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Naea

NEWS
Advancing Art Education

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August 2009
\$4.00*Deadlines*NAEA Awards
Nomination DeadlineNAEA Awards Program
Booklet 2010**The deadline for the submission of nominations for most 2010 NAEA Awards is October 1, 2009.**The NAEA Awards Program Booklet is published in the July issue of *Art Education* and also available for download at www.arteducators.org/awardsFor additional information, contact Kathy Duse, Executive Assistant and Convention/Programs Coordinator: awards@arteducators.org, 703-860-8000, x213.NAEA State/
Province AwardsAttention 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.Nation's Arts Report Card Released
for the First Time in Over a Decade

On June 15, 2009, the National Assessment Governing Board and the National Center for Education Statistics released The Nation's Report Card: Arts 2008, detailing the performance of U.S. eighth-grade students in music and visual arts on the National Assessment of Educational Progress (NAEP).

The release marked the first national arts assessment since 1997 and the fifth NAEP assessment in the arts. Reflecting the importance of the arts assessment, the National Art Education Association and the National Association for Music Education (MENC), issued the joint statement about the assessment and its findings. NAEA has created a "home" for the NAEP Arts Assessment on the NAEA website with links to the report and additional resources created to help educators, administrators, and advocates understand, interpret, and leverage the value of the assessment. The joint statement can be found on this portion of the website: <http://alumniconnections.com/olc/filelib/NAEA/cpages/9003/Library/pdfs/NAEP%20June%2015%20press%20release.pdf>

Among the key findings is the fact that access to visual arts education has remained constant since 1997, with 47% of eighth-graders attending schools where visual arts instruction was offered at least three or four times a week, a figure derived from a survey of the school administrators of the schools where the eighth-graders were tested. "The 2008 arts assessment shows students do not seem to be missing out on opportunities for, and access to, arts education, as many have argued in recent years," said Darwin M. Winick, chairman of the National Assessment Governing Board, which oversees and sets policy for NAEP. "But we do face consistent and wide racial/ethnic, gender, and socioeconomic gaps across the subject areas."

The level of access to arts education, reflected in the 47% figure regarding access to visual arts instruction (and the corresponding figure of 57% regarding access to music instruction), is an issue of concern among both arts education advocates and the media which covered the release of the study.

"If we are to fulfill the call issued by the President and Secretary of Education to ensure that the United States is the gold standard for curriculum and student achieve-

ment, we must first ensure that all students have access to a robust, effective arts education," said R. Barry Shauck, President of the National Art Education Association.

However, it should be noted that the NAEP assessment is not focused on gathering this type of data. The Fast Response Statistical Survey (FRSS) will be gathering data on the status of arts education in the nation's schools during the 2009-2010 school year, and the release of the FRSS findings (scheduled in phases between December 2010 and Spring 2012) will provide more definitive data on the availability and characteristics of instructional programs in the arts throughout grades K-12.

What is the Nation's Arts Report Card?

Commonly referred to as the Nation's Report Card, the National Assessment of Educational Progress (NAEP) is the only continuing, national measure of the academic achievement of America's public and private schools. For 40 years student performance has been measured in the following subjects: reading, math, writing, science, and geography. NAEP Arts Assessment has been completed in 1971-72 (music), 1974-75 (visual arts), 1978-79 (music and visual arts), 1997 (music, visual arts, theatre), and 2008 (music, visual arts). The next NAEP Arts Assessment is scheduled to take place in 2016.

How was the information collected?

The 2008 NAEP Arts Assessment was given to a nationally representative sample of 7,900 eighth-grade students from 260 public and private schools. The 2008 NAEP Arts Assessment was conducted in music and the visual arts. Approximately one-half of these students (4,000) were assessed in music, and the other half were assessed in visual arts (3,900).

The visual arts portion of the assessment included questions that measured students' ability to respond to art as well as questions that measured their ability to create art.



Responding questions asked students to analyze and describe works of art and design. Creating questions required students to create works of art of their own. Students were asked to create a self-portrait that was scored for identifying detail, compositional elements, and use of materials.

What were the key findings?

- Racial/ethnic and gender gaps evident in both music and visual arts
- Average responding scores for female students were 11 points higher than for male students in the visual arts. Female students also outperformed male students in creating visual art.
- Average responding and creating task scores in the visual arts were higher for White and Asian/Pacific Islander students than for their Black and Hispanic peers.
- Findings relative to school location and type of school
- Students eligible for reduced or free lunch scored lower than those who were not eligible.
- For the responding portion of the assessment, students in suburban schools had a higher average responding score than those in city schools.
- For the creating portion of the assessment, students in suburban schools had a higher average creating task score than students in both city and town schools, but showed no significant difference from the scores of students in rural schools.
- Frequency of arts instruction remains steady
- 47% of eighth-grade students attended schools where visual arts instruction was offered at least three or four times a week.
- More students were writing about their artwork in arts classes.
- The percentage of eighth-grade students who were asked by their teacher to write about their artwork in visual arts class increased from 21% in 1997 to 27% in 2008.

(continued on page 5)

Where to learn more:

The full report can be downloaded at The Nation's Arts Report Card home page: http://www.nationsreportcard.gov/arts_2008/

See Maximizing the Nation's Arts Report Card at www.arteducators.org



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703-860-8000

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<http://www.arteducators.org>

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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.



SAVE THE DATE for the premier
PROFESSIONAL DEVELOPMENT
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April 14-18, 2010
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MESSAGE FROM THE PRESIDENT

The Arts and Public Priorities: SECURITY

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

Wyszomirski (2000) states plainly in her writing about art and the common good that security is a difficult public purpose to align with the arts, and for the purposes of this series of columns, possibly more difficult to align with art education. So we begin the series with the most difficult public priority in our democratic society of security in this column. Over the course of the next several issues of *NAEA News*, the five public purposes discussed by Wyszomirski—as well as associated core values, and ways of employing them to positively affect visual arts education in our nation—will be addressed.

Employing the Purposes of Security in Art Education

Influence of the public and its perception about the purposes of visual arts in American education can be affected by both the duality and dichotomy of the value placed by the artistic community on change and innovation (Wyszomirski, 2000). The public's higher value for creativity and imagination than for arts education (AEP, 2004) and its unease with change and innovation (2000) are also significant factors to consider when demonstrating to the electorate the value of visual arts education. One method for linking the arts in America to public purposes for improvement of our democracy might be to ground studio teaching approaches for aesthetic and arts education to the development and life of the student.

Bringing together cultures of the world is a moral undertaking, indispensable to civilization and defensible on the grounds that society is now global.

This President's Message discusses the notion of the common good in U.S. society and considers ways to *personalize* society's concern for security by examining ways contemporary artists emphasize character, courage, heart, and strength of mind in artworks. If public and personal interests regarding security are perceived to overlap in some ways, the results of the ideas and works of contemporary artists and artistic problems devised by reflective and thoughtful visual arts teachers could be used to unite a cohesive, pluralistic, and spirited community that produces policy actions positively impacting the visual arts education of students in American public schools. And by doing so it may be possible to redefine the concept of enlightened self-interest, or in the larger picture of education and its programs, best serve both the development and education of the whole child.

Freedom, Security, Terror, and Violins

A few days prior to April 18 at our Convention in MN, I was asked by John Fitzpatrick to substitute as keynote for the SA Division Awards luncheon. I had been reading *The Public Life of the Arts in America* (Cherbo & Wyszomirski, 2000) and pondering ways to use *News* for dialogue with the membership. I accepted the invitation and composed a PPT summary of ideas to offer to those at the awards luncheon. Barbara Laws graciously agreed to take notes, and I encouraged the audience to respond. After an introduction to Wyszomirski's (2000) ideas, the audience asked to associate social values with the public purpose deemed most perplexing: **security**. Individualism, caring, and community, both collective and personal voice, freedom and responsibility, and protection and safety were suggested as related core values. Commonly frustrating and light-hearted experiences about airport security were shared. Roger Tomhave wondered aloud if thinking about systems differently would remove the imprimatur of confrontation about security many of us struggle with since 9/11. I wondered to myself if an IDEO design team had ever been approached to respond to Roger's concern about the experiences all of us encounter in our air travels. Our conversation ended with lingering questions:

- What external social orders were operating that obscured an individual's ability to feel secure?
- What was common among us all in relation to security?
- What public/private places bring us together to honor culture and develop mutual respect and relationships among peoples inside and outside of native countries?
- Whose artworks and ideas could art teachers use as exemplars for engaging students in creating and responding to security?

We came up with no solutions in our hour or so of contemplation. It was apparent to this room of seasoned arts program leaders that it would take more time and thoughtful reflection to plan best ways to convey the spirit of these ideas. Could our questions become guiding questions to plan lessons or units personalized for our own studio teaching situations?

Thoughtful Planning in a Web-based Information Society

Many teachers in NAEA, along with those responsible for supervising programs and providing teacher training, engage in reflection about practice to best serve the needs of students. Renee Sandell, in her *Studies in Art Education* Invited Lecture presented during the MN Convention, "Using Form + Theme + Context (FTC) for Rebalancing 21st-Century Art Education," offered an expansion of her ideas on form vs. content "as a practical alternative for understanding as well as creating visual imagery" (Sandell, 2009, p. 287). She suggested a thoughtful approach to conceiving studio strategies that respond to the complex ideas faced by students who have *Grown up Digital* (Tapscott, 2009). As the 'net' generation comes of age, teachers find themselves addressing a group of students who are interested in building relationships and whose brains, in many cases, are bred on action video games that cause enhanced noticing and sped-up processing of visual information (Greene & Bavelier, 2003). This is a generational group for whom "innovation means rejecting the traditional command-and-control hierarchy and devising work processes that encourage collaboration and creativity" (Tapscott, 2009, p. 95). Winner and Hetland (2007) underscore Tapscott's observations that students live in a world quick to report stories about what's good for Earth, pandemics, and terrorism, and affirm belief that the arts provide students with a perceptive skill base that enables better access to imagination and vision.

Bringing together cultures of the world is a moral undertaking, indispensable to civilization and defensible on the grounds that society is now global. Dialogue with students by art teachers about why contemporary artists choose certain signs and symbols to establish narratives in their work serves to make the work produced by their students individual, personal, and rich. Sandell (2009, p. 289) describes FTC as Art = Form (or how the work 'is') + Theme (what the work is about) + Context (when, where, by/for whom the work was created and valued as a way to establish authenticity). This suggests that art teachers develop an individual intimacy with an artist's ideas and work as a necessary personal component for authentically planning units and lessons tailored to the

(continued on p. 3)

Note to the membership...

What you leave behind is not what is engraved in stone monuments, but what is woven into the lives of others.

—attributed to Pericles

On behalf of the NAEA membership, Board, and executive staff, our sincere condolences are extended to Jennifer Hubbard on the passing her husband, highly respected NAEA Distinguished Fellow Albert Guy Hargreaves Hubbard, May 21, 2009, in Bloomington, Indiana. Guy served on numerous state and national art education committees. Donations may be made to the Indiana University Foundation in remembrance of Dr. Hubbard to honor his contributions to our field. See p. 6 for a full obituary in this issue of *News*; thanks are extended to Gil Clark and Enid Zimmerman for its preparation.

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 the review of NAEA policies and the development of position statements.
- Ways executive staff, Board members, and NAEA members might strengthen the partnership between the Alliance for Young Artists and Writers through discussions with their executive director, Virginia McEnerney.
- Review and revision of the introduction of the National Standards for Arts Education through planning with MENC.

- Meetings of four newly appointed ad hoc committees to review: 1) the 1999 Edition of *Purposes, Principles, and Standards for School Art Programs* which emanated from the work done by the 1978 editorial subcommittee of the NAEA; 2) the Design Standards for School Art Facilities reference document intended for architects, administrators, and teachers; 3) the NAEA Awards Program, and 4) nominations received for regional Vice-Presidential candidates.
- A Fast Response Survey System to be conducted by the National Center for Educational Statistics through inquiry of visual arts teachers and administrators K-12 and the issuing of a preliminary report in 2010/2011 and a final

- report in 2012. (NAEA members will remember results of the most recent arts FRSS inquiry were analyzed and shared by Dr. Chapman [Chapman, L. (1994, April). *A portrayal of the status of art education in public schools: Paper* (draft) presented at the Fellows Forum during the National Art Education Association Conference, Denver, CO].)
- Proposals received for review from mid-June through early-October by the Publications Materials Committee.
 - Results of the NAEA Board of Directors meeting in Fort Worth, TX at the end of July via the NAEA website.
 - Plans for increasing the NAEA membership-at-large.



Sally Mann, *Untitled* (#15), from her *Deep South* series, 1998, Silver print, 97 x 122 cm ©Sally Mann. Courtesy Edwynn Houk Gallery, NYC.



Pepón Osaorio, *Badge of Honor*, detail, 1996. Courtesy Ronald Feldmann Fine Arts, NYC.



Richard Serra, *Switch*, 1999. Steel, 6 plates, each 4 x 16 x 5 meters. ©Museum of Modern Art, NYC.

artistic, as well as other, developmental domain levels of the child; in other words, enabling art students’ voices is worth teachers taking time to deeply know about artists, their works, and their own personal work in their roles of teachers as artists.

National Security, Educational Security, Personal Security, and Artists’ Notions about Place

The dialogue in our country on national security is robust. Both Democrats and Republicans question and support the Administration’s actions related to the military situation in Afghanistan and Pakistan (Herszenhorn, 2009). In time an impatient electorate will receive a descriptive plan from the administration as it finds what it believes is the best way to proceed. Our profession also has yet to adequately offer a plan to citizens that describes ways inherent American values and public purposes are developmentally imbedded in the ways we engage students in responding to works of art and creating artwork of their own to underscore ways public purposes benefit students by arts education. One way might be to start by asking our students and ourselves what makes us secure as people and comfortable within our own skin. If we move our advocacy efforts from addressing the broad value of programs to telling stories about the developmental benefits for

students who are engaged in learning visual languages—and connect as professionals in dialogue about ways such a plan can might be used to impact educational policies about the value of arts education—having a rigorous, stable, strong, sequential education in the visual arts just might be nationally valued as a fundamental right of all students in our democratic society.

Artists whose work can be used to discuss and respond to the notion of security are currently on exhibit at the Smithsonian American Art Museum. *1934: Picturing Hard Times* is an exhibition of depression-era paintings, many by government-supported artists, that reminds us how a previous generation weathered insecure times (Adler, 2009). The first season of *Art:21/Art in the 21st Century* (2001) offered viewers an opportunity to meet artists whose work addressed the notion of place, and to see ways they work and understand why. *Art:21* includes the photographs of Sally Mann, the installations of Barry McGee and Margaret Kilgallen, the works of Pepón Osorio, and the sculptures of Richard Serra to exemplify ways artists make work about their notions of culture, place, memory, and space that offers them personal security in and beyond their homes. I encourage you to look at their artwork and consider ways to engage colleagues, students, and stakeholders in a dialogue

about ways art education offers a visual forum for both personal and public conceptions of security in our American democracy.

Next Installment to the Arts and Public Priorities: Fostering Community

In my next President’s Message I will build upon ways discussed in this installment to unite community spirit. Consideration will be given to problems found by artists that foster the development of communities, why it is in the public’s best interest to utilize aesthetic ideas about community to cultivate our democracy (Wyszomirski, 2000), and how horn blowing these efforts can strengthen the visual arts in American schooling. ■



R. Barry Shauck, President

College of Fine Arts, School of Visual Arts, Boston University. 617-884-1248; fax 617-353-7217; bshauck@arteducators.org

Elect: **F. Robert Sabol**, Professor of Visual and Performing Arts, Purdue University, Pao Hall, 552 W. Wood St., West Lafayette, IN 47907, 765-494-3058; bobsabol@purdue.edu

Season Five of the Peabody Award-Winning Series, ART:21–ART IN THE TWENTY-FIRST CENTURY

Fourteen Artists Reveal their Ideas and Perspectives on World Events in Television’s Only Series Dedicated Exclusively to Contemporary Art

Art21 is pleased to announce **Season Five of Art:21–Art in the Twenty-First Century**, premiering in **October 2009** on PBS, and available on iTunes, Hulu, and other online platforms in the US and Canada. Meet 14 of today’s most intriguing and thought-provoking contemporary artists as they create works that reflect important and timely issues. Season Five features four 1-hour episodes. As in previous seasons, the thematic groupings serve as threads that loosely tie the artists together into a single episode.

