standards and rules” (p. 13). He suggests that young children should be generously supported as they refine their perceptions and advocates scaffolding as he endeavors to dethrone the myth that children’s development naturally unfolds.

On the mythic level, Eisner’s fourth statement is emptied of its objective, linguistic meaning, and infused with myth. It signifies an ideological construction of childhood in which children see the world more clearly than adults (i.e. in which they see to the heart of things), in which they are more different than they really are (Lévi-Strauss, 1962). Paul Duncum (2002) offers that the romantic child is “a stranger to avarice (...) imbued with a natural altruism” (p. 99). Building upon this, the mythic child sees the world clearly through his or her closeness to nature and innocence. A young child’s sight, unsullied by culture, allows the viewer a glimpse of a true liberty unfound in the adult world of fragmented modernity. As the future he or she is beneficiary of all political (i.e. educational) intervention. The concept of the accidentally omnipotent mythic child

coincides historically with the rise of a mode of alienation specific to modernity and the institutionalization of art education (as opposed to apprenticeship models of artmaking). A desire to suture the cut that separates nature and culture, to heal the wound of modern alienated consciousness, fuels the idea that children, as the future, must be left whole. This desire, supported by myth, perpetuates a poor understanding of the sophistication of young children’s visual productions despite the decades of research that illustrate their complexity.

For example, a young child’s drawing of a person represents not only an attempt to recreate the features of a person (e.g. arms, head, legs) using culturally specific visual language (Barthes’ first level) but also a vision untainted by culture—a myth. Those children whose work defies such a romantic vision remain disenfranchised by the mythic economy of pedagogy. Their indiscretions must be censored—we rarely see an image that violates the ideological image of childhood in a display of children’s work. Too, educators often voice fear of indictment along with children when such breaches do occur. Even the youngest children appreciate that participation in the educational experience requires an editing of the unsavory parts of oneself to avoid the outward humiliation of public reformation. Why does this myth remain so powerful as to erase evidence that the lived realities of many children’s experiences are marked by violence, oppression, hunger, and other maladies?

While art educators often heed Eisner’s suggestions that children be offered no less

than adults in the rigor, breadth, and depth of *art curricula*, the persistent ideological overvaluation of children’s *visual productions* circumscribes their possible meanings. What possibilities might a reexamination of myth yield for theory and practice? What research and theoretical approaches are appropriate for this analysis? Particular promise might lie in a rigorous investigation of children’s use of digital media. With its premise that visual realism is already achieved, digital media uniquely subverts the idea that children’s development in art is a progression toward greater verisimilitude of reality. ■

—Marissa McClure

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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
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The Gay Teacher: A Solution, Not a Problem
National Coming Out Day is October 11th.
It is an international civil awareness day for discussions about lesbian, gay, bisexual, and transgender (LGBT) issues. How does coming out affect teaching?

I must confess 1998 was the first time I heard the word *gay* used in the context of a lesson. During a graduate colloquium Charles Garoian—a well-known art education researcher—described an argument between performance artists Robbie McCauley and Tim Miller, on whether black people or gay men were more affected by oppression. Garoian explained the social and historical context of the word *gay* and how the argument could relate to our class discussion. I was floored! A serious talk involving homosexuality, in school? This was the first of many academic conversations on LGBT issues I experienced while at Penn State.

For some it’s easier not to be “gay” in school or not to associate, consider, or address homosexuality. Yet, school is the first place where “children learn to act, interact, and react when they encounter people who are different from themselves or ideas that are different from their own” (Gaudelius & Speirs, 2002 p. 2). In school, children realize the rules of home are not the same as those of the world. In school, children come to understand the conflict and sometimes contradiction between personal beliefs and the perspectives of others. Teachers use their training and a wealth of life experiences to facilitate students’ evolving relationships to the world. And art pulls the subject matter of life into the classroom. However, art

teachers must be encouraged to discuss life with students as they have come to know it. Pedagogies of oppression should no longer prohibit teachers from modeling how personal experiences, culture, and individual perceptions influence our idea of what “art” is or what it might tell us about our lives.

In this age of diversity we might ask ourselves: How can explorations of homosexuality enhance learning? How can coming out or using LGBT issues in a lesson become a solution not a problem? In a fascinating research article, “What Difference Does It Make? The Story of a Lesbian Teacher” (1996), Carla Rensenbrink describes how the accidental coming out of a 5th-grade teacher, Rosemary, led to remarkable changes in her teaching and expectations for learning. Rensenbrink divides her observations into three categories of positive effects. First, Rosemary’s coming out created a safe classroom atmosphere for students to be “who they are.” Secondly, it sustained a long-term practice of questioning the dominant culture and supporting students’ critical examinations of their own communities. And thirdly, the teacher’s coming out resulted in a learning environment where students practiced speaking out and representing themselves. Rensenbrink gives one example of positive changes that I found particularly inspirational. She explains what followed a holiday reading of Hans Christian Andersen’s *The Little Matchgirl*:

Rosemary asked for responses to the book, and then, rather than leaving the story in the nineteenth century amidst the horrors of the Industrial Revolution, she moved the discussion on to the problems of home-

lessness today and how their own town was affected. They learned that there were homeless children in their school, a fact which might otherwise have escaped them. (p. 267)

What does it mean to ask children for their reaction to real life? How do children learn to question culture? Would LGBT people or issues be good instigators for critiques of the status quo? Would the students and colleagues of a gay teacher be less fearful and have broader boundaries? Maybe the colleagues and students of a gay teacher would feel safer being “who they are”?