Compassion: Wednesday, October 7 at 10:00 p.m. (ET). *William Kentridge, Doris Salcedo, and Carrie Mae Weems*

Fantasy: Wednesday, October 14 at 10:00 p.m. (ET). *Cao Fei, Mary Heilmann, Jeff Koons, and Florian Maier-Aichen*

Transformation: Wednesday, October 21 at 10:00 p.m. (ET). *Paul McCarthy, Cindy Sherman, and Yinka Shonibare MBE*

Systems: Wednesday, October 28 at 10:00 p.m. (ET). *John Baldessari, Kimsooja, Allan McCollum, and Julie Mehretu*

For more information, please visit **www.art21.org**. Art21 invites you to host a **preview screening** of Season Five, before it premieres on PBS, at your local museum, high school, library, university, art space, or community organization as part of **Art21 Access ’09**. Season 5 related announcements and content will be featured on the **Art21 Blog** (www.blog.art21.org) before the premiere. Fans are also invited to share ideas with Art21 on Facebook (www.facebook.com/art21) or Twitter (www.twitter.com/art21). A companion website (www.pbs.org/art21) complements the series.



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.

Holzer, M. & Noppe-Brandon, S. (2005). *Community in the making: Lincoln Center Institute, the arts, and teacher education*. New York: Teachers College Press.

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Winner, E. & Hetland, L. (2007, September 2). Arts for our sake. *Boston Globe*.

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

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:

- The Nation's Report Card: Arts 2008 results and commentary
- Learning in a Visual Age, an ongoing discussion about the future of visual arts education, complete with videos and downloadable resources
- Video presentations from the 2009 NAEA National Convention, featuring guest speakers Mark Bradford, Judy Chicago, and Eric Jensen
- Discounted accommodations for the 2010 NAEA National Convention
- Monthly Mentor—an art education blog featuring a new author each month
- Classroom Galleries powered by Artsonia, where you can share and view lesson plans, 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!



MESSAGE FROM THE DIRECTOR

Cleansing the Palette—August 2009

In the spring of 1984, National Public Radio commentator Susan Stamberg went to break on the NPR radio show, *All Things Considered*, with the tease, “When we return, we’ll learn about the new mayor of Portland, Oregon, who most people know only by his ankles.”

It turned out that the new mayor of Portland was an obscure tavern-keeper named Bud Clark, who really *was* best known for his ankles; he was the guy in the dark trench coat, back to the camera, who “flashed” a curbside statue of a woman in the famous *expose yourself to art* poster. I mention Bud Clark not for his appearance in that art-advocacy poster; that is just a coincidence. The significance of Bud Clark to this “Palette” is that he rose from neighborhood barkeep to become mayor of one of America’s major cities.

This was not an orderly progression. Bud Clark was well known in his little corner of Portland, but he wasn’t a professional politician. He came late to the race and was still down 35 points 2 months before the election and he was taking on one of the Goliaths of Portland politics (albeit a conservative Goliath in a notably progressive city).

But Goliath had made assumptions that Portland politics would continue to work the way it had always worked ... while Bud Clark ran a thoroughly unconventional campaign. Goliath figured he only needed to work the traditional channels of influence and didn’t need to take notice of the Main Street people ... while Bud Clark worked Main Street—the grassroots—for all it was worth ... and won handily by 13 points.

As visual arts educators, no matter how prominent we are in our own circles, we are the Main Street people of educational politics. But we are not without power. Over the past several months, we’ve been talking relentlessly about the power of community and connections. At national headquarters, we’ve rolled out the new website; this is rife with opportunities to share resources, build networks, and bring the power of the politically disenfranchised to bear.

Now it is the time to start wielding that power with greater force.

You could call this August issue of *NAEA News* our “back to school” issue. This is where we start gearing up for the new school year, setting our agendas, and planning to roll out our programs. Last year, I used the August “Palette” to establish our “Year of Seeing Dangerously” theme. Last year was all about shifting perspectives—from “how we’ve always done it” to the possibilities for doing it differently, and, as a result, more effectively in the future.

When you “see dangerously,” you see opportunities that you might have been blind to before—and you see new means for taking advantage of those opportunities and exploring their potential.

This year, we’re going to focus on those “new means”—on the action plans and tools and best practices. What’s more, we’re going to work harder than ever to put those new means into play, looking for proactive opportunities to influence policy-making, initiate programs, and pilot projects. We want to tip balances. Upset convention. Create artful digressions that blossom into inspiring examples of what is possible.

This year is all about activism. Call it “The Year of Acting Assertively.”

We have much inspiration to draw upon already. The diverse and provocative commentary from *Learning in a Visual Age*. The growing potency and reach of social networking. The overflow of energy generated by the NAEA National Convention in Minneapolis, which has many of us still buzzing. And most recently, the release of the NAEP 2008 Arts Report Card and Toolkit filled with resources to help you champion the value of arts education.

I’ve shared all these things with you over this past year as we have sown the seeds for a cultural transformation in our organization. And, as evidenced during the Convention and through the summer regional conferences, there is no question that the transformation is underway and momentum for membership growth

is in place. Our leaders and members are talking differently about their prospects. There is even more outreach, more crossing of lines, more hybridization of thought. There is a feeling of intention and commitment that stretches beyond making change in the individual classroom or curriculum.

Many of us have turned serendipitous conversations in a convention hotel hallway—or through an NAEA listserv—into a working group that is actively planning a policy coup at a state department of education.

These are all actions that have gotten us ready. Many of us look at opportunities differently now. Many of us have been reading unexpected books that tell uncommon stories—about human potential ... studio thinking ... neuroscience influence. Many of us have turned serendipitous conversations in a convention hotel hallway—or through an NAEA listserv—into a working group that is actively planning a policy coup at a state department of education.

This is the year we jumpstart those action plans. It is time to turn more thoughts into deeds. It is a time to take the theory of dispersed decision-making and leadership ... and make it real. It is time to make some serious policy-making, program-implementing noise on a broad and far-reaching scale.

I won’t lay out an editorial schedule for you here. So much can happen over the next year and I want to stay open to the unpredictable. But in this year’s “Palette” columns, as well as on the NAEA website, you can expect to see discussions of activism on every level, from local to national. You can count on more reporting of what’s being done and less suggesting of what to do. And—I want to know what you’re doing, using all the communication channels we’ve set up. We’re already looking into adding a special spot on the website that will be all about activism: what you’re doing, how you’re doing it, what you’ve learned ... from both your mistakes and your successes. E-mail your thoughts to advocacy@arteducators.org.

As important as this information-sharing is, however, the most important thing is to go out and *do*. Which brings me back to Bud Clark. His terms as mayor weren’t all sweetness and light; he had some notable setbacks. But despite his lack of leadership experience and conventional political clout, Bud Clark made major, positive change happen, largely by bringing to the job an irrepressible *joie de vivre* and a knack for looking at challenges from a different angle.

We’ve got that attitude and perspective to burn. So, in the words of that famous Nike slogan—which Oregonians in particular should appreciate—let’s *Just Do It*. ■



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

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

NAEA’s Website wins the 2009 APEX Award for Publication Excellence!

The redesigned NAEA website has received an APEX Award for the “Most Improved Web & Intranet Sites” category. The site also received the 2008 World Wide Web Gold Award earlier this year.

APEX is the Annual Awards for Publication Excellence Competition. The prestigious APEX Awards are open to communicators in corporate, nonprofit and independent settings—for both print and electronic publications and tools (such as websites). This is the 21st Annual APEX, which began in 1988.

Receipt of this APEX award acknowledges the complex undertakings that produced this first-class, polished tool for the field. For more on the awards, see: <http://www.apexawards.com/>

NAEP Report continued from page 1

- Student choice of art project
- The percentage of students whose teacher had them choose their own art project decreased from 47% in 1997 to 39% in 2008.
- Fewer students visit art museum with class in 2008
- The percentage of eighth-graders who reported that they visited an art museum or gallery with their class dropped from 22%in 1997 to 16%in 2008.

Additional findings of interest in the visual arts

- 77% of eighth-graders attended schools where administrators reported that visual arts were taught by a full-time specialist.
- 69% of students attended schools that followed a state or district curriculum in visual arts.
- About half of students save artwork in a portfolio.
- In general, students who performed well on responding questions also performed well on the creating questions.
- 53% of eighth-graders were able to describe specific differences in how certain parts of an artist’s self-portrait were drawn.
- 34% of eighth-graders were able to describe two characteristics of the medium of charcoal as used in an artist’s self-portrait.
- 19% of eighth-graders were able to connect the formal characteristics of an artist’s self-portrait with what the artist was trying to communicate.

Limitations of the 2008 NAEP Arts Assessment

In 2008, due to budget constraints, only the responding process in music and both the responding and creating processes in visual arts were assessed. Theater and dance were not assessed. The responding process in music and visual arts was assessed with multiple-choice questions and constructed response questions that required students to produce

answers of a few words or sentences. Creating questions required students to create works of art and design of their own.

Added Barry Shauck, “We must also expand the depth and breadth of the evaluations undertaken by the NAEP beyond those included this time. The 1997 NAEP did a fine job of showing that the wealth of experiences offered by school arts programs can indeed be evaluated, and we need to further develop the NAEP arts framework to give us the data that will help all teachers deliver the 21st-century skills that the arts are so well positioned to provide.”

U.S. Secretary of Education Arne Duncan commented in a press release issued by the Department, saying

These results are important for several reasons. First, they remind us that the arts are a core academic subject and part of a complete education for all students. The arts are also important to American students gaining the 21st-century skills they will need to succeed in higher education and the global marketplace—skills that increasingly demand creativity, perseverance, and problem solving combined with performing well as part of a team.

The results also remind us that learning in the arts can and should be rigorous and based on high standards, and that it can be evaluated objectively, using well-designed measures.

The Arts Report Card should challenge all of us to make K-12 arts programs more available to America’s children and youth. Such programs not only engage students’ creativity and academic commitment today, but they uniquely equip them for future success and fulfillment. We can and should do better for America’s students.

NAEP Toolkit and Media Coverage

NAEA has actively participated in national collaborative efforts to share the results and help with interpreting the findings through the creation of a national NAEP Toolkit. Additional pieces include a sample letter to

“The Arts Report Card should challenge all of us to make K-12 arts programs more available to America’s children and youth. Such programs not only engage students’ creativity and academic commitment today, but they uniquely equip them for future success and fulfillment. We can and should do better for America’s students.”

policymakers, an advocacy/action piece, and a resource list. Included within the toolkit on the NAEA website are links to articles released by the media about the Nation’s Arts Report Card, including *AP*, *Education Week*, *The Christian Science Monitor*, *The New York Times*, *The Washington Post*, and *USA Today*.

The following national service organizations have collaborated on the NAEP Arts Assessment Toolkit: Americans for the Arts, Arts Education Partnership, Educational Theatre Association, the League of American Orchestras, MENC: The National Association for Music Education, National Art Education Association, and the Performing Arts Alliance.

Secondary Research

With the release of the 2008 NAEP Arts Assessment, a number of research possibilities have emerged. On the Nation’s Arts Report Card site is a link to the NAEP Data Explorer which allows individuals to conduct their own examinations to answer questions they might have about the assessment that are not reported in the 2008 Arts Report Card. The web address for the NAEP Data Explorer is: <http://nces.ed.gov/nationsreportcard/naepdata/>

A research consortium consisting of Dr. Read Diket from William Carey College, Dr. Robert Sabol from Purdue University, and Dr. David Burton from Virginia Commonwealth University conducted a secondary analysis on the 1997 NAEP Art data in order to identify factors that influenced test performances within regions and in high and low performing students. This consortium has expanded to

include Dr. Thomas Brewer from the University of Central Florida and Dr. Richard Siegesmund from the University of Georgia. Bob Sabol, NAEA President-Elect, reports that this research team will be crafting a number of secondary analysis studies and testing items from the 2008 assessment in order to identify areas in which changes in performances have occurred.

Adds Barry Shauck, “What strikes me as most significant in the reporting of the recent NAEP findings is the lack of proficiency of students’ products among those who completed the self-portrait in the creating part of the Assessment. Students were given white drawing paper, colored oil pastels, a mirror, and a charcoal pencil. They were asked to draw a self-portrait using those materials. Self-portraits were scored as sufficient, uneven, minimal, or insufficient. 4% of students’ results were rated sufficient. 25% were rated uneven. 57% were rated minimal. And 14% were rated insufficient. This means 29% were acceptable in the eyes of the scorers, and 71% were less than acceptable. The NAEP results for self-portraiture can be interpreted in several ways. A careful secondary analysis may offer clues about the teaching of both perception, and observational and responsive skills.” ■

By Kathi R. Levin, consultant 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.

NAEA Joins MENC Board at Annual Meeting



NAEA Officers and Executive Director met with the MENC Board of Directors during their June summer Assembly to explore mutual goals for advocating more effectively for music and visual arts education. Barry Shauck, Bob Sabol, and Bonnie Rushlow joined MENC Officers and other music educator colleagues participating in a number of related activities as part of Music Education Week in Washington. NAEA and MENC are committed to working collaboratively toward ensuring all students receive equal access to a balanced curriculum that includes the sciences, arts, and humanities.

CALL FOR ADVOCACY RESOURCES

NAEA Website to Feature Effective Advocacy Materials

The NAEA Advocacy Advisory Committee would like to collect advocacy resources that have been effective in supporting quality art education programs in your school or state.

Topic Categories are the 3 Ws:

- Who?*
Audience: Parents; Building/District/County Administrators; Community; Media; Boards of Education; Local/State/National Legislators
- What?*
Media: Letter; Flyer; E-mail; Radio; TV; Video; Billboard; Buttons; Website; Calendar; Exhibit/Reception
- Why?*
Purpose: Promoting School Programs; Informing the Audience; Increased Financial Support

The best responses will be formatted as NAEA resources and posted to the Advocacy website page for use by all NAEA members.

Send electronic submissions to: drkimbeg@comcast.net

Send all other submissions to:
Kim Huyler Defibaugh, EdD
410 Sunrise Boulevard, Forked River, NJ 08731-1938

People in the News

VCU Research Team Awarded \$1M+ Grant

Pamela G. Taylor and her Virginia Commonwealth University (VCU) interdisciplinary research team (Dr. Joan Rhodes and Dr. Frances Smith from the School of Education, and Jan Johnston from the Department of Art Education) received notice that their proposal, "Research for eLASTIC: Electronic Learning and Assessment Tool for Interdisciplinary Connections among the Visual Arts, Reading, and



Writing" has been awarded a \$1,050,000 grant under the 2nd cycle of the Qatar National Priorities Research Program (NPRP). Taylor's team will conduct research to inform the development of an arts-based virtual/electronic learning and assessment software tool (eLASTIC) targeting 11th-grade students' academic achievement and skill-improvement in visual arts, reading, and writing. This iterative project will focus on the research of the software application and related procedures across a 3-year period. This proposal, along with 92 others (from such prestigious institutions as Princeton, University of Pennsylvania, Rutgers, Ohio State, Carnegie Mellon, MIT, University of British Columbia, University of Malaysia, and so forth), was selected from 482 international submissions with an approximate 20% success rate.

Left to right, Jan Johnston, Pamela G. Taylor, Frances Smith, Joan Rhodes



Visual Interpretations of the Life of the Mind

Queens College graduate art education students in Art Professor **Rikki Asher's** mural-making class were assigned designing a work of public art that interpreted, through painted visual images, the ideas that flow through our minds. Most of these students are New York City public school teachers who will apply these mural-making skills in their own classrooms. Shown here creating the third panel of the mural are students Sarah Henes and Julie Wright (foreground). The finished mural now graces the main lobby wall of Kiely Hall on the Queens College campus.



Mary Hafeli has been named dean of the School of Fine and Performing Arts at the State University of New York, New Paltz, effective July 1. Most recently professor of art education (2005-2009) and director of the Master of Arts in Teaching program (2007-2009) at Maryland Institute College of Art, Hafeli worked at New Paltz from 1998 to 2005—as assistant, then associate, professor, and director of the Art Education Program, and associate dean of the School of Fine and Performing Arts.

George Szekely, senior professor of Art Education at the University of Kentucky, was keynote speaker at the Creative Brain Conference in Washington, DC, May 7-9, 2009. Dr. Szekely came to the stage wearing his Curious George t-shirt and a painted shower cap. Szekely explained that after coming home from the NAEA Convention in Minneapolis a week before, his 5-year-old granddaughter Emily found the shower cap in his suitcase. She proceeded to paint new hair over the shower cap, which she said would look fabulous for a presentation about art and the brain. The evening was spent looking through and discussing other pieces of Emily's creative home art, and Emily was all smiles as her creative brain received a standing ovation after the lecture.

The Brain Conference was sponsored by Johns Hopkins University and Public Information Resources, and attended by over 1,500 researchers, arts administrators, and teachers from all fields of education. The theme of the 23rd Brain Conference was Using Brain Research on Creativity and the Arts to Improve Learning. A book of the conference proceeding can be obtained from Learning and the Brain via Info@LearningAndTheBrain.com.



Renee Darvin, Professor, Department of Art & Art Education, Teachers College, Columbia University and former Director of Art, New York City Public Schools, received the New York City Art Teachers Association (NYCATA/UFT) 2009 Higher Education Supervisor Award. The honor is bestowed annually on a college/university educator who prepares certified, quality K-12 visual art teachers in public schools.



Left to right: Carrie Davey, Cynthia Percarpio, Susan Bivona, Nancy Knutsen, Jan Wilson, and Linda Devlin

New Jersey NAEA Members Recognized at Governor's Awards

The New Jersey Governor's Awards in Arts Education (held 5/21/09 at The State Museum in Trenton, NJ) recognizes leaders in arts education "who have demonstrated commitment to the arts and exceptional leadership, which have influenced arts education in the schools (K-12) of New Jersey."

Kenneth Marantz, Professor Emeritus of Art Education at Ohio State University, and Sylvia Marantz, retired school librarian, have reviewed and collected picture books for more than 50 years. Their collection of over 21,000 picture books is now housed in a newly renovated 1,800-square-foot facility in the Reinberger Children's Library Center at Kent State University. The Marantz Picturebook Collection is the culmination of their lifelong commitment to the study of picture book art and its significance in children's literature.

David Macaulay, renowned author and illustrator, was the keynote speaker at the Collection opening and is a long-time personal friend of the Marantzes. Macaulay said the couple's passion for children's literature is 'pretty obvious' and that he 'couldn't be more proud' that some of his own works are part of the collection. The Collection's opening was covered in the May 2009 issue of *ALA's American Libraries*.

Congratulations to **Alice Wexler**, Associate Professor in the Art Education Program at the State University of New York New Paltz, on the publication of her new book, *Art and Disability: The Social and Political Struggles Facing Education* (Palgrave Macmillan, www.palgrave-usa.com). "This book has interdisciplinary implications because it unifies art therapy, art education, science—brain research, and even social work," writes **Mary Stokrocki**. The book includes case studies and examples of the author's strategies with children and art students, as well as lesson plans.

In Memoriam

Albert Guy Hargreaves Hubbard, age 79, died May 21, 2009 in Bloomington, Indiana, due to complications from Multiple Myeloma. He taught art education and computer-based education in the School of Education, Indiana University, for 33 years before retiring in 1994. He was born in Nottingham, England and married Jennifer Mary Amys in 1955 in Leicestershire, England, having met her the year before when ballroom dancing. Survivors include his wife Jennifer, their two daughters Sarah Hubbard and Rosemary Hubbard, and two grandsons Nick and Riley Slater.

Guy Hubbard was a pioneer. He was attracted to new technologies, and new ways of viewing the field of art education. He was always a risk-taker. He was educated at Nottingham College of Art and London University. As a member of the Royal Air Force, he spent part of his time training in Alberta Canada, and became enamored of its vistas and pioneer spirit. He and Jennifer left England and he enrolled at the University of British Columbia where he received his second bachelor's degree. He taught in British Columbia from 1956-1959 and then, looking for new challenges, he attended Stanford University where he completed his MS and PhD. While a doctoral student at Stanford, he became friends with Mary Rouse who later became his principal co-author and professional colleague at Indiana University. In 1962 he accepted a teaching position at Indiana University in the Art Education Department where he spent his entire career. He was coordinator of art education for 14 years, taught in Art Education and Computer Based Programs, and served for several years as the School of Education's Associate Dean.

Guy Hubbard and Mary Rouse were the first art educators to write a contemporary series of interrelated, elementary-level art education textbooks. Their professional partnership flourished as they defended the benefits of sequential instruction in art education. This collaboration ended with Mary's untimely death. Subsequently, in 1982 Guy created junior high art textbooks and completely revised the elementary art textbooks series he had co-authored with Mary. Guy's interest in innovative curriculum development also resulted in implementation of an individualized art education program for college students. He was one of the first art educators to predict the importance of computers and digital images for the field of art education and other curricula areas as well. He was a Distinguished Fellow of the Art Education Association of Indiana and the National Art Education Association and served on many state and national art education committees. He wrote numerous articles about art appreciation for *Arts and Activities* magazine.

After his retirement in 1994, he traveled extensively, visiting colleagues in Africa, New Zealand, Australia, and the Far East and conducting workshops and teaching courses in these international settings. Guy enjoyed racing his Thistle sailboat on Lake Lemon in Bloomington, and when retired he cruised in Florida, the Great Lakes, Long Island Sound, and the Chesapeake—in his Seaward 25—with his many friends. He donated his body to science and no memorial is planned; however, donations may be made to the Indiana University Foundation (IU Foundation, Post Office Box 500, Bloomington, IN 47402).

Written by Gilbert Clark and Enid Zimmerman

(See remembrances on p. 7)

Reflections about Guy Hubbard from Colleagues

"It is not an easy task in a three person program when two of the three are husband and wife. We three were colleagues who collaborated on projects and came to consensus on most issues facing our art education program. When challenged by a colleague about how he felt about a married couple taking sides against him, Guy replied, 'Enid votes with me more often than with Gil.' The three of us remained friends over the years and his passing leaves a large absence in our lives."

—Gilbert Clark and Enid Zimmerman
(Indiana University)

"The field of art education has lost an extraordinary figure with the passing of Guy Hubbard. His research, teaching, and service was exemplary of a level of professionalism everyone in the field can admire and emulate. As a former undergraduate and graduate student of his, I continued to appreciate his mentoring and friendship long after I left his classroom. His record of innovations and vision for the field contributed to providing quality art education in our public schools and universities in meaningful and significant ways throughout his distinguished career in higher education."

—Robert Sabol (Purdue University)

"I considered Guy to be a wonderful friend and colleague. My wife and I advised him about the series that he did with Mary Rouse back in the 1970s. Also, at my invitation, Guy served as an early adviser to the Pennsylvania Arts in Education Plan back in 1965. At that time he worked with Buckminster Fuller, Max Kaplan, Gertrude Lippencott, Arthur Lithgow and others to help craft our early position on The Arts in Education."

—Clyde McGeary
(Pennsylvania Council on the Arts)

"I think of him often with his cadres of computer people in Indiana, every time I meet with teachers or talk with students. I can't forget the first time I turned a computer on; he said, 'Don't be afraid—you can't break it!' Since then, I of course have broken three or four (lost count)."

—Candice Schilz
(University of Central Oklahoma)

"Dr. Hubbard was one of my first professors when I arrived at Indiana University in the early '90s. He was a visionary, with an eye in the future and an interest in the world. I worked as his graduate assistant and treasured his stories that came intermittently, of sailing and travel and technology. As a teacher, he made room for us to explore and discover. An explorer himself, I remember a conversation in which he mentioned his interest in visiting post-Apartheid South Africa. Last year, when I was in South Africa for the first time, I remembered Dr. Hubbard's comments about the need to see a place in the world that was undergoing change. Like many influential people, I suspect that he was not aware of the breadth of his impact. He had an indelible influence on me, helping open my horizons about art education and the world."

—Flávia Bastos (University of Cincinnati)

"In the summer of 1984, I documented and later published two articles about Guy Hubbard's teaching in three of his computer graphics classes at Indiana University. As a participant observer, I also learned to teach low- and high-resolution graphics. Guy received outstanding teacher awards for his amazing teaching at all levels. His coaching and inspiration enabled me to return to Cleveland State University and teach computer graphics classes myself. To this day, I am not afraid of technology because he gave me the basic tools and belief in myself. His good humor, kindness, and intellect marked him as a true gentleman in every sense."

—Mary Stokrocki (Arizona State University)

WESTERN REGION

Oklahoma

Oklahoma's 'Young Talent in Oklahoma' is celebrating their largest juried competition among high school students and 50th Anniversary in March 2010! The OAEA Fall Conference is set for Sept. 18-19 in Chickasha. Barbara Gabel received the Oklahoma Foundation for Excellence, 2009 Supervision/Administration Award of Excellence Winner!

Wisconsin

Over 60 teams competed in our annual Visual Arts Classic State Competition at Madison. The Youth Art Month Exhibit was well attended in March. To promote attendance and awareness of the importance of art education for policy makers to Youth Art Month, Advocacy Chair Deb Bartelt will mail an advocacy packet, a YAM DVD (funded by Nasco), and an invitation to the YAM Awards Ceremony in 2010 to each Wisconsin legislator. At the annual WAEA Retreat, the Board celebrated accomplishments and created long-range planning. For more information, please visit <http://wiarted.nonprofitoffice.com/>

Iowa

A reception for the winners of this year's All-State Visual Art Competition was held on May 2 at Grandview College in Des Moines. The AEI Mentorship program matched 18 first-year teachers with 18 veteran art teachers. As part of the mentorship program, first-year teachers are eligible for up to \$200 reimbursement for attending the Fall Conference. At the Fall Symposium, first-year teachers from many different areas of the arts attend sessions to build professionalism.

Minnesota

Minnesota art teachers enjoyed meeting colleagues from across the US at NAEA in Minneapolis! What a great way to celebrate Minnesota's increase in NAEA membership; it has more than tripled in the past 2 years. Visitors will be happy to learn that the Cherry—which had been removed for maintenance at the time of the NAEA Convention—has indeed been returned to *Spoonbridge and Cherry* in the Minneapolis Sculpture Garden! Our convention Hospitality Table featured a Post-It Note Art Contest; and Post-It inventor Art Fry even stopped by to view the exhibit!



Texas mini-conferences included sessions on artmaking, history, and teaching strategies



Michigan: Madeline accepting award on behalf of MAEA and Dan Soelberg
The Michigan Gathering Reception at Buca de Bepo at the NAEA Convention
Michigan Art Education Association members enjoying dinner together

Iowa's 2009 All-State Award Winners

Illinois

David Stark, a featured speaker at the 2009 IAEA conference, will be discussing educational resources and the new Modern Wing of the Art Institute of Chicago, which opened in May to rave reviews of its exhilarating art and stunning architecture. Our annual fall conference, themed **Art Resources**, will feature several workshops using eco-friendly materials and ideas, as well as electronic registration in an effort to "go green." Conference Co-Chairs Pat Indovina and Becky Blaine have worked to provide an outstanding professional development opportunity for members. **Art To Go**, a new initiative for IAEA members, is a way to help children who cannot attend school due to serious illness by creating a lesson plan with materials included, to be collected at the fall conference.

Missouri

MAEA received NAEA's honorable mention for website design. Webmaster Ann Kynion does our award-winning website out of the goodness of her heart in her spare time. Please visit our website at www.maea.net

Indiana

At the NAEA Convention, AEAI was proud of the many accomplishments of our own Bob Sabol, NAEA President-Elect, and Marjorie Manifold, winner of the Women's Caucus Mary J. Rouse Award. These tributes aside, the AEAI Policy and Research Committee has been revising our Constitution so that it better serves members and the leadership. Other efforts have included several summer workshops for teachers as well as work toward our Fall Conference, which will debut our first online registration.

Correction from June 2009 issue: Terri Nagel, AEAI President-Elect, designed the cover of the Western Region Awards Booklet. It was incorrectly attributed to current president, Brad Venable.

Texas

Ensuring personal and professional growth is a top priority for our Texas Art Education Association. Great teaching is a process that requires change, adjustments, and the ability to evolve along with students. TAEA members connected with colleagues through three major mini-conferences held during the summer in Brenham, Denton, and Houston. Imaginations were sparked, models of excellent teaching practices were modeled, and in-depth exploration of new topics and new mediums allowed members to reflect on personal learning. Shared success builds great teachers here in Texas and in every other state.

Michigan

Congratulations Michigan! MAEA was recently honored with the new website award at the NAEA Convention in Minneapolis. Madeline Milidonis Fritz accepted the award on behalf of MAEA Webmaster Dan Soelberg. Thank you Dan for your hard work! Visit Michigan's website at www.miarted.org

MAEA's Summer Professional Development Institute is now recognized as a 2009 NAEA Co-Sponsored Academy. The Institute was held August 2-7 at Western Michigan University in Kalamazoo. Michigan hosted this summer's Western Region Summer event. Planning chair Mary Miller and her host team welcomed all to Grand Rapids. ■



Dennis Inhulsen
Principal, Patterson Elementary School, 3231 Grange Hall Rd, Holly, MI 48442. 248-328-3703. fax: 248-328-3704. dennis.inhulsen@has-k12.org

Elect: **Kathryn Hillyer**, 6 Greenwood Court, North, Buffalo Grove, IL 60089-2014. 847-537-9149. khillyer@dps109.org



COMING SOON!

NAEA Distinguished Fellows Research Advisor Network

Do YOU have a research question? NAEA Distinguished Fellows want to help! Watch for details in Fall 2009!

EASTERN REGION

All the states do extraordinary things throughout the year, and it's great to hear state reports at the summer retreats. Unfortunately, no one from the Overseas group could be with us this summer, so I wanted to share with everyone some of the work they do in Europe.

Overseas Art Education Association

The Overseas Art Education Association (OAEA) is the active voice for Department of Defense Dependents School (DoDDS) art educators and children. We advocate for art education programs in our schools through information briefings to School Advisory Boards and parent associations as well as letter writing campaigns to newspapers and DoDDS leadership. Many of our schools have cut art programs to half time or less. We continue to campaign for full-time, qualified art educators in all of our Department of Defense (DoD) schools for the deserving children of those Americans serving our country overseas.

Professional Development is a focus for our members in Europe because it is difficult to obtain visual arts courses there. OAEA looks for ways to fill these needs by providing workshops for art educators. This past year we offered a PhotoShop workshop and are planning others.

OAEA continues to provide opportunities for our art students to share their work with the community. This year we held a student exhibit at the Kaiserslautern Rathaus. The opening reception included remarks by representatives of the local DoDDS Schools as well as the Lord Mayor of Kaiserslautern, Germany. There was also a radio/television spot featuring OAEA President Terese Sarno which aired on the American Forces Network (AFN) several times.

Our annual fall conference—Renaissance Art, Architecture and the Role of Patronage—was held on 26 November 2008 in Florence, Italy.



OAEA conference attendees with Mr. Giannozzo Pucci at his palazzo

Highlights included a tour of the Palazzo Antinori; a visit to the Ferragamo Footwear Museum; a tour of Palazzo Pucci followed by a discussion with Giannozzo Pucci, a great patron of the arts in Italy; a visit to the Villa Bardini and the Roberto Capucci Fashion Collection; and a visit to the Tuscan town of Montalcino and the Castello Banfi.

News from the States

Connecticut continued collaboration with Connecticut's Arts Administrators Association and Connecticut's Music Educators Association to hire a lobbyist to work on issues including passage of an arts graduation requirement bill to reinstate and fund a Visual Arts Consultant in the State Department of Education and oppose a bill not requiring part-time arts educators at magnet schools to be certified.

Delaware: In October there was a statewide art teachers' inservice at Delaware State University. The day included studio, art history, and discussions led by peer teachers. The Arts Management student program will assist in providing the teachers with docent-led presentations of the show on loan.

Maine is developing strategies for increased membership and for fund raising; they continue to advocate with Arts are Basic



A young artist admires her artwork at one of the many Youth Art Month exhibits held throughout the Eastern Region

Coalition and maintain a lobbyist to help MAEA stay informed and advocate for stronger support of the Arts within Maine Legislature.

Maryland: Members of the MAEA installed the sixth annual MAEA student artist State House exhibit last February. The YAM display in Annapolis, MD celebrates excellence in art education and thanks our legislature for its continued support of art education. The flag design winner was Katherine Bobby from Anne Arundel County schools; the flag represented Maryland at the NAEA Convention.

Massachusetts has been involved in a number of exhibits including the Boston Globe Scholastic Art Awards competition, the Youth Art Month exhibit at Worcester Art Museum, and Art All-State 2009. We have increased use of "Constant Contact" to communicate with membership with great success.