I have a small proposition. On October 11th, try using a LGBT term in every class you teach. Ask every teacher in your school to do the same. We all need to come out about what we have learned from LGBT issues and experiences.

For advice on supporting students who are coming out, watch a short YouTube video, Art of Teaching (<http://www.youtube.com/>

[watch?v=8fywgiQy4BI](http://www.youtube.com/watch?v=8fywgiQy4BI)) or visit the Safe Zone website (<http://safezonefoundation.tripod.com/id27.html>). ■

The LGBTQIC welcomes guest column submissions at any time. We also welcome any responses to this article. Submissions or responses be e-mailed to Dr. Washington at garnellwashington@yahoo.com

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FEEDBACK to August column: *My Mom and Dad Have a Gay Son*
I enjoyed the perspective of guest columnist Linda Drajem. It reminded me of the NO H8 movement against California’s Proposition 8 (banning gay marriage). Celebrities and everyday Californians in support of marriage equality are being photographed with their mouths covered with tape (to symbolize their voices not being heard) and “NO H8” (a play on no hate, no prop 8) written on their cheek. Here’s a link to learn more about this inspirational grassroots movement: <http://www.bouska.net/noh8/about.htm>
— Art Educator in Leesburg, VA

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Isolation, Relevance, & Research

As we know, isolation is something art teachers often battle in schools. Conducting research can also be a lonely endeavor as we pursue our personal inquiries and questions. Often we are so focused on the intricacies of our research design, we don't look up from our concentrated work long enough to connect our questions and ideas to others with related questions. Certainly, the process of crafting a literature review is intended to encourage the theoretical situating of oneself and one's areas of inquiry among others, but how often does this process go beyond citations of relevant articles and authors? When and why does it rise to the level of dialogue and sustained pursuit of ideas? And how does it happen? In this column I'd like to explore some ways that perhaps we can interrupt the isolation of research.

I recently ran across a blogger commenting on the isolation of the research process. Natalie Barnes, adjunct faculty in Art Education at Colorado State University, like many teachers in the K-16 classroom, struggles to find time and energy to pursue her lines of inquiry. However, as a 2003 Fellow of the National Writing Project, she found some connection in blogging with a small group of fellow (non-art) teachers involved in the Advanced Institute of the Writing Project at her university. She claimed, "My greatest enthusiasm for the CSUWPAI came from thinking about no longer working in

isolation—hopefully fall will return structure to bring everyone together again and our network of teacher researchers will reconnect" (<http://csuwpai.blogspot.com/2007/08/food-for-thought.html>).

More recently, Natalie blogged her way through her research project on writing and art from conception, design, implementation, writing, all the way to publication of her study in "Hands-on Writing" in the May issue of *Art Education* (see <http://natalieandthebigpicture.blogspot.com/>). Throughout the blog, Natalie refers time and again to talking to herself in cyberspace. In one post, "Final steps in a lonely place," Natalie writes, "Okay, at this point in time I realize I'm pretty much talking to myself but that 'rule-following' part of my personality just won't let me quit. In fact I'm even feeling guilty about not having blogged earlier. :) But I committed to the process and I don't figure it will be done until the research is really complete—analysis, conclusions, and article—so I plan to hang in there to the bitter end. Some company would be a delightful surprise but it seems I spend half my life talking to myself anyway, so what the heck!"

Occasionally pals from her Writing Group would chime in with a comment and bolster her efforts, letting her know she was being heard. This small connection offered Natalie a sustaining aspect for her energies, support that enables a teacher who isn't rewarded institutionally for her research efforts to be able to say in a recent email, "So working in

isolation is something I continue to do not because it's really part of my job—it's just a burning desire I have to pursue questions."

Thus, Natalie found sustaining energy in her writing group and her commitment to blogging the process. Personally, whenever I find kinship with or challenge by someone related to one of my own research curiosities, I feel energized and motivated to persist with my vein of inquiry. At Virginia Commonwealth University, I found energy in a bi-weekly Research Group meeting with my colleague, Dr. Melanie Buffington. These meetings, on our calendars to be non-negotiable commitments, served as check-ins and challenges to each other's research interests. In fact, our beginning research book currently in process, *Practice Theory: Seeing the Power of Teacher Researchers*, came directly from our meetings that had allowed us the time to begin valuing our different approaches to research.