New Hampshire again participated in the Scholastic Art Awards, Regional Youth Art Month events statewide, our Annual members' reception at the Currier Museum, and the NH Art All-State Festival at the Currier Art Center.

New Jersey: AENJ sponsored a Member Art Show at Kean University in June; in May we held our AENJ Spring Symposium, AENJ Dinner for Middle & High School & Elementary

teachers (includes dinner and a workshop!); this Summer there will be three AENJ sponsored Workshops at the Metropolitan Museum of Art, the Newark Museum, and the Philadelphia Museum of Fine Arts.

New York: Two outstanding ventures include: Portfolio Project, a directed portfolio adjudication for students in grades 4-12, based on the NYS learning standards; and the Olympics of the Visual Arts Competition, a competition similar to Odyssey of the Mind, where teams of students compete to solve complex visual art problems.

Rhode Island will continue its partnership with other ELI members developing arts educator toolkits and convening grants to "reframe" the message of the importance of arts education. Work continues with DOE on the implementation of new visual arts and design grade span expectations.

West Virginia is offering an incentive to each member who brings to our conference an art educator who is not a member. We are in the process of creating a new position of Publicist who will be responsible for placing articles and letters to the editor in local newspapers throughout the state. Our members are active in Arts Alive, the West Virginia DOE's night for celebrating the arts in education. ■



Debbie Greh

516 Farley Ave.,
Scotch Plains, NJ 07076.
(h): 908-322-3651;
dgreh@comcast.net

Elect: **Kim Huyler Defibaugh**, 410 Sunrise Blvd., Forked River, NJ 08731-1938. 609-290-6715 (c). drkimbeg@comcast.net

SOUTHEASTERN REGION

Southeastern Art Stars Meet in Asheville, NC

The Southeastern Art Stars held their annual Summer Leadership Conference in beautiful Asheville, North Carolina. What a wonderful place to be in the middle of July! Known as the mile-high city, Asheville is a friendly mountain town that is arts-driven. A special "thank you" to the North Carolina Art Education Association and Acting President **Cheryl Maney** for their wonderful job as hosts. The packed agenda began with a visit to America's largest residence, the incredible Biltmore House, and continued with 2 meeting days that were interspersed with trips to museums, galleries, the famous Grove Park Inn, and a down-home Ribfest.

Fall State Conferences

Alabama: The weekend of November 6 and 7 will find the AAEEA members gathering in Florence, Alabama at the Marriott Shoal Hotel and Spa. The theme—Imagine, Inspire, Succeed—will feature a focus on local art students who have gone on to fame and fortune. Conference Co-chair **Pat Reaves** and her team have planned several tours that include a sketching and painting boat tour and a visit to a Frank Lloyd Wright's designed home.

Florida: The FAEA is headed to Orlando for their 2009 conference on October 15, 16, and 17 at the Florida Hotel and Conference Center. With exciting keynote speakers that include **Ray Azcuy**, **Maggie Taylor**, and **Jerry Uelsmann**, plus numerous member-led presentations, attendees are guaranteed an

informative 3 days. For their conference the planning committee has created the fascinating theme, Eye Witness Learning in the Visual Age.

Georgia: Co-chairs **Kathy Jackson** and **Jackie Ellett** have organized their GAEEA conference with the intent of celebrating and incorporating local craft within their art curriculum. Their theme, Celebrating Craft in the Southern Mountains, will feature Peabody award-winning and Emmy-nominated *Crafts in America* filmmaker, **Carol Sauvion**. The conference site is the Brasstown Valley Resort which is nestled in the majestic Blue Ridge Mountains. Attendees will have a variety of participatory opportunities that include tours, raku firings, glass blowing, metal-smithing, and even contra-dancing.

Kentucky: The KyAEA has also chosen advocacy as the focus of their annual conference with the theme, Art 4 Life. President-Elect and Conference Chair **Judi Haynes** has secured as keynote speakers **George Szekely**, a past NAEA SE Region Vice-President, and **David Cupps**, Executive Director of Arts Kentucky. The conference, to be held in Lexington on October 16 and 17, will have a members' Artisan Gallery and close with a Gala and Award Ceremony at the University of Kentucky Art Museum.

Louisiana: Keynoting the LAEEA 2009 conference is **Vickie Marshall**, Community Director of the Shreveport Regional Arts Council. Ms. Marshall will speak on the very timely topic of "Grant Writing in Stressed Economic Times." Conference chair, **Leslie Gruesbeck**,

has scheduled hands-on workshops and exciting opportunities for members to learn new techniques and exchange ideas. Hosting the LAEEA conference on November 6 and 7 is the Department of Fine and Graphic Arts of Northwestern State University located in Natchitoches, Louisiana.

Mississippi: The MAEA has selected Jackson, MS as their meeting site for 2009. They will gather on November 12, 13, and 14 for a conference chaired by **Felicia Lee**. At press time, the conference planning team was busy finalizing plans for the 3-day conference.

North Carolina: Art: The Universal Language will be the focus of the NCAEA conference being held in Winston-Salem on October 23, 24, and 25. Conference Chair **Cheryl Maney** has based the theme on art as the "bond among all that brings us together." Internationally known artist and recent NAEA keynote speaker **Faith Ringgold** will share her artistic wisdom and life experiences in her unique entertaining way. 'Exciting,' 'motivating,' and 'moving ahead' are words that describe the persona of **Deborah Reeve**, NAEA Executive Director, who will provide NCAEA with insight on the national perspective.

Tennessee: On November 13 and 14, the TAEA will be meeting at the Arrowmont School of Arts and Crafts in Gatlinburg. Featured guests will be NAEA Past President **Bonnie Rushlow** and watercolorist **Gordon Wetmore**. In addition to the many opportunities for members to enhance art skills, conference chair **Donalyn Heise** has arranged a lesson

plan swap, a Youth Art Month silent auction, and a member suitcase sale.

South Carolina: In keeping with the theme, Art: Inside and Out, SCAEA conference chair **Steve Bailey** has secured nationally known topiary artist **Pearl Fryar** to discuss his amazing topiary designs. Adding to the theme will be labyrinth designer **M. E. "Beth" Langley**. She will teach workshops on indoor and outdoor labyrinth creations. The conference theme is based on exploring inside and outside environments, inside and outside artists, and the inside and outside of curriculum.

Virginia: Like Mississippi, the VAEA conference is "under construction" at press time. Their conference—titled Inspire, Create, and Advocate—will be held at the Richmond Omni Hotel on November 19, 20, and 21. The VAEA conference is chaired by **Sid Ames**. ■



Larry S. Barnfield

100 W. Carolina Ave.,
Summerville, SC 29483. (h):
843-837-2340,
fax: 843-486-0570.
lbarnfield@dorchester2.k12.
sc.us

Elect: **Patricia (Pat) Franklin**, 15 Barbour Drive, Newport News, VA 23606. 757-316-8044. pat.franklin@nn.k12.va.us

NAEA Members Receive Grants

The Trustees of the National Art Education Foundation (NAEF) are pleased to announce the 2009 Grant Recipients. The following individuals will receive grants in the amounts indicated through the five grant programs provided by NAEF:

NAEA Research Grants

- Karen Heid (Columbia, SC), \$5000
The 2008 NAESP Arts Assessment Reevaluated: Replication and Analysis
- Jessica Hamlin and Joe Fusaro, Art 21, Inc. (New York, NY), \$5000
Contemporary Art in Contemporary Classrooms

- Christina Bain (Trophy Club, TX), \$4800
Examining the Preparation and Practice of University Art Education Student Teacher Supervisors Across Texas
- Christine Marmé Thompson (State College, PA), \$5000
What Children Have to Say: Words and Images Working Together

- Ray Martens (New Freedom, PA), \$5000
The Relationship between Students’ Experiences with the Elements of Art and Principles of Design, Their Development, and Their Reading and Comprehension of Picturebooks

- Stephanie Springgay (University Park, PA), \$5000
Youth, Pedagogy, and an Aesthetic of Civic Engagement in and Afterschool Arts Program

The SHIP Grants

- Angela Winters (Norfolk, VA), \$500
Roman Mosaic Community Art Project

Teacher Incentive Grants

- Angela Winters (Norfolk, VA), \$1000
Visual Literacy with Digital Media

The Mary McMullan Grants

- Terri Menefee (Hot Spring, AR), \$1000
Mountain Pine School District Quilting Program
- Michelle D. Dillon (Ocean Gate, NJ), \$435
Ocean Gate “School and Community Spirit” Mural

Ruth Halvorsen Professional Development Grants

- Amanda Benge (Queensbury, NY), \$1000
Dimensions in Art, Sage Graduate College of Albany, NY
- Terri Menefee (Hot Spring, AR), \$1000
Mountain Pine School District Quilting Program
- Douglas Gaddis (Greenville, SC), \$612
John C. Campbell Folk School

NAEF, created in 1985, is a sister organization to the National Art Education Association (NAEA) and exists solely for the benefit of NAEA members, state and province associations affiliated with NAEA, and recognized affiliate groups of NAEA. Since 1989, the work of over 200 NAEA members has been supported with grants from NAEF.

Grants from NAEF support a wide variety of professional activities, including (a) promotion of art education as an integral part of the curriculum; (b) establishment and/or improvement of art instruction in public and private K-16 schools; (c) promotion of the teaching of art through activities related to the instructional process, curriculum, student learning, student assessment, classroom behavior, management, or discipline; (d) purchase of art equipment and/or instructional resources; and (e) research in art education. Additionally, NAEF provides professional development scholarships.

Complete information on the National Art Education Foundation's grants programs may be found at www.arteducators.org

The next deadline for submitting grants to the National Art Education Foundation is **October 1, 2009**.

UCAE Sponsors Important Symposium: The Future of Arts Education in this Time of Economic and Political Turmoil

At this critical time of change and transition, the University Council for Art Education, an organization of national, regional, and state visual art education leaders, takes this opportunity to invite the education community to discuss the future of visual arts education. The goal of the Symposium is to present an open dialogue on the continuing national standards based role of the visual arts in education.

Keynote speakers include:

- James Shelton**, Assistant Deputy Secretary, U.S. Department of Education in charge of the Office of Innovation and Improvement
- Robert Sabol**, NAEA President-Elect and Professor of Visual and Performing Arts and Chair of the Division of Art and Design at Purdue University; a national researcher on the impact that No Child Left Behind has had on Arts Education
- David Rhodes**, President of the School of Visual Arts; Commissioner Emeritus of Middle States Association of Colleges and Schools Commission on Higher Education; Vice Chair of the Regents Advisory Council on Institutional Accreditation of the State Education Department
- Dennis Fehr**, Director of the National Education Taskforce; Associate Professor of Visual Studies, Texas Tech University

Presentations will be followed by a panel discussion moderated by **Judith Burton**, Professor Art & Art Education, Teachers College, Columbia University.

The Symposium will be held at Metropolitan Museum of Art's Ruth & Harold D. Uris Center for Education in **New York City** on Friday, **September 25, 2009**, from 1:00 PM to 5:00 PM. Conference Registration Materials will be posted on **<http://UCAE.org>**.

PACIFIC REGION

A variety of activities, outstanding workshops, and excellent keynote speakers round out annual fall state conference planning in the Pacific Region. Two states, Utah and Hawaii, stage springtime conferences. Conferences, whether held spring or fall, are inspirational and build camaraderie across states and the years.

ARIZONA art educators are in full swing planning around the theme of PLAY*CREATE*CONNECT, scheduled September 24-26 in Tempe at the Fiesta Resort Conference Center. According to LynnAlison McGavack-Martin, AAEA President, “the conference will facilitate the joy of play, offer many opportunities to create, and help build personal and professional relationships.” Check out the conference location at www.fiestainnresort.com and note AAEA’s clever logo below. Contact LynnAlison for conference details at lamcm@cox.net or visit the website, www.AZARTED.org



Beautiful Homer’s Lands Inn Resort, located at the tip of a man-made strip is the site of the ALASKA AEA conference, October 2-4. The theme, Retreat & Relaxation, features workshops and activities guaranteed to rejuvenate AAEA members. For additional information, contact AAEA President Laurel Herbeck at lherbeck@northstar.k12.ak.us

The annual CALIFORNIA AEA fall conference will be in Los Angeles, following the theme All Roads Lead to Art. Bill Viola is a keynote speaker. Kathy Rogers, CAEA President, reports, “We have successfully, for the past 3 years, had 1-day strands as part of our conference in the following areas: Administrative Strand, a day for administrators to value the importance of keeping the arts alive in school programs; an Elementary Strand, a day for elementary teachers to learn how to include the teaching of art in their school day; and a Digital Focus day to be full of digital workshops. Watch for conference details on the California Website, www.caca-arteducation.org

The 2009 COLORADO AEA fall conference will be held in Breckenridge, CO at the Beaver Run Resort, October 8-11. The conference theme, Art and Play, is a play on words by the Friday afternoon keynote speaker, George Szekely, author of *Play to Art*. Bill Amundson, a Denver-based artist who works in the Suburban Regionalist mode, is the Thursday afternoon keynote speaker. For current information and online registration, go to www.caesa-colorado.org

HAWAIIAN art educators participated in a mini-conference May 9, 2009 at the La Pietra Hawaii School for Girls campus for a full day of workshops provided for both private and public schools. Activities are designed for art educators to network and share creative visual art information. This conference is planned collaboratively between the HAEA and the State Department of Education.

MONTANA/WYOMING: Montana art educators are planning visual art activities and association business in conjunction

with the state teachers’ fall conference. Keynote speakers will be shared. MAEA will invite Wyoming art educators to attend their fall conference. Contact President-Elect Peggy Leverton for conference information at peggyl@corvalis.k12.mt.us or PO Box 93, Corvallis, MT, 59828.

Kathryn Skjei, conference coordinator for NEVADA AEA, is preparing fall conference activities under the theme of Rejuvenate Through Art in Las Vegas, October 16-18. Contact Karen for conference and registration details at theartstudio@hotmail.com

The International School of the Cascades will host the OREGON AEA conference, October 9-10. The conference theme has not been decided; however, online registration will be available for the second time. For updated information visit their website, www.orego-narted.org

UTAH AEA members will convene in St. George, UT, February 25-27, 2010, at Pineview High School. The keynote speaker will be Olivia Gude, a Chicago artist and educator who has worked in the field of community public art for 20 years. Professor Gude is the Director of Spiral Workshop, a UIC-based Saturday art program for teens that develops theme-based curriculum. Contact Co-Presidents James Rees (Jamesr@provo.edu) or Bart Francis (bfrancis@alpine.k12.ut.us) for additional information and registration details.


WASHINGTON: As the Pacific Region August column goes to press, the WAEA fall conference is still in planning stages for October 2009. Co-president Lisa Crubaugh reports “the lack of state in-service days next year in most districts may force us to a more limited schedule. We will adapt and converge to create

another great opportunity for Washington art educators to collaborate and share their expertise.” For current information, visit the WAEA website, www.waea.net

A special **thank you** to all who dedicate countless hours toward conference planning and making a difference for the profession. Imagine, if each member invited a friend or colleague to attend their state conference and that attendee became an Association member. Making a difference, one at a time, in the Pacific Region! ■



State leadership in the Pacific Region



Myrna B. Clark

1790 Morningtide Ct.,
Anchorage, AK 99501.
(w): 907-742-4845; (fax) 907-742-4580, clark_myrna@asdk12.org

Elect: **Deborah Barten**, 7719 60th Street, SE, Snohomish, WA 98290. 425-334-1685. bartenda@comcast.net

HIGHER EDUCATION DIVISION

Sweet Summer

A time to replenish ourselves.

A time to replenish research networks, university business, and professional organization governance.

When I took on this position, I had no concept of how NAEA functioned. I knew this about the Higher Education Division: 1) I was a member, 2) colleagues identified with university research and teaching were also members, and 3) I was now the HE Director-Elect.

Maybe I lacked 21st-century skills? My question was, How do Division members self-organize to effect change within the Division, the organization, and the field? It is consequently a tribute to Melody Milbrandt's call for transparency, Robin Vande Zande's leadership on the Mission Committee, and Kerry Freedman's call for clearly articulated policies that we are developing ways for the Division to optimize its role in the Association. By the end of my 2-year term I hope to have an infrastructure in place that facilitates invention, deliberation, and action within the Division; across Divisions, Regions and Interest Groups; and with other membership Associations.

To this end, it might be useful to align Division initiatives with the strategic plan of the Association.

Community:

The goal of community points toward efficient, effective, and substantial governance communications. The Policy and Procedures Committee and the Mission and Goals Committee have completed meaningful work to establish a foundation for our self-governance. Three items have been adopted or are being developed to facilitate this process: the Listserv; the Mission Statement; and the Policy and Procedures Handbook. We need to secure

NAEA webspace so that members can retrieve these documents. It is a significant accomplishment that in the spring business meeting we ratified a procedure for initiating, discussing, and ratifying positions and procedures. The synopsis of that procedure is:

- Any member may introduce a resolution.
- With the support of 25 members a Resolution Proposal will be posted for review by the membership.
- A Final Proposal will then be brought to an online vote.
- If passed, the Division Director and the proposal's author will shepherd the proposal through the appropriate channels for adoption.

Learning:

The learning goal identifies sites of professional development for the membership. It is clear that as university professors we individually mentor our students, and that there are individual initiatives, such as sessions conducted by the **Studies** and **Art Education** Boards, to initiate new authors into publication. The Association also rewards scholarship and professional development through various Higher Education Awards, like the recently established Eisner Award. As a Division, however, we have yet to develop a well-communicated systematic means to: 1) mentor new members into the Association, the Division, and the various Division activities; 2) keep the membership abreast of changes in Association policies; 3) provide professional opportunities for implementing emerging perspectives into university life; and 4) provide professional support for members grappling with issues related to hiring, promotion and tenure, accreditation, and research at their institutions. Over the next year I hope to

develop an Ad Hoc Professional Development Committee to focus on mentorship and professional development.

Research:

The research goal is directed toward the advancement of the Association and independent research interests of the membership. The Association, through its publications, SRAE, and a presentation format at the National Convention, provides support for the distribution of findings by the membership. The recently established Ad Hoc Research Committee will serve to put forward proposals related to the initiation, funding, and coordination of research issues. Research, in its broadest sense, takes place through the work of a wide range of NAEA members. To promote this, I have asked the other Division Directors to identify a research representative to converse with the HE Research Committee. Melody Milbrandt, who will serve on the committee on issues related to Applied Research, will work with the Division Representatives to review the Poster Session proposals.

Advocacy:

The advocacy goal is directed toward the outer-directed advancement of policies, issues, and positions of the Division. Under the leadership of Renee Sandell, David Burton, and Melody Milbrandt, we have established a presence at the CAA conference. Higher Education could use some focus to: 1) determine the reservoir of advice that already takes place, such as Richard Siegesmund's work with FATE, and 2) initiate Division-organized advocacy initiatives directed toward other associations. To this end, I propose that we develop an Ad Hoc Advocacy and Outreach Committee, comprised of members who

already enjoy professional relations with other professional associations, to serve as portals through which information exchanges can be enhanced. In the meantime, Melody Milbrandt, James Haywood Rolling, Renee Sandell, and I will be representing the Division to the College Board with a panel—Focus, Balance, and Innovation in Visual Art Education: Transformative Issues and Practices for 21st-Century Learners.

Thanks to the Regional Directors—Ryan Shin, Melanie Buffington, Kevin Tavin, and Mary Hafeli—for the work they are doing in organizing the Issues Forums for our Baltimore Convention.

I am still learning how this whole thing works.

Still ... Sweet Summer. ■



John Howell White
Chair and Professor of Art Education, Department of Art Education and Crafts, Kutztown University, Kutztown, PA 19530. 610-683-4521, fax: 610-683-4502; jhowellwhite@mac.com

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

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

MIDDLE LEVEL DIVISION

The beginning of another school year is upon us and as art educators it is always great fun to face all new classes and rise to the challenge of inspiring all students to be as creative as they can possibly be. **Engaging the Middle School Artist** is the theme for the Middle Level Division this year. Please keep this theme in mind this school year and share your ideas and best practices on how you have engaged your middle school artists on our listserv. We would especially like to see you at our Conversations with Colleagues sessions at the 2010 Convention as well, to hear some of your favorite engaging moments with your middle level student artists. Other Middle Level highlights at the 2010 Convention will include a K-12 panel discussion on "Art Education and Social Justice," showcases by our 2009 Art Educators of the Year as well as a "Middle School Medley" workshop where several presenters will be presenting and folks attending the workshop will move from one station to the next. Elementary Division did this as a "Carousel" workshop at the 2009 Convention and it was quite successful. Also new this year, our awards luncheon will open its doors at 12:45 p.m. so that anyone may attend the actual awards portion of the luncheon in honor of our awardees.

In light of our Middle Level theme this year, another way to engage your students is to start a National Junior Art Honor Society. Many of us have art clubs, or stay after school on a regular basis with students so that they may have more time to create. If you are one of those teachers, please consider putting that extra time and effort into an even more engaging opportunity for your students by starting a chapter of NJAHS. For more

information on how to start an NJAHS chapter, please visit www.arteducators.org and click on NAHS and then click NJAHS. Students benefit so much from the experience of being affiliated with a national organization and also participating in service projects, which create good public relations within your district and community. We have many chapters at the middle level that are not currently active, so if you are a sponsor of an inactive chapter, please consider becoming active again this year. Included here are a few photos of students in the Coopersville Junior Art Honor Society: 1) delivering handmade clay planters to a local nursing home, and 2) their Meijer Gardens and Sculpture Park field trip. These are just a few activities that are possible with a NJAHS chapter.

Many of you have asked if we could provide a Tip Sheet for Presenters and we will be posting one through our listserv. Hopefully many of you have submitted proposals for the 2010 Convention, and if so, hopefully these tips may help you prepare for your workshop.

Finally, please don't forget to look over the Awards criteria on NAEA's website and become familiar with all categories. We all know master teachers in our field, who also are very involved at the state and national levels of art education and advocacy.

These are NAEA's Awards Program Objectives:

- To recognize excellence in the many outstanding individuals, state/province associations, and programs of NAEA,



- To focus professional attention on quality art education and exemplary art educators,
- To increase public awareness of the importance of quality art education,
- To set standards for quality art education and show how they can be achieved, and
- To provide tangible recognition of achievement, earn respect of colleagues, and enhance professional opportunities for NAEA members.

So, if you know of a person who meets all the criteria listed in a category (especially the Middle Level Division) on the website, please submit your nomination no later than **October 1, 2009**. Remember that we are unable to honor qualified middle level art educators unless you nominate them!

We hope that all of you have a great start to the school year and that you will be thinking about **Engaging the Middle School Artists** in your classrooms, considering starting a NJAHS chapter, nominating deserving art educators for awards, signing up for the Middle Level listserv, and considering attending all that the Middle Level will be offering at the 2010 Convention in Baltimore, Maryland from April 14-18. ■



Above left, Coopersville Junior Art Honor Society delivering handmade clay planters to a local nursing home, and above, their Meijer Gardens and Sculpture Park field trip.



Mary Miller
1424 Sierra N.W., Grand Rapids, MI 49534-2242. Tel: 616-453-4282, fax: 616-735-9870; marymillerart@comcast.net; Coopersville Middle School. 616-997-3460

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

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

SECONDARY DIVISION

Summer Musings

This will reach you as you look forward to starting your new school year and taking one last look at your summer. I hope that you did something to renew and refresh yourself over the summer months and know that you are ready for another GREAT year with your students, who have never been far from your thoughts for the past few months.

Check Us Out!

The Secondary Division Directors and I have been busy setting up the listserv to function more effectively for you. In addition, come and join us on the Secondary Ning site that SE Regional Division Director Dana Jung Munson set up for us. You can find it either by clicking on the link on the beautiful NAEA website or going directly to <http://naea-secondary-teachers.ning.com/>

We are making this a vehicle to connect the entire Secondary Division and need your input on features that you find important communication tools. A special ‘thank you’ to Dana for setting this up for us! It has already been lively and interactive, so please check it out!

We have also been busy reviewing the Secondary Division Convention presentation proposals. I was able to review mine while on an Artful Women retreat overlooking the North Shore of Lake Superior. We all felt that the Minneapolis Convention was great, but look out Baltimore! It will be a fabulous convention, full of sessions to make you and your students grow. With the theme of **Art Education and Social Justice**, it allows us to broaden our

scope of the classroom and to ever expand into world issues.

Visual Journals

At the Conversations with Colleagues sessions held during the Minneapolis Convention, we decided to look at the concept of Visual Journals. This topic will be focus for my columns, convention presentations, and on the Ning site. I have used visual journals in my own life for 30 years; it was something that Marley Kaul taught me in undergraduate school. Their importance in the creative process was stressed for me back then and it was an approach that I grabbed hold onto. I can look at my bookshelf in my studio and they are a testament of that process.

Even though visual journaling has been important to me, it has been an area of challenge to bring to my students most effectively. Before closing up my classroom, the book that I grabbed off of my shelf was ***The Journey is the Destination: The Journals of Dan Eldon*** (ISBN 0-8118-1586-2). It is a resource that I return to often when thinking about visual journaling. As stated on the dust jacket, it is “a book of art and a young man’s life, but mostly it is a book about the art of life.” I know that for me the book has been an example of the process, the everyday, demonstrating how just that becomes an art form and a visual way to communicate.

I also selected ***Artists’ Journals and Sketchbooks: Exploring and Creating Personal Pages*** by Lynne Perrell (ISBN 1-59253-019-2). This book helps in showing

I find that keeping a visual journal can be a rich, revealing, and rewarding experience as well as a remarkable and revelatory exercise in self-expression used in the creative process.

the possibilities of how to manipulate and alter a page. I use the approach that I saw Nicole Brisco present at a convention. During the first few days of class, students take 25 pages of their brand new sketchbooks and with a variety of mediums/media, they alter those pages. I find as they alter them, it frees them up of the “empty page” fears and allows them to have fun and explore. It is on these grounds that they can do their work for future critiques. If I find they do not chose these pages to go back into, it is then that I assign it as part of the next critique. By taking that approach, they always find it holds another layer for discussion during our critiques.

I also start each class by having them record utilitarian objects for the first 5 minutes of class. It gives them focus and as time goes on, the objects and the students are transformed by repeated and fond use. They become something else and my students are transported in the present.

I read that Leonardo da Vinci wrote everything into journals—shopping lists, people’s names, drawings, money earned—whatever. EVERYTHING! I find that keeping a visual journal can be a rich, revealing, and rewarding

experience as well as a remarkable and revelatory exercise in self-expression used in the creative process.

Please share the ways that you approach visual journals, in your own creative process and with your students, in this column and on our Ning site. I look forward to hearing from you! ■



Diane Scully
3617 Admiral Lane, Brooklyn Center, MN 55429. 763-537-8968; dmscully@ties2.net
Elect: Lynn Felts, 9 Starlight Ct., Winfield, KS 67156; 620-221-0645; lynnfelts@cox.net

Regional Directors: *Eastern Region:* Kim Kent, kayes-skent@aol.com; *Southeastern Region:* Dana Jung Munson, danajungmunson@mac.com; *Western Region:* Barbara Henriksen Andrews, bandrews@newpal.k12.in.us; *Pacific Region:* Karen Gulash, kgulash@charter.net

ELEMENTARY DIVISION

Buzzwords. Every profession has them, including ours. NCLB. PLC. Technology. Special Education. Gifted Education. These, and more, are the hot topics and current issues in education and art education. It is vital that we stay current with research and in practice. All work we do with children must be based in solid research. This results in educators utilizing the best practices in current education.

Much research has been conducted in the past few decades about the special needs. From special education issues to concepts about visual giftedness, one does not need to read far to find rich evidence supporting the teaching of children with special needs. Some current research includes the work by Rick Lavoie, Janet Lerner, Ellen Fiedler, Nicholas Colangelo, and others.

The theme of the Elementary Division is **Addressing the Spectrum: Children with Visual Gifts to Students with Special Needs.** As we explore this topic, I have contacted several practitioners in the field to share their thoughts with us: Patricia Deckert (MD), Debi West (GA), Nan Hathaway (CO), and Lisa Stuart (MD).

When asked what the educator’s philosophy is when working with the population she teaches, Deckert responded, “I work with students who have a variety of unique learning styles and needs. I feel that students like these, who have been failed by traditional instructional techniques, benefit immensely by the format of art instruction as well as arts-integrated instruction of academic

subjects. Art instruction centers around student-constructed knowledge, open-ended problem solving, multiple solutions, and student-directed inquiry. Art provides these students with a voice and language that they may not be able to access in more traditional forms.” West shared, “I think that our special ed[ucation] students NEED the arts, as they serve to expand the core curriculum and make learning more real to these children. [M]y research brought out that indeed these children learn so much more when taught through visual and hands-on modes.” Hathaway commented, “It is my belief that all classrooms should be studios (Rushlow, 2008). Educators should strive to provide an opportunity for children to work in a manner consistent with professionals in the field, as first-hand inquirers (Chase & Doan, 1996; Westburg & Archambault, 1997; Renzulli, Leppien & Hays, 2000; Tomlinson, Kaplan, Renzulli, Purcell, Leppien, & Burns, 2002). The act of learning belongs to the learner, art educators should be trumpeting the idea that creativity thrives in a[n] environment that values individuals and promotes discovery.” Stuart declared, “Art holds the keys to unlock talents inside students with special needs.”

We will continue this sharing of ideas through a series of questions including: How can educators best meet the needs of children in your area of expertise? What are some misconceptions educators have about this population? If there is one thing you would want elementary art educators to know about the

children you are an expert on, it would be... Watch for more in future columns.

We have many ways to stay connected electronically. Go to: memberconnections.com/olc/pub/NAEA/news/news_page_8.html to join the elementary listserv. Go to: naeaelmentarydivision.ning.com to join the elementary interactive forum.

We will recognize five elementary art educators from across the nation in Baltimore in April. Please consider nominating a worthy individual for Elementary Art Educator awards. Go to: arteducators.org/olc/pub/NAEA/grants/grants_page_3.html for more information. All nominations are due to national office by **October 1, 2009.**

I hope you are planning to attend the 2010 NAEA National Convention in Baltimore, April 14-18, 2010. We have wonderful professional opportunities planned for all who attend, from best practices when working with students with special needs, to the elementary luncheon where educators connect; from Conversations with Colleagues meetings where you can come and share your concerns and celebrations, to Carousel presentations on a variety of topics; from National and Regional winner showcases, to a K-12 panel discussion about social justice. This will truly be an excellent way for you to grow and develop as a professional educator.

You have many leaders in the NAEA Elementary Division you can contact. Our Division Director-Elect, Kirby Meng, is open and welcomes all communications; thank you, Kirby, for the work and thought you put into our Division. You have four regional representatives that are advocates for you! Kelly, Samantha, Lisa, and Jane are here for you. Contact these outstanding educators and share your story. And of course, I want to be a resource and advocate for you. Contact me with your needs, concerns, and celebrations. See all our e-mail addresses near this article.

It is up to you as a professional educator to stay current with best practices and research. Keep your eyes and ears open to the latest buzzwords and how they pertain to research and practice. We are all more successful when we work together to learn, advocate, build community, and grow knowledge. ■

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Bob Reeker
Eastridge Elementary School, Lincoln Public Schools, Visual Art and Integrated Technology, 6245 L. St., Lincoln, NE 68510. 402-436-1135; breeker@lps.org

Elect: Kirby Meng, Hickory Flat Elementary School, Henry County Public Schools, 841 Brannan Rd., McDonough, GA 30253; 770-210-8564; kmeng@bellsouth.net

Regional Directors: *Eastern Region:* Lisa Stuart, Elizabeth_G_Stuart@mcpsmd.org; *Southeastern Region:* Kelly Campbell-Busby, kacampbell1@bama.ua.edu; *Western Region:* Samantha Melvin, artteaches@hotmail.com; *Pacific Region:* Jane Castillo, JANE4C@AOL.COM



Those contributing to this and future articles are: Lisa Stuart, Nan Hathaway, and Debi West. Not pictured: Patricia Deckert.

SUPERVISION AND ADMINISTRATION DIVISION

The school year is winding down, but my office is gearing up for a very busy summer. Curriculum workshops begin in a week, followed by the Summer Painting Institute and the Leadership Academy, and before you know it, new teacher orientation begins. For those of us who are 12-month employees, we don't have the luxury of closure that our colleagues in the schools enjoy. Our job is such that we're always working at least a year out, and all of us have 3- to 5-year strategic plans that we're working toward.