Joining a formalized writing group, sticking to a personal commitment to blog about your research, regularly meeting with colleagues with the expressed focus on your research, these are all ways to resist isolation in research. Whether the end results are collaborative studies or simply stronger individual work, elevating our research to the level of dialogue, as the Seminar for Research in Art Education (SRAE) was founded to do, will strengthen the quality of the research we do in the field and help us remember to seek out the relevance and importance of the work we

engage. What other avenues should we pursue for increasing dialogue at the national level about research? Discussants at SRAE presentations sessions at the annual Convention? A Facebook group that challenges and supports members to share research ideas and progress? Certainly the NAEA Fellows Advisor Network will be very useful as well. But what's **your** idea to connect our research interests in meaningful ways that will grow the field? Please share your thoughts via e-mail to swilsonmckay@vcu.edu as SRAE strives to live up to the "Seminar" in its name.

To this end, I invite you to become a member of SRAE, an affiliate of NAEA for 40 years now. Membership is extended to anyone who is interested in developing and using research in art education. Annual dues are \$15. Interested members can contact SRAE membership coordinator Carrie Markello at cmarkell@mail.coe.uh.edu ■

Caucus on the Spiritual in Art Education (CSAE)

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

"He who has contemplated ... is in a state to see into the realities beyond the surfaces of his subject ... and whether he wills it or not each brush stroke is an exact record of such as he was at the exact moment the stroke was made."

— Robert Henri in *The Art Spirit*

Here in the heartland, October is the time for small town homecomings, complete with football heroes and their homecoming queens. October is the time to contemplate a beautiful harvest moon and the time when the activities which filled our days during the dead of winter and the blossoming of spring, having endured the intense training in the summer heat, are nearly ripe, awaiting harvest. Such is the pattern of nature and the pattern of an art educator's life.

While my university students and I were in Japan for 6 weeks this past summer, we engaged in an exploration of the Japanese Spirit (Yamato Spirit) and the concepts of power, peace, and creativity contained within this spirit. One thought that intrigued and engaged both the students and me, as we travelled throughout the main island visiting shrines and temples and viewing both historical and contemporary artworks, is the idea that *form exists in nothingness (mu) and that nothingness is equal to zero*. Zero in Japanese is *rei*, which also means "spirit." *Mu* in Japanese represents "emptiness," or a void filled with unlimited potential and power. Is spirit the source of unlimited potential and power?

When a tree bears fruit or a child grows to adulthood, the Japanese use the verb *naru* to indicate that something, which originally existed in an unseen form, has matured and become a form manifesting in the physical realm. In English we find the common idiom, "the fruit of our labor," meaning that through focused effort (labor), a thing appears, is

created or born. But where does this thing begin? It begins in the unseen aspect, the void, which is filled with unlimited power and potential. Through the artist's thoughts, emotions and will interacting with this unlimited potential and power, form appears in the physical sense of the word.

In *The Art of Seeing*, Zelanski and Fisher state that Michelangelo "experienced sculpting as liberating a living form from inert stone," and that he is "perhaps the extreme example of the Renaissance ideal of human freedom," insisting on his own "divinely inspired genius" and aesthetic desire rather than on the standards or traditions of the age (p. 456). In the same book, in a discussion on post painterly abstraction, these authors provide an excerpt from a Barnett Newman catalog that indicates his belief that abstract expressionist artists attempt to penetrate "the world of mystery" and become involved in the "sublime," as they try to "wrest truth from the void" (p. 485). Thus, the idea that form is equal to and exists within the void is not purely an Asian perspective. Rather, it is a relevant perspective, found in both Eastern and Western thought as a significant concept throughout art history.

Just as these university students and I explored connections between creativity, power, and peace in Japan, many other CSAE members are also harvesting the fruits of their spring and summer labors, connecting art and spirit. Dr. Laurel H. Campbell and Dr. Seymour Simmons III are currently editing the many wonderful proposals they received for their forthcoming NAEA publication, *The Heart of Art Education*. Sandra Ceas invited my students to collaborate with her on her Blessing Dove Project, providing each of them with a small porcelain dove to leave in Japan at a location of their choice. The students photographed the dove in its new home and sent the photograph and their rationale for choosing a specific location to Sandra, who in turn posted these

to her website. Sandra also had artwork in an international exhibition, "Reflections of Generosity: Toward Restoration and Peace." Terri Dowell spent 2 weeks in Ireland studying and documenting Irish Holy Wells and Celtic and pre-Celtic mythology, folklore, and healing practices. The study seeks corollaries with Appalachian traditions. Dr. John Derby has accepted an art education position at Kansas University for the 2009-2010 academic year. Dr. Judith Fowler was out in the pasture this past summer, using her John Deere tractor to cut a 45' labyrinth in the tall, thick grass. Dr. Diane Gregory is researching and developing the concepts of mindfulness and meditative practices in her online graduate art education program. Additionally, several other members wrote to share the fruits of their efforts, so there will be more to come in future issues.

I'd like to express my gratitude to our membership for the active roles you are taking in supporting CSAE through your individual research, artmaking, and teaching. Thanks to your efforts and your willingness to share your

ideas and experiences, our caucus membership has nearly doubled in this first year. Anyone interested in becoming a member of the CSAE may contact Dr. Peter London at plondon@umass.edu, Dr. Susan Nakao at snakao@pittstate.edu, or Dr. Lisa Jameson at jamesonL@fuse.net for more information and an application. ■

—Susan Nakao, CSAE Assistant Chair
(snakao@pittstate.edu)

Reference

Zelanski, P. & Fisher, M.P. (2005). *The art of seeing*. Upper Saddle River, NJ: Pearson-Prentice Hall.