I'm fortunate that there are two of us in the visual art office in Howard County. This affords the luxury of having a colleague to bounce ideas off of and to tag team on all of the projects we are working on. Furthermore, there is an extended network of visual art supervisors in Maryland that meet on a regular basis to share ideas and best practices, and to just blow off some steam.

Dean Johns, Southeastern Division Director for Supervision and Administration, and Dr. Barbara Laws, Director-Elect for Supervision and Administration, met with other members of our Division in a discussion forum in Minneapolis. It became clear that there is a real need to set up a ways of communicating with one another about issues of mutual concern. Supervision and Administration members deal with complex issues ranging from administration and leadership, to curriculum, professional development, assessment, and exhibition, to name a few. Having a forum in which to discuss these issues with other colleagues would be a way to seek input from a wide constituency.

By using the wiki as a discussion forum, the discussion can continue for more than just an hour at a conference.

Supervision and Administration Listserv

To facilitate communication among our membership, the Supervision and Administration Listserv is up and walking. The purpose of the listserv—which acts as an e-mail list for a group of subscribers—will be to disseminate information and announcements pertinent to our Division. Barbara Laws and I moderate the listserv and we have the right to exclude content or subscribers deemed inappropriate or irrelevant. 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

A wiki is a tool that allows for collaborative authorship and to collaboratively collect, refine, and share information that people need to have access to in the future. The wiki lives and evolves on the Web, and really is a forum to share ideas. 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.

In the sharing session in Minneapolis, there was only time to briefly talk about four issues: online courses, district assessments, funding for consumables, and photography at the high school level—analog versus digital. By using the wiki as a discussion forum, the discussion can continue for more than just an hour at a conference. Some ideas for other issues could be:

Curriculum and Assessment:

- What are you doing in curriculum and assessment that makes sense of state goals/outcomes for teachers?
- How do you manage a K-12 Scope and Sequence?
- What is in place to move teachers toward rich units infused with meaning?
- What assessments are in place to measure student achievement?

Student Achievement:

- How has your district established benchmarks to raise the bar for all levels?
- How do you monitor program quality?

Technology:

- In what ways is your district using technology both in the classroom and with teachers?
- What sources of funding have you used?

Leadership:

- How do you build capacity for leaders in your district?
- What do you do to go beyond district leadership? How do you foster leadership within your teachers, team leaders/department heads/chairs of committees?

Professional Development:

- What does your district do to ensure continuous professional development that is seamless and meets the needs of a K-12 audience?

Exhibition Education:

- How do you handle student exhibitions?
- What strategies have you used to identify sites?
- What are successful methods for installing an exhibition?
- How do you incorporate explanatory text, student quotes, and teacher reflections?

Your input is valuable to moving the Supervision and Administration Division forward. Feel free to contact me, Barbara Laws, or any of the Region Directors with questions, comments, ideas, and suggestions. I hope you all have a chance to get away this summer and recharge and refresh, make some art, and to not think about work at all! ■



Mark Coates

713 Glen Allen Dr.,
Baltimore, MD 21229;
410-945-2933;
mark_coates@hcpss.org
Elect: **Barabara B. Laws**,
Office of Art Education,
Rosemont Center, 7000
West Tanners Creek Road, Norfolk, VA 23513;
757-852-4674; fax 757-8524-4677; blaws@nps.k12.va.us
Regional Directors: *Eastern Region:* Linda Popp (MD), lpopp@bcps.org; *Southeastern Region:* Dean Johns (NC), dean.johns@cms.k12.nc.us; *Western Region:* Nancy Childs (NE), nchilds@lps.org; *Pacific Region:* Nancy Carr (CA), ncarr@cde.ca.gov

MUSEUM EDUCATION DIVISION

By the time this issue of NAEA News arrives in your mailbox, proposals for the 2010 NAEA Convention will already have been submitted. I want to thank Jeanne Hoel for leading us through an inclusive process of identifying topics and speakers for next year's Museum Education Division Issues Forums, utilizing the listserv and a special blog she created for that purpose. She was assisted by Development Committee members Kate Rawlinson, Elizabeth Gerber, and Anne Manning. Thank you to everyone who contributed ideas and participated in the process. One of the important functions of this column is to keep everyone informed about important deadlines and developments. To that end ...

Keeping in Touch— How to Use the New Listserv

To **subscribe** to the NAEA Museum Education listserv, send an e-mail to "museum-subscribe@artedlists.org" and write "Subscribe" in the subject line. Once your request has been approved—which usually takes a day or two—you will automatically receive an e-mail that asks you to confirm that you want to be subscribed. **You will not be entered onto the listserv until you click on the web link provided in that e-mail and confirm your request.**

Once you are subscribed and wish to **post a message** to this listserv, send an e-mail to "museum@artedlists.org." This message will automatically be sent to all subscribers (which means you will also receive a copy of your own message). **Please be sure to include your e-mail address at the bottom of any message you post.**

When **replying to a posting, you must create a NEW e-mail addressed to the person to whom you want to respond.** You cannot simply "reply to sender," because if you do, you are replying to the entire listserv and your response will go to all 400+ subscribers.

Thanks for following these instructions so that everyone on the list doesn't get deluged with e-mails!

Recognize a colleague's accomplishments!

Since the next NAEA News will not arrive in your mailbox until late September, I wanted to remind everyone of the importance of the annual regional and national awards—and of the fact that the deadline for submissions is coming up soon. All nominations must be completed and postmarked by October 1. Please take some time to think about colleagues who are doing strong work that deserve recognition. Obviously not everyone who is nominated will win, but the nomination itself is an honor and a morale boost, indicating that one's contributions to the field are noticed and admired. All the necessary forms and information are available on the NAEA website. Reviewing the paperwork gives you a sense of the information needed as well as the criteria used for evaluation of nominees. These awards reflect involvement within NAEA and state arts organizations as well as accomplishments within the museum field. The process involves a letter of nomination, letters of support, and the completion of a form. All of this takes time to coordinate with colleagues, so please begin the process early!

News from Colleagues

The Harvard Art Museum is hosting a symposium on **Art Museums and Medical Education**, November 5-6, 2009. The gathering will bring together museum and health care professionals to discuss emerging trends involving collaborations between art museums and schools of medicine, nursing, and social work. The format will include talks by Dr. Ellen Handler Spitz and Dr. Lois Silverman, MSW; gallery experiences designed to build observation skills, empathy, reflection, and community; breakout sessions to generate

The new site puts museum educators at both institutions in the driver's seat while creating amazing new tools to empower everyone who uses ArtsConnectEd; community-building features can be found throughout.

new possibilities; and more. Check out www.harvardartmuseum.org for details about registration and instructions on submitting a poster abstract or discussion topic.

ArtsConnectEd recently launched its new website, in beta until the fall. The project to take ArtsConnectEd to the next level was a 3-year long effort of the Minneapolis Institute of Arts and Walker Art Center, a partnership dedicated to serving teachers that spans over 10 years. The new site puts museum educators at both institutions in the driver's seat while creating amazing new tools to empower everyone who uses ArtsConnectEd; community-building features can be found throughout. Take a look at www.artsconnected.org and learn about the development of the new ArtsConnectEd at one of three FREE webinars specifically for museum educators. The webinars will take place Thursday, August 20 or Thursday, September 10, at 1 p.m. CDT. Sign up on the Museum Ed website at www.museum-ed.org

The **Center for Creative Connections** at the Dallas Museum is a dynamic place for new interactive learning experiences that offers visitors of all ages unique ways to engage with works of art and artists with a special focus on the museum's collections. The Center has been open for 1 year, and formal and informal evaluation reveals that visitors are engaged, informed, and inspired. Visit dallasmuseumofart.org/c3 for more information or contact Sdiachisin@dalllasmuseum-ofart.org

The **Institute of Contemporary Art in Boston** is organizing a national convening about teen programs this August that will feature teens as primary speakers representing organizations from around the country. For more information, visit the ICA's website, www.icateens.org, and their online forum at www.icateens.org/forum

Ruth Slavin, Director of Education at the University of Michigan Museum of Art, has been appointed with two co-directors as interim director at UMMA while the search for a new director takes place. ■



Lesley Wellman

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

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

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

Public Policy And Arts Administration (PPAA)

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

Arne Duncan, U.S. Secretary of Education, offered the following statement in regard to the National Assessment of Educational Progress Grade 8 2008 Visual Art & Music assessment:

These results are important for several reasons. First, they remind us that the arts are a core academic subject and part of a complete education for all students. The arts are also important to American students gaining the 21st-century skills they will need to succeed in higher education and the global marketplace—skills that increasingly demand creativity, perseverance, and problem solving combined with *performing well as part of a team*.

The results also remind us that learning in the arts can and should be rigorous and based on high standards, and that it can be evaluated objectively, using *well-designed measures*.

This Arts Report Card should challenge all of us to make K-12 arts programs more available to America’s children and youth. Such programs not only engage students’ creativity and academic commitment today, but they uniquely equip them for future success and fulfillment. We can and should do better for America’s students. (Retrieved 15 June, 2009 from www.ed.gov/news/pressreleases/2009/06/06152009.html)

Can and should do better INDEED! Let’s begin by designing a visual arts assessment instrument that actually examines something

socially significant instead of exclusively formalist constructs.

When one looks closely at this NAEP Arts Assessment (which is available online by visiting www.nationsreportcard.gov/arts_2008/) what is immediately obvious is that while the visual arts were included, only eight components (seven sequenced questions) constitute the assessment of visual art skills, while music offers a dozen queries. The questions posed seemed a DBAE test designed in the 1980s—opening with a studio/creating skills questions: “Which of the following is an important aspect of the composition (arrangement of shapes, lines, and forms) of the drawing?” and then more of the same; “Self-portrait A is a charcoal drawing. Describe two characteristics of charcoal that you see in self-portrait A.” The third query asks students to identify the artists’ vantage points (not gaze), qualities of mark-making, composition, and treatment of light and shadow, while the fourth seeks a short essay on the works, asking for descriptions of drawing quality. The fifth challenges students to “explain what the artist of the self-portrait may have been trying to communicate” (not how they analyze or interpret the works from a personal or social standpoint). The sixth is an artmaking exercise that privileges mimetic skills—asking students to “...put your white drawing paper, oil pastels, a mirror, and your charcoal pencil in front of you. Think about ... your personality by drawing your *face and upper body* ... create a self-portrait that will communicate to a viewer

The questions posed seemed a DBAE test designed in the 1980s—opening with a studio/creating skills questions: “Which of the following is an important aspect of the composition (arrangement of shapes, lines, and forms) of the drawing?”

something you think is important about your personality.” And if there was any doubt what the test-scorers would be seeking, the last comment is “You may use the mirror if you wish.”

It is time we used the mirror—taking a long hard look at our field. Ask yourself, how does this report card help demonstrate a student’s ability to *perform well as part of a team*?

What kind of cultural biases are embedded in test-makers’ use of two dead white European early 20th-century artists as the subjects of their examination? Yes, one is a woman, whose work explored Jewish/mothers’ experiences at the hand of the Nazis, while the other is of the country (Austria) that brought us Hitler—the latter dying early from the last major influenza Pandemic, but short of such sick connections, what does this have to do with the lives or experiences of 21st-century students engaging the visual arts?

I had considered using this PPAA column to explore the lingering attachments some NAEA Delegates have had in defending the continued representation of race-based mascots—those that have been denounced

across North American educational organizations, and yet despite this, continue to face resistance in the name of state rights. Is it our right to remain in the 19th or 20th century when the problems and pedagogical challenges we face are those of the 21st?

Art Education is about more than formalist concerns, and could be more than a site for defending things as they’ve always been. The social, political, and human rights challenges facing citizens today, and the creative capital and ecological frames of mind needed for them to construct 21st-century solutions, will not be those measured by NAEP questions, nor will they be advanced by resistance to rights of minority collectives’ self-determination. We can and must do more.

For information on membership in PPAA, contact Karen Hutzel, Treasurer, at hutzel.4@osu.edu ■

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

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

Greetings Student Chapter Members! My name is Kristen Grzemski, and I am the new Student Chapter President of NAEA. I am so happy that summer has finally arrived after a full first year of teaching. I look forward to refining my lessons and improving curriculum and teaching methods during the summer. It feels great to relax knowing that I have a wonderful job that I will return to at the end of August. Like many of you may be doing right now, I spent last summer on many interviews and sending out countless applications.

For those of you who are currently interviewing, here are some tips that you might find helpful. First of all, you may want to think of a creative way to sell yourself when giving out your résumé. I had created a reference sheet using Comic Life software, and my personal references included a picture of that reference and a word bubble with their quote about me. It was colorful and catchy, and many administrators told me that it sold them to give me an interview or a follow-up. You could also try a CD with pictures of you teaching, an online portfolio link, or a handmade small artwork inserted into your packet of information. However, check with a mentor for a second opinion. For example, a big bright butterfly on the top of your résumé may just be tacky. Also, do not be afraid to call and check on the status of your résumé once you’ve handed it in, or to find out if the position is still open. Oftentimes, you can just ask a secretary at the district office.

I am excited to say that there is a mixture of both new and continuing professionals that are a part of NAEA’s Student Chapter! Our new President-Elect, **Kristie Klein**, is currently attending Columbia College Chicago earning a Master’s of Art Education. Both she and I have upcoming weddings! She will be getting married in August, and my wedding is in October. Our Past President, **Heidi O’Hanley**, will continue on to her 3rd year of full-time

This is so exciting for our National Student Chapter because it is the first time that we are covering all four regions with four representatives!

teaching art on a cart to elementary school students at three different schools. Our Student Chapter Advisor, **Dr. Linda Willis Fisher**, has turned a new leaf as she retired this year from her higher-education position at Illinois State University. And now for some exciting news ... we have four new individuals who have taken on roles as Student Outreach Coordinators (SOC) in alignment with NAEA’s four regions! This is so exciting for our National Student Chapter because it is the first time that we are covering all four regions with four representatives! In the past, there have been two SOC members that have covered the nation. What that all boils down to, is improved communication between our student chapters and more individualized help to the needs of the states of each region.

Amanda Batson, the SOC for the Western Region, is from the University of North Texas. In addition to many social, professional, and fundraising contributions to her student chapter, Amanda worked with her chapter to create murals for the Nelson Center Home for Children, Calhoun Middle School, and Austin St. Homeless Shelter. What a great way to combine artistic gifts with philanthropic efforts!

Pacific Region SOC **Rena Busuttill** is a student at Kendall College of Art and Design in Michigan. She brings great leadership experience to the table. Rena was the Vice President of the Kendall Art Education Student Association last year and is President this year. She was actively involved in student events at her local state art educator conference and

attended the NAEA Convention in Minneapolis. She is attending the Western Leadership Forum in Grand Rapids where she will meet with the Michigan Board of Education to reevaluate the standards and benchmarks for high school graduation.

Melissa Schaefer, the Southeastern Region SOC, is a student of Eastern Illinois University. Melissa has extensive volunteerism credibility and great leadership experience. She participated in a big way in Minneapolis at the NAEA Convention and presented at the Student Chapter Roundtables.

Margo Phillips is the SOC representative for the Eastern Region. Margo has been an art teacher for over 15 years and is a mother of three children. She is currently earning a Master’s in Teaching Art Education at Columbia College Chicago and she serves as Co-President to her Student Chapter. Margo also participated in events at the 2009 NAEA Convention, including a presenting at the Student Chapter Roundtables.

We are so excited to have such a talented a dedicated team for the 2009/10 year! Please be on the look for your region’s SOC member’s future communicative efforts. We will continue to build and strengthen the threads that hold the diverse patchwork body of student chapter members together! ■



Call for Entries: 2010 NICHE Student Awards

NICHE magazine is now accepting applications for the 2010 NICHE Student Awards—open to any craft student residing in the US or Canada and attending an undergraduate, graduate or certificate arts program. Deadline for student entries is September 30, 2009. For full details on guidelines, entry fees, and application information, visit www.NICHEAwards.com

YouTube EDU

A gateway to free educational video content, YouTube EDU contains hundreds of free video clips from each college and university’s YouTube channel, including lectures by well-known professors and scholars on a variety of subjects. www.youtube.com/edu

Independent School Art Educators (ISAE)

Rebecca A. Stone-Danahy, Upper School Visual Arts Instructor and Visual Arts Department Chair, Forsyth Country Day School, 5501 Shallowford Road, Lewisville, NC 27023. Tel: 336-945-2134, ext. 423. E-mail: RebeccaStoneDanahy@fcds.org

As a secondary art educator, I teach my students to let go of fear, be flexible, and take personal risks in the creation of art. I encourage my students to establish a vision and that even though the vision may change (which requires flexibility to allow for new solutions), the process of creating is a journey with many lessons along the way. Such as it is with the Independent School Art Education Special Issues Group (ISAE)—for when I had the idea that independent schools should have representation at the national level, I began the process of organizing and learning. With help from many sources (especially the North Carolina Art Education Association and the SE Region Leadership for whom I am forever indebted), I took a risk and presented to the Delegates Assembly the concept of this group. I learned about how to work within the framework of NAEA and was able to be flexible enough to change my organizational structure so that the group could become a reality. While I have a vision that the group will work for the benefit of all art educators and continue to provide a voice for independent school folks, I know that my vision could be limiting to the organization if I do not allow for others to step up and add to it. Thus, while I continue to develop and implement surveys, create networking opportunities between independent school organizations and art education associations, and develop plans for the group to move forward and contribute to NAEA in a positive way—I also must prepare to step down and allow for new leadership. As per our constitution, the following is written in regard to leadership and voting:

With the support and future leadership from the current membership, we can continue to learn from each other and better our own art education programs and teaching practices—so that all teachers and students may benefit from a strong arts education association.

Article V. Government and Rules of Order
Government. The Independent School Art Education Special Issues Group shall be organized in the categories of Executive Committee, National Council, and Special Committees. All persons serving in any capacity shall be members in good standing. All business transacted shall be presented for approval at the annual business meeting of the Association.

- A. Executive Committee Officers – Shall consist of a President, President-Elect, Executive Secretary, Recording Secretary, Treasurer, Newsletter Editor, Archivist/Historian, and Constitution Committee elected by the active members. The immediate outgoing President shall become the Executive Secretary.
 - a) National Council – The National Council shall consist of NAEA State appointed Independent School Ad Hoc Board Committee Members.
- B. Special Committees – The President may appoint special committees to undertake specific assignments as needed. Such committees shall be appointed on an Ad Hoc basis and shall serve no

longer than the term for which they were appointed.

Rules of Order. Robert's Rules of Order (revised) shall be the authority on all questions of procedure not otherwise covered by the Constitution and By-Laws.

Article VI. Elections and Terms of Office
Elections. A slate for President-Elect, Recording Secretary, Treasurer, Newsletter Editor, Archivist/Historian, and Constitution Committee shall be nominated by active members and sent to the Executive Committee. The Executive committee will create a ballot with a slate of candidates with provision for write-in nominations to be mailed to all eligible members no later than one month before the annual NAEA/ISAE Business Meeting. Votes will be mailed back to the Executive Secretary. Officers and nominating committee members shall be members in good standing prior to election, and shall be carefully selected to include persons from all sections of the Nation if possible. No one shall be nominated without his/her consent.
The Term of Office. Terms shall be for 1 year from spring to spring, with newly-elected officers taking office at the end of the

annual open business meeting held during the NAEA Convention at which time their election is reported and confirmed. Officers may be re-elected for a second term. No officer may serve for the third consecutive term, but will be eligible for the same office after an interval of 2 years. The office of President shall be limited to persons serving or having served on the Executive Board. The President will serve 1 year as President-Elect, 1 year as President, and 1 year as Past-President. In the event of temporary incapacity of any officer or vacancy of any office other than President, the Executive Committee may appoint someone until normal elections can be held.

In order to prepare for the upcoming elections to be held 1 month prior to the 2010 NAEA Convention with voting by ballot, I am encouraging all ISAE members to consider self-nominating or nominating another member for national office within the ISAE. I realize that my vision is but one spectrum of what the special issues group can and should be and with the support and future leadership from the current membership, we can continue to learn from each other and better our own art education programs and teaching practices—so that all teachers and students may benefit from a strong arts education association. Individuals professionally engaged in or actively interested in arts education, art, or related fields may become members *and future leaders* of the ISAE. Please contact Rebecca Stone-Danahy at rebeccastonedanahy@fcds.org to learn more. ■

Lesbian, Gay, Bisexual, and Transgender Issues Caucus (LGBTIC) <http://bluedoublewide.com/lgbtqic/>

Co-Chairs: John Chamberlin, Rhode Island School of Design, E-mail: jchamber@risd.edu and **Mindi Rhoades**, Ohio State University, E-mail: rhoades.89@osu.edu
NAEA News Columnist: GE Washington, garnellwashington@yahoo.com

My Mom and Dad Have a Gay Son
Here at the beginning of another exciting school year I've been asking myself: *What will the parents of my students learn?* How many will learn to love a gay child despite society's hostility? My mom and dad have a gay son that they love—just like my partner's mom, dad, and stepmother. My sister's parents have a gay daughter, and her partner's adopted and biological parents are in love with their lesbian daughter. It's thought that at least one of every ten people in the United States identifies as homosexual or bisexual. From my grade school class of 32 students more than 3 might be gay or bisexual. Statistically speaking, 6 parents in my rural Pennsylvania town had to confront the reality of having a gay kid. This confrontation certainly changes parents. Sometimes the revelation is met with a sense

of enrichment, though too often it brings reversible heartache. The following guest columnist is a parent of a gay son. Linda is a friend who has recently retired from teaching English. This winter she sent this editorial to our local newspaper. She was disturbed by news stories on the national *defense of marriage* movements. This is an essay of how my friend loves her son.
All Saints Church was the center of our lives growing up in Riverside back in the 1950s. It served as the glue that kept the family and neighbors together. Like many areas in Buffalo, Riverside was largely Catholic; however, unlike other neighborhoods in the city, there was a mixture of ethnicities including Croats, Serbs, Irish, and us, the only Italians. Yet there seemed to be peace and unity among neighbors. My mother called our tiny dead-end street of Prairie Avenue a League of Nations. Every Monday my sister and I would trudge to Religion taught by the Mercy nuns. The commandments and the sufferings of Jesus were pounded into us, sometimes literally, but we also learned that God created us out of love. The Baltimore Catechism told us so, and we had to memorize it before our First Communion. We learned the Gospel that Jesus preached was love for all of God's people. When an African-American girl integrated our 5th-grade class, the Church's teachings of inclusiveness seemed important in saving me from the casual racism of some of my classmates.

In Catholic high school and college, I learned about the amazing social teachings of my Church. Weekly Mass and seasonal celebrations, along with the sacraments, guided my life, my family and my neighborhood. Now as a grandmother, I am very grieved that the Church that was so formative for me cannot be so for my adult children and their families. I am so proud of both of my grown sons. They are men of substance, men of honor, and great fathers. One of them happens to be gay. He lives in Seattle with his husband. They are raising two adopted children. As any grandparent will affirm, grandchildren are one of life's greatest joys. For my husband and me, our joy is clouded. The Church that was so central to our lives now preaches against our son and his family. This is not new, it is true, but the hurt was renewed when I learned of the active participation of the Catholic bishops in favor of the California proposition banning gay marriage. This is especially disturbing, since our son was married recently in California. Our grandchildren are growing up and asking questions about the world around them. How can we attempt to share with them a faith that chooses to interpret the message of the Gospels in a way to disrespect the very foundations of their own family? My knowledge of the social gospel tells me that there are grave evils in the world that need the moral voice of the Church. For example, poverty, the distribution of wealth, war and torture cry out for serious attention. Instead of focusing on these weighty issues

Maybe tightly knit Buffalo neighborhoods are in a rose-colored past, but the message of the Gospels should be eternal.

in important elections, the bishops try to denigrate families like my son's. I wish for him and his beautiful children the support my family experienced back in the Riverside of the '50s. Maybe tightly knit Buffalo neighborhoods are in a rose-colored past, but the message of the Gospels should be eternal. It seems to me that the Church I was raised in taught the importance of love—love for all of God's people.
— Dr. Linda Drajem, Education Professor and Retired High School Teacher, Buffalo, NY

If you, your friends or any parents at your school would like more information about loving a gay son or daughter, search the following website for the contact person at your local PFLAG chapter (Parents, Families and Friends of Lesbian and Gays) <http://www.pflag.org>. And write me if you have comments or a story about loving a gay child or being loved by accepting parents. The LGBTIC always welcomes guest column submission, and any type of response and feedback. Please email Dr. GE Washington at garnellwashington@yahoo.com ■

2009 NAEA National Convention Speaker's Presentations Available Online
See video streaming of speeches by U.S. Secretary of Education Arne Duncan and 2009 convention speakers Bonnie Rushlow, Kay WalkingStick, Eric Jensen, Charles Falco, Mark Bradford, and Judy Chicago.
www.arteducators.org/convention

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

Lifelong Learning—What does it really mean?

As a new member to this Special Issues Group, I have been reflecting on what it means to be dedicated to the notion of not only being a lifelong learner but also advocating for it and helping others to pursue it. We automatically think that as art educators we fit into this category, but have you ever asked yourself, “How do you encourage lifelong learning outside of your classroom and your designated student population?”

Last spring after my family was brought together by the tragic death of my mother, I realized that I had dedicated my life to educating students about the enormous capacity of art, but had failed to do so within my own family. I tended to view time with my family on the weekends as my “time off.” I had nieces and nephews that knew very little about the creative process and the transformative powers that art can bring to one’s life. I had brothers and sisters with a limited art vocabulary that left them feeling inadequate to engage in thoughtful conversations dealing with aesthetics. My family was in deep pain and we needed to bond in happiness to help overcome the sadness we were all feeling.

I set out organizing a week-long adventure for not only my own children but all of my nieces and nephews (12 total). They were all very excited to see their cousins for more than a few hours at a family dinner. They came to my farm in South Carolina which has a pool;

many horses, donkeys, dogs, chickens, and exotic birds; and an aunt next door with a huge garden who is well known throughout the county for her homemade jellies. These city kids were quite apprehensive. After a few set rules and guidelines, such as not leaving anyone out and no wet bathing suits in the house, we started the adventure. I had prepared a set schedule for every day so things would run smoothly.

As I was passing out the art materials they would be using for the duration of the camp, the excitement began to rise. They were given sketchbooks, professional quality sketching pencils, and erasers to begin. After decorating their covers, they carried these with them throughout the entire time. We did drawing exercises, went on sketching trips, and wrote reflections regularly. Stepping stones were made, as well as dream catchers in the woods and clay nature reliefs. We took stream walks while barefoot, catching critters with our hands, and got delightfully dirty. Using the knowledge they had gained about the elements of art and principles of design, they developed carefully constructed sun prints while watermelons were shared, followed by seed spitting contests. They fed the donkeys by hand and groomed the horses with care. Canvas paintings were created with the inspiration unfolding from their sketches. One did a beautiful round hay bale under a blue sky while another did a close-up of the chicken coop and eggs they found that

I learned that being a lifelong learner can be instilled in all ages by searching for and grasping every opportunity to learn something new.

morning. A field trip to the nearby ice cream parlor in an open air jeep through the peach orchards was a tasty hit on a hot afternoon. They loved walking through the bean stalks in Aunt Betty’s garden, eating fresh blueberries off of her bushes, and drawing the vast field of sunflowers and vegetables that expanded as far as they could see.

I knew that what I was witnessing was priceless and powerful. The children became entranced by the natural beauty that surrounded them and were breaking down barriers that their city life had put up for them. They didn’t care about the difference in ages between them, what outfits they wore, or even if they got dirty. They didn’t think about TV, video games, or cell phones. Instead, they kept a watchful eye for good compositions to sketch and complimented each other’s ideas and artwork consistently. The highly energetic daily relay races and pool games ensured that there were no night owls. With ages ranging from 3 to 11 years old, the older cousins

assisted the younger ones. It was a wonderful bonding experience for all.

When “Cousin Camp” was over, we were all a little sad. I, however, felt fulfilled that I had used my talents for the benefit of my loved ones and shared the power that art holds for me and my life. I learned that being a lifelong learner can be instilled in all ages by searching for and grasping every opportunity to learn something new. Taking advantage of every teachable moment, I am getting set for this year’s summer camp, which will include lessons in photography, scrapbooking, and recording family history, along with endless fun and games. With no limits to their imaginations, my hope is that these cousins will create stories and experiences that they will share with others to continue the chain of lifelong learning.

Submitted by **Deborah M. Wall**, a lecturer in art education at the University of North Carolina-Charlotte and Secretary for the Lifelong Learning Issues Group.

If you have an interest in sharing your experiences, thoughts, and research on lifelong learning in the visual arts, please consider joining our discussion network at <http://lllarted.ning.com/> ■

Special Needs (SNAE)

Website: www.southernct.edu/~gerber/SEDarts/

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

In 1995, I had the honor of presenting at the International Congress on the Education of the Deaf in Tel Aviv. A Jordanian monk and teacher of the Deaf was the keynote speaker. He called for all participants to practice “Academic Humility.” He went on to note that in our field of Deaf Education, grants and money do not always translate into meaningful advancement, and indeed, there may be some modest teacher from a one-room classroom in India or some underfunded school who has made discoveries in teaching the Deaf, of which others with all of the resources in the world may not be aware.

It is in this spirit of humility that I tell you of an amazing lady, **Jana M. King**, who has just received the Washington, DC Art Educators’ Special Needs Art Educator of the Year Award, presented for the first time on Memorial Day, 2009. President Camilla Younger of DCAEA asked me to speak at the Awards Ceremony to the theme: Art is

Monumental. What was monumental about this experience was the quiet integrity and power of this amazing woman who is without a doubt one of the Miracle Workers of Art Education.

Jana M. King, a third generation Washingtonian, graduated with honors from the District of Columbia Teachers College with a BA Degree in Art in 1976. She has worked in the DC Public Schools since then, first as a substitute and then as an Art Teacher. The DC school system offered Ms. King a position as an Art Teacher for Special Education in 1985. This is the position she has held throughout her career

and for much of that she has been the only itinerate Art Teacher for Special Education. In 1989, Ms. King spearheaded and gave name to a Project called “PROJECT SEAT” representing Special Education Art’s Team. This group was comprised of a dance, drama, and art teacher along with an adapted physical education teacher. The Project was instrumental in giving an intensive course of art studies and experiences to students with special needs, mainly severely emotionally disturbed students, and included teacher workshops to sharpen and refine teacher skills as well. In 1990, Ms. King was invited by Trinity University to attend the Very Special Arts Conference in Glasgow, Scotland. She raised over \$4000 to pay for accommodations for three of her students from the PACE PROGRAM. In Glasgow, she presented a hands-on workshop which included her three students.

Jana has a Master’s Degree in Supervision and Administration and has done extensive studies with the American University in Global Studies. In 1993, she administered a \$10,000 Grant given to Spingarn Senior High School by the Washington Very Special Arts.

Jana serves as a Master Art Teacher, traveling between schools and working with students on the Autism spectrum from very mild to severe. She uses tactile art activities with her mostly elementary students, like metal work, sand painting, and for children with fixation on one object she works with them in clay. Jana remembers from her own days as a student, that art teachers were not always child-centered. “Art in school needs to be a successful experience for all students, but even more so for students with special needs.” She serves on a team as a curriculum writer for the DCPS Art Department. Be sure to look for Jana King next year at the NAEA Convention in Baltimore.

“Art in school needs to be a successful experience for all students, but even more so for students with special needs.”

At the 2010 Convention, SNAE will honor Jana and all other NAEA affiliate Special Needs Art Educators of the Year, as well as our national awardees. The number of states honoring their Art Teacher “Miracle Workers” has quadrupled in this past year. Find the Miracle Workers in your state; honor and celebrate their work. If you need information on establishing this award for your organization, contact me.

While I was in DC, Camilla Younger arranged a tour of the Lab School. I don’t have space here to expand on this amazing experience. But, if you have not heard of the Lab School, or even if you have, go to: www.labschool.org/content/aboutlabschool. There you can see a video clip from NBC’s *Today Show* of Founder Sally Smith (who has since passed away) talking about this amazing school where Art is still the center of children’s learning, especially students with special needs. ■



Sara Wilson McKay, Virginia Commonwealth University, Department of Art Education, P.O. Box 843084, Richmond, VA 23284-3084; 804.828.0471 (office); 804.827.0255 (fax); swilsonmckay@vcu.edu

The arts provide meaning to learning. They serve as a vehicle for acquiring the skills to which educational reformers have said students should aspire: problem-solving, higher order thinking, flexibility, persistence and cooperation.