Collection of Original Winnie-the-Pooh Illustrations by E. H. Shepard on Display at The Eric Carle Museum of Picture Book Art

First Time Art Has Been Exhibited in the United States

Winnie-the-Pooh, one of the most beloved and recognizable characters from children's literature, can be seen in pen, ink, and watercolor in The Carle's newest exhibition of original artwork, "The World of Pooh: Selections from the Penguin Young Readers Group Collection." On view from May 15 to November 1, 2009 in celebration of the upcoming Penguin Young Readers Group release of *Return to the Hundred Acre Wood*, the first authorized Winnie-the-Pooh sequel in more than 80 years (October 2009), this exhibition features the very best of a spectacular collection by E. H. Shepard. For years, the art has been stored at the Penguin Young Readers offices in New York, and it is on long-term loan at The Carle. This will mark the first time the art has been exhibited.

As art educators, how are we professionally and personally engaged in those political processes pertaining to policy positioning or promoting art education's value? Perhaps equally challenging for those in higher education, in what ways might inattention to policy problems actually constitute a *miseducation* of those we prepare for entry into the field?

Watching and reading recent reports regarding public incivilities and chaos at town-hall assemblies where health-care reforms are being *discussed*, it would seem that as a nation we have either lost interest in or haven't developed sufficient social skills for entering public discourse or debate. Whether acting in fear, outrage, or uncontrollable passion, no amount of shouting, civil disobedience, or disruptive diversions will move those unwilling to listen toward openly engaging in the messy and contentious democratic processes integral to public decision making. If those seeking to sustain the status quo are willing to recirculate misinformation and incite public fear in order to prevent change—what hope is there for our developing new ways of living in the world? These are concerns that even classroom educators could begin to tackle—engaging students in developing deliberative skills, acceptance of social responsibility, and constructing creative solutions that can serve all—not just those with privilege.

Constitutionally, the varying rights, roles, and relations between federal government, state, and individual interests have created this dynamic. How interactions are reported in the media, spun, and interpreted compa-

rably shapes our social imagery. As informed and sensitive citizens, art educators might welcome opportunities for considering not only our own self-interest, but also the needs and rights of others. Amidst economic and ecological crises, however, could an art educator's tenured complacency actually result in one ignoring another's needs, rights to self-determination, or pursuit of happiness?

Over the past few years, Caucuses and Special Interest Groups have regularly debated and enacted organizational changes and taken stances on critical issues facing the US and our field. By contrast, NAEA's Delegates Assembly, state groups, and Board rarely demonstrate significant cultural or social leadership, and in some cases, may fail to show even sensitivity to diversity, human rights, or social justice concerns. It is healthy that our national organization has over a dozen caucuses and *issues groups*, but the causes each explores could become central, rather than marginally reside where they are unlikely to be of service to the field. If art educators are to serve all students, not just those who are heterosexual, Caucasian, able-bodied, male, or middle-class, more attention must be paid to our own education concerning human rights and cultural affairs.

I am not calling for hollow acts of political correctness or simply symbolic stances, but for deep and sustained commitments to the ongoing professional and political advancement of the field, and our acceptance of social responsibilities. As long as we maintain apolitical stances, avoid the almost always/already political subjects of contemporary art

and artists, or interpret them through rose-tinted formalist lenses of the 20th century—teaching students the technologies of making but failing to read and discuss challenging works—the field can pretend its curricula and work exist outside of politics. Unfortunately, while our collective heads are submerged in the sand, our arts programs will continue to be cut and our potential contributions to the education of students as citizens of the world will be lost.

If, as is frequently touted, creative industries and workers will fuel the economy of the 21st century, then it would seem time that we as a field accept our leadership responsibilities in producing that fuel. This will not happen by continuing to circle around outdated ideals, defending territorial claims that continue to disserve those in minority positions or the interest of the less powerful. If the Creative Economy, as Richard Florida has suggested, is to be populated by artists, gay and lesbian subjects, and those thriving within *Bohemian* indices, then it's time to create an environment where such leadership can flourish. This emergent environment, constructed within both curriculum and our National Association's stances on public interests, will speak volumes to our field's sense of power, professional potential, and political possibility.

NAEA has an opportunity to demonstrate its vision, sense of compassion, and social commitments—those grounded in democratic principles, a concern for preserving minority rights and respect for collective acts of self-determination. This means, however,

that as a field we must be willing to critically (re)consider how we educate ourselves, listen to others, and use our power to advance civilization. This may or may not be a painless or easy process—but it is a form of engagement that confirms that we see the field as integral to the health and wellbeing of our culture—not as an expendable, frivolous elective, set-aside from the world or operating in a vacuum.

The platform constructing mechanics put into place at last year's annual meeting gestures toward acceptance of social and political responsibilities—and for that gesture I am deeply grateful. Concurrently, however, the resistance that the Delegates Assembly demonstrated in Minneapolis, delaying even taking a stance against race-based mascots, suggests that passing any platform position could take years to accomplish.

A commitment to our own (re)education, and acknowledgment of personal and professional responsibilities as a field will support our survival in the 21st century. With a willingness to listen and consider diverse positions, and an unswerving commitment to act in the interest of social justice, not simply preserving states' rights or our personal power positions, we will demonstrate our leadership and our concern for art education policy positions appropriate for the 21st century. ■



POSITION **Associate/Full Professor—Visual/Material Culture** **The Ohio State University—** **Department of Art Education**

The Department of Art Education and the Colleges of Arts and Humanities at The Ohio State University are conducting a search to hire a tenure track Full Professor to assist in filling a position in The Department of Art Education.

Responsibilities: The Department of Art Education seeks a tenure track Associate/Full Professor in Visual/Material Culture. The candidate's duties will include the opportunity to teach undergraduate and graduate courses in visual and material culture, a course in Critical Dialogue about Art for our Core Teacher Program and our On-Line M.A. Programs, and a summer course in M.A. Thesis/Project Research for our On-Line Programs. The candidate will also be required to advise and serve on committees for M.A. and Ph.D. students. Other duties include conducting research in visual and material culture education and serving the Department/University and broader education and local communities. Starting date: October 1, 2010.

Qualifications: The required qualifications include a doctoral degree (Ph.D.), knowledge of: cultural studies; visual culture; material culture; and feminist, semiotic, and critical theory and pedagogy. A strong record and interest in research and publication, higher education, and teaching experience are essential.

Salary: Dependent upon qualifications.

Applicant should send a cover letter including a statement of professional academic goals, vita, publication samples, and the names of 3 references to:

Dr. Vesta Daniel, Chair of the Search Committee, OSU Department of Art Education,
258 Hopkins Hall, 128 North Oval Mall, Columbus, OH 43210.

Review of the applications will begin October 15, 2009 and continue until the position is filled.

To build a diverse workforce Ohio State encourages applications from individuals with disabilities, minorities, veterans, and women. EEO/AA.

Department Program: The Department of Art Education has 14 full time professorate faculty, 5 Emeritus Professors, 6 Adjuncts, 2 Lecturers, a Program Manager of Student Teaching, and 40 Graduate Teaching/Research Associates and Graduate Fellows. There are approximately 160 graduate students, approximately 125 undergraduate students and about 2000 students who are or will be taking elective classes from the Department during the 2009-2010 academic year.

Instruction and research in the Department is diversified, with strong faculty interest in visual and material culture, criticism and aesthetics, curricular issues, cultural diversity, applications of technology in arts education, the philosophy and history of art education, arts administration, and cultural policy. The department is interested in teaching and learning in various institutional settings, including the public schools. The Department of Art Education is located in the Colleges of Arts and Humanities, which includes 43 departments and academic areas.



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State University of New York
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Located in the beautiful Hudson River Valley with easy access to New York City and nearby cultural and recreational amenities, SUNY New Paltz is a highly selective, public college recognized for the strength of its academic programs. The Art Education program, with over 200 majors at the undergraduate level, also oversees two summer-intensive master's programs.

See position announcement at <http://www.newpaltz.edu/hr/displayjobs.cfm?type=Faculty>

CALL FOR SUBMISSIONS **The Kennedy Center** **Alliance for Arts** **Education Network** **and National School** **Boards Association** **Award**

The Kennedy Center Alliance for Arts Education Network (KCAEN) and National School Boards Association (NSBA) Award program, now in its 12th year, recognizes school boards that have demonstrated support for and commitment to high-quality arts education in their school districts, communities, states, or special jurisdictions. This national award recognizes districts that have included all four major artistic disciplines—visual arts, music, theater, and dance—in their programs.

The KCAEN & NSBA Award is presented every year at NSBA's Annual Conference. The Award recipient will also receive a \$10,000 cash prize to help the district continue its work in strengthening arts education programs.

The deadline for submissions is December 1, 2009. School Boards across the country are encouraged to submit applications, which are available online.

For more information, please visit www.kennedy-center.org/education/kcaen/recognition/ or call 202-416-8817.

Media Reviews

Careers in Art

DVD. 29 minutes. Glenview, IL: Crystal Productions, \$29.95.

Seeking to make art relevant as a future vocation for your students? This 29-minute video will introduce viewers to individuals who have chosen careers in the visual arts and related fields. Thirteen short segments provide insight into each artist’s education, inspiration for their career choice, skills needed to be successful, and lists of related careers. Students will gain an understanding of how fine arts career choices are made when they hear a metal sculptor explain that he always loved to work with tools and different materials; a fashion designer describe a love for fabrics and color she developed as a child; a painter who grew up in a family of artists and wanted to be like those around her; and a gallery owner who loves being surrounded by art, looking at it, moving it around, and meeting people who are genuinely interested and appreciative of art.

Featured artists also define skills they use to be successful in their careers. An architect incorporates math, drawings skills, and design talent to develop a solution that meets his clients’ needs and excites them enough to build the project. A photographer blends a broad set of skills including photographic technical skills, business management and marketing skills, people skills, and an understanding of color, composition, rhythm, and pattern. A graphic designer combines an interest in art with an interest in business to use text and pictures to communicate a message. A teacher uses interpersonal skills to motivate students with no confidence and help them feel pride in their work. She defines teachable moments and her belief that you can touch a student’s life with art.

Each segment ends with a listing of related careers including: model maker; set designer; cartographer; greeting card designer; showroom manager; exhibit coordinator; framer; or designer of automobiles, packages, and jackets for books, CDs, or DVDs.

This video informs viewers that there are no limits to professional opportunities that utilize technical and creative thinking skills gained from experiences in the art room. When it comes to careers in the fine arts ... this DVD will inspire your students to aspire.

Reviewed by Kim Huyler Defbaugh, Supervisor of Fine Arts K-12, Toms River Regional Schools, New Jersey

Creating Cultural Art

By Peggy Flores. DVD. 27 minutes. Glenview, IL: Crystal Productions, \$29.95.



This DVD has practical applications for the elementary and middle school teacher, as either a quick demonstration for students or a ‘how-to’ for lesson planning.

Creating Cultural Art clearly demonstrates five projects from start to finish: an illuminated letter of Celtic origin; a tinwork sun derived from the Mexican Milagros; a cut paper design inspired by Wycinanki, the Polish paper-cutting technique; a ‘bark’ painting based on a Mexican tradition; and a tapa cloth rooted in Hawaiian traditions. This DVD is a good resource for a beginning teacher or one looking for cultural connections in classroom art projects. Student exemplars are shown and step-by-step processes explained. Each project demonstrated has the title visible as text on the

opening screen—a literacy connection in any classroom.

The scripted language and tone addresses a student audience with some teacher tips and historical facts embedded in the dialogue. These demonstrations would work well as time-lapsed instructions for short 40-minute class periods. For class demonstration use, however, one needs to be aware that only two of the five projects have actual examples from the culture of origin, and no resources or references are given. Still, in today’s world of digital communication, these omissions should be easy to remedy. One should also note that the DVD cover includes a mask design, but no mask instructions are included.

For the teacher interested in using this DVD as a classroom demo, each separate project leads into the next with no real transition, so be sure to preview each segment carefully and have a remote control on hand to pause at the conclusion of the project demonstration your students are about to begin.

With such viewing in mind, the DVD provides solid, basic information, but does not stand alone. It leaves open the opportunity for the classroom teacher to embellish and richly expand the lesson with compelling inspirational objects and activities, such as: a display of maps showing the locations of these cultural sources, posters of the new vocabulary from the audio script to enhance literacy skills, explanations and illustrations of expanded concepts such as radial or reflexive patterning, and images of actual examples from the original cultural context.

Creating Cultural Art is a good starting point for rich and compelling lessons in an elementary or middle school classroom.

Reviewed by Diane Wilkin, Pennsylvania Art Education Association (PAEA), Secondary Division Director, Bristol Township School District, Harry S Truman High School, Levittown, Pennsylvania

Paint Like van Gogh: Learn From a Master

By Larry Withers. On Air Video, Inc. 2009. DVD, 66 minutes.

This DVD follows the time-honored tradition of copying a masterwork. Targeted for the adult who wants to learn and apply the very specific methods of Vincent van Gogh, you will re-create one of his quintessential works, a sunflower painting. The program is designed for the viewer to follow along through the process of transferring the drawing to the canvas, laying down preliminary colors, building up layers of paint and adding finishing details.

Staying faithful to van Gogh’s methods and materials, similar paint, palette, brushes, and even canvas are recommended. The case comes with a reference insert of van Gogh’s sunflower painting and color swatches chart.

The DVD’s menu allows you to play the entire program, specific chapters, and view the On Air catalogue of videos. The Special Features section includes numerous reference materials, such as Projection, Painting Details, Materials & Tools, Self-Portraits, and a van Gogh Gallery that features high quality images of a variety of his works. You can also download and print PDFs from your computer.

A history of van Gogh follows his life and influences along with background information about the sunflower series. The painting used in the DVD is from the Philadelphia Museum of Art. The host also explains the history and compositional elements of the painting.

Detailed instruction with tips on transferring the drawing of the painting using projection or grid, mixing paint color, and an almost stroke-by-stroke demonstration of painting techniques are shown. Dispersed throughout are interesting tidbits. For instance, did you know that Rose Lake is termed a “fugitive color” because it will fade over time?

As you view the video and create your own sunflower masterpiece, you will experience a renewed appreciation for the genius of van Gogh.

Co-reviewed by Meredith Snyder, Art Educator, Clover Hill High School, Chesterfield County Public Schools, Chesterfield, Virginia, and Michael Gettings, Art Specialist, Henrico County Public Schools, Henrico, Virginia

Modern & Contemporary Art

By Michele Dantini. New York and London: Sterling Books, 2009.



In this large trade paperback, color images beautifully exemplify every artist and movement analyzed. Presenting a century of artists and movements that continue to impact our world, author Michele

Dantini provides an overview of influential trends in Western art. With each movement, the author includes biographies of significant artists, consisting of artistic inspiration and exemplary artwork. Each biography includes a small portrait of the artist. These fascinating illustrations range from painted self portraits, collages, and photographs to the comically original abstract lines of Cy Twombly’s *Portrait (Rome)*, 1962 (oil, pastel, and pencil on canvas). *Modern & Contemporary Art* begins with the historic Avant-Gardes, such as Fauvism, Cubism, and Futurism, through mid-century Abstract Expressionism and Pop Art to the late-century Neo-Avant-Gardes of neo-conceptualism. This well-organized format, including the concise biographies, allows the text to be a valuable resource book either read in its entirety or accessed as reference material. Careful to include other areas influenced by 20th-century painting, Dantini completes this survey of modern and contemporary art by including architecture, earthworks, photography, sculpture, and installation art. One caution to elementary or secondary educators: some images are explicit and may not be appropriate for unrestricted classroom access. I recommend this book to anyone interested in exploring the icons of modern art as well as lesser-known practitioners whose work and experimentation equally impact the art world.

Reviewed by Jody Spriggs, Art Teacher, Oakland Junior High School, Columbia, Missouri

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

By Alona Nickelsen. Watson-Guptill Publications, 2009.

The *Colored Pencil Painting Bible* is truly a bible. The author knows how to write an art technique book for anyone of any age. She makes it simple and easy-to-follow-along with explanations of how and why to try a technique. She encourages you to try her way and then work with it to come up with a way that fits you.

I discovered ways of working with colored pencil that I had not thought of before. I tried several of her ideas and discovered a new way

to make colored pencil look like paint. The author gives many ideas of a palette to experiment with as you learn the techniques.

I encourage anyone who wants to try something new with colored pencils to pick up this book and try out the techniques. Every art teacher should have this book in his or her classroom as a resource for their students. The pictures of the colored pencil artwork are amazing and help with the explanation of techniques, as the author moves you from the basics to finished product.

Reviewed by Trish Hinrichs, K-12 Art Teacher, Silver Lake Schools, Ayr, Nebraska

The Art and Craft of Beauty

By Juha Varto. Helsinki, Finland: University of Art & Design, Helsinki, 2008.



Juha Varto’s *The Art and Craft of Beauty* engages with interesting and eclectic sources: from Plato to Descartes, Zen Buddhism, Foucault, Levi-Strauss, Sontag, and the films of John Waters. One immediately notable feature of this book is

its unique format, devoting much attention to the aesthetics of music, reflections on camp and kitsch, and meditations on Islamic city planning. The author’s discussion of the visual experiences of art versus those auditory encounters with music and poetry is perhaps the most detailed and well-argued aspect of this text.

Varto sometimes bases other assertions upon certain generalizations and opinions that the reader may not regard as universally true. For example, he writes, “at the turn of the 20th century, all artists went mad and began drawing and painting in a way that literally seemed to be motivated by nothing.” At another point in the book within a section about Leonardo da Vinci, the author may alienate some art educators by claiming “youths ... do not need schools” and that children acquire “evil” in education. Ultimately, these assertions seem to be reaching toward a pseudo-Freirean critique of institutionalized learning. The author does not elaborate upon or justify these and similar claims, and upon occasion seems to be advancing a personal agenda in his critique.

Specific examples and illustrations would be helpful in illuminating and contextualizing discussions of art education. However, later images of Bororo Villages and sketches by da Vinci serve the text well. Museum educators and art historians may be more satisfied with this book than art teachers, for there are concrete and detailed discussions of the concepts of nostalgia, art archives, and museum objects. It is important to note that an updated translation of this text may help resolve the difficulties with grammar and the logical discontinuities in this current edition. Despite this shortcoming, there are some wonderful musings upon and descriptions of the works of Picasso, Klee, and Kandinsky toward the end of the text, and a particularly vivid reflection on color in monsoon culture. These gems (combined with aforementioned threads of music and poetry) make portions of the book particularly intriguing and rewarding.

Reviewed by Courtney Lee Weida, Assistant Professor, Art & Education, Adelphi University, Garden City, New York

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Artwork from PTA Reflections Program national award recipients. From left to right: “Peace, Love and Happiness” by Luke Hein, “Every Drop is Precious” by Yimeng Li, “I Can Make a Difference by Helping the Hungry” by Danielle Bartholet

Art21 Launches Unique Yearlong Education Initiative with Teachers from Across the Country

Art21 has launched a new education initiative for select teachers from across the country. *Art21 Educators* is a dynamic professional development, curriculum implementation, and documentation initiative for 15 American art educators. Participating teachers were selected from a competitive application and review process led by Art21 staff in consultation with external education advisors. The program launched this summer with the first *Art21 Educators* summer workshop (featuring contemporary artists including Oliver Herring and educators such as Olivia Gude), when teachers convened in New York City to explore and design new classroom materials derived from Art21's Peabody Award-winning PBS television series, online videos, and multimedia educational resources about contemporary visual artists. Participating teachers will document their implementation of the new materials during the next school year, providing valuable video case studies for use by educators across the country, and around the world.

"We're interested in working with educators to explore how contemporary visual artists can serve as role models for creative thinking, and inspire innovative approaches to teaching and learning," said Susan Sollins, Executive Director of Art21. "Art21 has a unique position in the art world as a national organization that provides intimate access to the work of contemporary visual artists, and also provides teacher training and multimedia educational resources. *Art21 Educators* is the next step in the expansion of our reach."

The *Art21 Educators* initiative is the result of the creation and presentation of Art21 professional development workshops for teachers over the last 6 years. Recognizing the potential of teachers to support and inspire each other through long-term networks that encourage them to share personal anecdotes and experiences, the initiative will cultivate a collection of case studies, video documentation, and curricular models representing specific ways that teachers are merging contemporary curricular resources and content with innovative teaching strategies.

The inaugural group of *Art21 Educators* are:

Casey Carlock, Mary Lyon Elementary, Chicago, IL
Jenny Davidson, Sammamish High School, Seattle, WA
Jennie M. Duke, Beacon High School, Beacon, NY
June Edmonds, Lawndale School District, Lawndale, CA
Kristine Hatanaka, Culver City High School, Culver City, CA
Lluvia Higuera, freelance educator, Los Angeles, CA
Troy Kroft, Glen Rock High School, Glen Rock, NJ
Tanya Manabat, Roosevelt Elementary, Lawndale, CA

Benjamin Morales, Lawndale School District, Lawndale, CA
Pam Posey, Crossroads School, Santa Monica, CA
Joyce Riley, High School For Leadership and Public Service, New York, NY
Joanne Ross, Glen Rock High School, Glen Rock, NJ
Keeley Marie Stitt, Chicago International Charter School, Chicago, IL
Lucia Vinograd, Besant Hill School of Happy Valley, Ojai, CA
Stacey J. Ward Kelly, Sargent Elementary School, Beacon, NY

Art21 Educators is supported by a grant from the National Art Education Foundation.

CALL FOR ENTRIES

RAEA 2010 silent auction

NAEA and RAEA members are invited to donate a piece of original artwork for the RAEA Silent Art Auction taking place at the 2010 NAEA National Convention in Baltimore, MD on Wednesday, April 14. The auction will take place during the Artisans Gallery opening night. All proceeds will go toward the RAEA Outstanding Student Chapter Award and joint programming with the RAEA. All NAEA and RAEA Members are encouraged to attend the Auction and bid on the artwork.

CATEGORIES FOR ARTWORK INCLUDE:

painting • drawing • mixed media • printmaking • fabric
jewelry • sculpture • ceramics • photography

Please specify the type of artwork you plan to donate, and if you will bring it to the conference yourself or send it with another member. Please also include a suggestion for a minimum bid.

CONTACT
Liz Smith-Cox if you would like to donate artwork
lizscax@nctv.com





2010 NAEA National Convention Baltimore, MD ■ April 14-18

Reserve your room now!
www.arteducators.org/convention

NCECA Call for Entries: 13th Annual National K-12 Ceramic Exhibition

The 13th National K-12 Ceramic Exhibition requests entries for the 2010 show held in conjunction with the 44th National Council for Education in the Ceramic Arts (NCECA) Conference. Designed to showcase the best K-12 ceramic work made in the nation, the exhibition is scheduled for March 31-April 3 in Philadelphia, PA.

Teachers may submit entries any time until the deadline in **early January** (see website for exact date). Each school may submit up to 10 works for \$30. Each piece entered may have 2 images and is sent digitally in JPEG format to the curator using an easy online entry system. Teachers simply go to the website and follow the instructions for entering student work.

In 2009 over 1,000 students applied for the exhibition, with 155 juried into the show. Nearly 100 awards were given [cash, books, supplies, equipment] including four \$500 scholarships and a kiln and wheel. Approximately 4,000 NCECA conference attendees view the exhibition.

Jurors for the exhibition are selected from top-ranking American ceramic artists. Accepted work for the show is shipped to the NCECA host city. The K-12 Foundation produces a poster, catalog, and CD each year with the names and work of the accepted students. Students and teachers receive a poster and catalog. Scholarships and awards are also presented to many of the winners. Student work is shipped back to teachers on the last day of the Conference.

See www.K12clay.org for more information about NCECA and details of the show.

The exhibition and awards are sponsored by the NCECA Board, Skutt Kilns, Clayworld, Spectrum Glazes, Aardvark Clay, Creative Industries, Studio Potter, American Ceramic Society through *Ceramics Monthly*, *Clay Times*, Ceramic Services, Axner, Trinity, Bailey, Ceramic Supply of NY/NJ, National Art Education Association, The Orton Foundation, and others. The K-12 Foundation is a federally recognized 501 c(3) non-profit foundation that supports the exhibition, organizes scholarships and ceramic teacher education opportunities.



National Art Education Association
1916 Association Drive, Reston, VA 20191-1590