—2008 Arts Framework (NAEP)

As I write this column, the National Assessment of Educational Progress (NAEP) report on Arts Education has just been released to fanfare that regards student performance in the arts as (insert trumpet flare here) “mediocre” (*New York Times*, June 15, 2009). Indeed, the NAEP 2008 Arts report likely raises more questions than it answers, but in considering its significance (and the significance of other similar reports), I want to juxtapose this report’s findings with the late spring realities of one member of the Seminar for Research in Art Education, Gail Purvis. Her story of being caught in the middle of budgetary reductions after 25 years teaching elementary art in Florida follows below. I hope this juxtaposition explores the active role that research must play in our educational climate of accountability and budget limitations, and asks how you can get involved with SRAE to push our collective dialogue to new levels of meaningfulness.

From a research perspective, the NAEP assessment is unremarkable in some ways, and predictable in others. For example, while it is a relief that the number of offerings of learning in the arts per week for a sampling of 8th graders across the country has stayed consistent since the last assessment in 1997, the increase from 21% to 27% of students who have been asked to write about their artwork is predictable in some ways due to NCLB

Do we value arts education for its skills and understandings themselves, or only for the utility it may have as students learn other subjects?”

priorities. Disturbingly, race and economics are factors impacting arts performance, and field trips to museums have decreased from 22% in 1997 to 16% in 2008. The latter statistic is likely a budgetary and NCLB instructional time protection device that many of us have witnessed firsthand.

There are many aspects of visual art education that are not addressed in this report, and many can argue that those items assessed are not those that matter. One member of the National Assessment Governing Board would like to know further, “What importance [do] the arts have for us as a society? What amount and quality of K-12 arts instruction is necessary to maintain the fabric of our culture? Do we value arts education for its skills and understandings themselves, or only for the utility it may have as students learn other subjects?” (Weiser, 2009). Patrice Walker Powell, acting chair of the National Endowment for the Arts, compares the NAEP report with the NEA’s own June 15, 2009 report on Arts Participation, including the glaring evidence that the number of U.S. adults who participate in visual arts events is declining. (For the full release, see: <http://www.arts.gov/news/news09/SPPA-highlights.html>) These kinds of findings and lingering questions lead us to ask: How can we create

an active, participatory arts culture through high quality art education, and what role can research play?

This is an especially important and timely question given one art educator’s experience in Florida this past May:

I just wanted you to know that I am one of the many surplused teachers (over 900) here in Broward County. I don’t know how many Art teachers are being surplused. From what I hear it is at least 30. After 25 years at Maplewood, my program is being silenced by half. Maplewood is going to have only two full-time Specials next year—P.E. and Music ... Art will be 50%. (e-mail from SRAE member Gail Purvis, received May 10th)

I just wanted to let you know, that I will no longer be one of the surpluses for the 2009-2010 school year. I will be working at two elementary schools in Coral Springs—Maplewood and Hunt. I am extremely relieved that I have full employment status for the next school year, as I have planned for my retirement from full-time teaching for the SBBC for far too long to see it all dissipate in my last 3 years. (e-mail received from Gail on June 6th)

Based on her experiences of the budgetary struggles in her district, I asked Gail to write about how research and high quality art education can be especially important in these economic times.

LARGE STEPS BACKWARD ...

by Gail Purvis, SRAE Delegate to NAEA Convention

Over the past 25 years, my fellow art teachers and I have skillfully implemented for our students the finest types of programs possible

for their growth and development in and through the arts, only to see that vision take such a quantum leap backward now.

Since 7th grade, it had been my desire to become a visual arts teacher. It has been the compass of how I have directed my professional life. Recent funding decisions have diminished the value of this dream. I find it abhorrent that my career as a visual arts teacher has become one of lesser consequence. It not only distresses me personally, but causes a growing concern over the future of art education.

Will research provide viable career management options for those teachers of art who may engage in limited employment contracts? Does it challenge them to make different career decisions?

My hypothesis is that these actions to save money will negatively impact the education of all children. **Who is going to be their voice? ■**

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Caucus on the Spiritual in Art Education (CSAE)

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

At our first business meeting (open to all NAEA members) at the recent NAEA Convention, we asked everyone present: What brings you here to the Caucus on the Spiritual in Art Education? Each person responded in a different way—some had valued affiliations with their religion and desired to extend those experiences into their career; others found in art, and in other intersections with life, their spiritual home and also wanted to create within their professional lives as artist-teachers room to continue those explorations and rewards. Our caucus wants to ensure that our intentional community is a welcome arena for scholarly and personal research and exchange for all comers. Since religions have been the conventional home of religious and spiritual pursuits, I would like to turn to John Dewey’s challenge to extend the parameters of the spiritual to include other human gathering places of common concern.

In his book, *A Common Faith*, John Dewey raises the question: Why can’t spiritual—indeed religious—ideas and sentiments be explored and nurtured in settings outside of formal religions? Is it not possible for people

to come together who share spiritual concerns and appetites without necessarily adopting, for the format of their shared explorations, an already standing or new religion? Why can’t any shared human activity provide the gathering force to explore spiritual interests that spring from that particular center: gardening, for instance, or fishing, or astrophysics, or, as in our case—since this is the National Art Education Association newsletter—**Art**? Let’s explore this idea further.

I am now reading a fascinating book, *The View from the Center of the Universe: Discovering Our Extraordinary Place in the Cosmos*, by Primack and Abrams. Their thesis might be summarized this way: Over hundreds of years of careful observations of the universe, the sciences have provided us with information about the nature of the formation, components, dynamics, and scale of the universe that were simply not available to the creators of the texts that form the bases of our religions. The yawning gaps between what we now know about reality, and what has been accounted for in these texts, and the subsequent stories and myths by which we shape much of our behaviors,

Why can’t any shared human activity provide the gathering force to explore spiritual interests that spring from that particular center: gardening, for instance, or fishing, or astrophysics, or, as in our case... Art?

require us to create new stories that are in accord with reality. Our old stories are insufficient to steer us through this period of intellectual, moral, personal, and societal turbulence. We may not survive steering by the incorrect and insufficient lights of our current hand-me-down stories of what’s out there, what’s in here, and how it got to be there and here and also, what might come next.

The sciences have provided us with the data for the new story, but no one shapes their life by deriving and evaluating data alone; we form patterns of human behaviors by modeling our life along the story lines of our cultural icons. Therefore, what is now required is for artists to portray that data in meaningful and evocative ways in order for that data to become stories true and evocative enough to live by. We require new icons, new symbols, new myths, new rituals, to become new—or rather, to become more accurately aligned with the actual nature of nature.

Anything of ultimate concern is a spiritual concern, and our place in the universe is a spiritual concern. The community of scientists has given us sufficient data on the nature of

nature for us to (*finally—just in time?*) respond in an informed manner. Now it is up to the community of the arts to transform that data about the birth of the universe, the dynamics of evolution, the ecology of the biomass into deeply engaging stories and music and dance and architecture and literature and the visual arts.

Quite a challenge. But isn’t that exactly what artists have been doing for the last 10,000 years? Not only the artists of Summa, Thebes, Oaxaca, Ulan Bator, and Ur, but our own folks: Sol Lewitt, Barnett Newmann, Mark Rothko, Wasilly Kandinsky, Piet Mondrian, Anna Mandiata, and Judy Chicago. What do you think they have been working on?

This same call for a new cosmology based upon the actual news of the nature of nature that science informs us—and the dire need of the community of artists to transform this data into compelling symbols, myths, and credible and fetching stories—comes from religionists themselves! Mathew Fox and his Creationist theology, and Thomas Berry, our first Ecotheologist, call for a new amended and expanded cosmology. They are but two of a host of thoughtful people who call for a new confederation of artists and scientists to replace the human portion of creation from the unwarranted center of all creation, past the modernist insignification of humans, to a new—actually, forever and ever—position within an endless web of all beings. Our specialness deriving only from being (at the time of this writing) the only members of this infinite and maddeningly varied family that seem to know just how mad and marvelous and extensive this family is. Now, draw that! ■

MYARTSPACE 2009 Art Scholarship Program; \$16,000 Cash

MYARTSPACE, the premier online venue for contemporary art, has launched its 2nd Annual Art Scholarship Program and will be handing out cash awards of \$16,000 to promising artists. Senior high school students who will be enrolled in a college art program by September 2009 are encouraged to apply.

The 2008 scholarship program had representatives from over 1,200 different schools. The winners and finalists of the 2008 scholarship program can be viewed at: www.myartspace.com/scholarships/winners.

To get information about the 2009 MYARTSPACE scholarship program, go to: www.myartspace.com/scholarships. **FINAL DEADLINE: December 16, 2009**

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

This has been a busy summer and now it is time for Women’s Caucus members to prepare nominations for the various awards so important to the Women’s Caucus. Your officers have been working over the summer on updating the bylaws, reviewing proposals, expanding the website, and defining duties for officers. Throughout the mechanics of organizing, we continue to reach out to new members and seek to bring former members back to active status. All our correspondences “in house” commence as dialogues among friends.

Awards are an integral part of the Caucus in that these serve to remind art educators of the viability of the WC vision and to perpetuate its history. Younger colleagues listen to honorees and they learn how important contributions are made in the field of art education and through participation in the visual art cultures. Awards provide the WC with a forum to appreciate exceptional service to art education, and to recognize that outstanding work occurs independent of length of participation in the field.

The deadline for nomination packets for all of the 2010 Women’s Caucus awards is Oct. 1, 2009. To nominate an individual for an award at the NAEA Convention in Baltimore, please send the chair indicated below a completed nomination postmarked by October 1, 2009. Women’s Caucus is exploring the feasibility of accepting electronic nomination packets—with scanned documents in place of hard copies. If you are interested in electronic transmission of a nomination, please make arrangements in advance with

the chair of the award. Complete information about awards has been placed on the WC official website at www.niu.edu/artedu/naeawc/

The five annual WC awards (and their chairs) are listed alphabetically below.

The **Kathy Connors Teaching Award** is designed to honor a person who has dedicated her/his art education career to excellence in teaching, mentoring, and collaboration. The recipient of this award will have been recognized by peers, students, and administrators. The Women’s Caucus of the National Art Education Association invites nominations for the annual Kathy Connors Award given in honor of Kathy Connors, a highly respected and professionally active art educator, who exemplifies the characteristics listed above.

Award Chair: Dr. Mary Wyrick, Chair and Professor, Art Education Department, Buffalo State College, E-mail: wyrickml@buffalostate.edu

The **Maryl Fletcher de Jong Service Award** is 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.

Award Chair: Dr. Read Diket, Professor, Art Program, William Carey University, E-mail: rdiket@wmcarey.edu

ential person, place, or event that has helped to shape you and honors ancestors. Use any materials necessary to tell the multiple layers of the story-quilt from the soul.

Empowering people to tell their story for preserving history involves family—spiritual and extended—stories of others, and issues-based events. Consider influential artistic exemplars that relate to process and journey. What strategies help portray signifiers of identity with extended layers of meaning? One personal signifier of identity is my hat. *What are your signifiers of identity?* Another background pivotal quilt leading to TTT involves the memory of 24 selected acts of racial hatred against me that burned within. *How Much Longer?* (2004), a soft pink and blue lace baby quilt completely assembled with safety and straight pins (some opened), symbolizes the continued pain of racial hatred, a learned behavior. Another quilt became healing art after the tragic death of a friend. Created while I was an artist-in-residence for “At Freedom’s Door: Challenging Slavery in Maryland,” a collaborative exhibition project, *Poulson Slaver Quilt* (2006) documents events related to slavery in Maryland. *The Community Quilt* would address similar ideas.

TTT started as collaboration between a historian, a visionary, and myself—a fiber artist documentary story quilter in our church. Other members provided images, texts, and objects for *The Community Quilt*. Five quilters grew to sixty. Partner churches joined our research, ultimately leading to installation of an exhibit and historic markers in the community. We visited exhibitions with thematic multi-dimensional oral histories, artwork, and voice-overs. Museum Kits were gifted to us with strategies for installing exhibits.

Awards are an integral part of the Caucus in that these serve to remind art educators of the viability of the WC vision and to perpetuate its history.

The **June King McFee Award** is given annually to honor an individual who has made distinguished contributions to the profession of art education, one who has brought distinction to the field through an exceptional and continuous record of achievement in scholarly writing, research, professional leadership, teaching, or community service.

Award Chair: Dr. Patricia Stuhr, Professor, Art Education Department, The Ohio State University, E-mail: stuhr.1@osu.edu

The **Carrie Nordlund pre-K-12 Award** is designed to honor a person who has made a special effort to incorporate feminist pedagogy into their pre-K-12 teaching. The recipient of this award will have been recognized by pre-K-12 art educators, peers and administrators for her commitment to inclusive, fair, and equitable feminist teaching of art. The recipient of the Carrie Nordlund pre-K-12 Award presents her use of feminist pedagogy as part of the award program during NAEA.

Award Chair: Dr. Karen Keifer-Boyd, Professor, Art Education Program, The Pennsylvania State University, E-mail: kk-b@psu.edu

The **Mary J. Rouse Award** is given annually to recognize the contributions of an early professional who has evidenced potential to make

significant contributions in the art education profession. The award is given in honor of Mary J. Rouse, a highly respected and professionally active art educator, whose untimely death in 1976 deeply affected the art education profession.

Award Chair: Dr. Peg Speirs, Professor, Art Education Program, Kutztown University of Pennsylvania, E-mail: speirs@kutztown.edu

Speeches by 2009 awardees can be downloaded from the NAEAWC official website. Ongoing projects can be accessed from the site, as well as information about the history and contributions of the Women’s Caucus. Our membership stands at 150, and we are in good financial position to proceed with plans and to entertain new ways of sharing the WC vision. All the WC officers join in inviting your participation in the Caucus. We hope to hear of your interest and to exchange ideas about where WC can best serve its membership. ■

Committee on Multiethnic Concerns (COMC)

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

Guest Columnist: Joan M.E. Gaither, EdD, Chair of Undergraduate Programs, Maryland Institute College of Art

I thank members of the NAEA Committee on Multiethnic Concerns for honoring me with the 2009 NAEA Dr. Eugene Grigsby Award. I am, as is Dr. Grigsby, inspired by and create work around personal experiences, relationships of social groups, and memories of family events. I also believe that community activities become content for artworks as artists document heroes, headliners, and trailblazers to preserve our past. I share how an artist, one museum, and a local society partnered to tell the stories of individuals and their African American communities through collecting and interpreting oral histories, everyday objects, and story quilts. I share the investigative, rewarding, and synergistic experience I continue to have as this project, *Trails Tracks Tarmac* (TTT), continues to take on a life of its own. Examining the exhibition, one discovers how a fiber artist working “with” the community develops and encourages exhibitions, education programs, community participation, and involvement in museums. *I Am: My Family History Quilt* (2000) became the catalyst for TTT. Quilts were more than traditional comforters, decoration, beauty, and protection. Telling the human story and making emotional connections to personal and universal issues allowed me to formulate thoughtful problems for my community to solve in their quest for identity and meaning. They selected meaningful fabric, discovered traditional patterns, collaged text and image, and pieced materials to tell the story that needs telling—one only they can tell. They started with existential questions: Who am I? From where did I come? Create a quilt panel celebrating a personal story about an influ-

I share how an artist, one museum, and a local society partnered to tell the stories of individuals and their African-American communities through collecting and interpreting oral histories, everyday objects, and story quilts.

With our new partner Banneker-Douglass Museum (BDM) and support of the Maryland Commission on African American History and Culture, we planned an exhibit. The core group developed a mission statement and pursued financial, technical, legal, and literary support. Multiple themes were uncovered along with documentation of racial and social injustices. We met in public spaces with food, laughter, and prayer. Participants displayed the now 20+ personal story quilts, watched the DVDs, and listened to an especially written poem and theme song.

We became 501c3 tax-exempt North Arundel Preservation Society, Inc. Docents in the community trained young and adult docents. Teams volunteered to write, catalog, and design graphics, public relations, education, and exhibition display. An opening celebration showcased The Legacy Voices—DVD viewing, re-enactment of Frederick Douglass by a descendant living in the community, and liturgical dance performance by multi-generational cast. BDM experienced record-breaking attendance, hired an education administrator

and a librarian/archivist to support monthly programs.

Programs worth noting here include the *Quilting and Painting Day Camp for Children* that still occurs at BDM. In a particular 2-hour workshop, an 8-year-old created a narrative quilt square memorializing her dad and 9/11, adding a tiny gift toy giraffe. I continue to facilitate workshops for grade school children, college students, seniors, and professional development for art teachers. TTT traveled to Washington Mormon Visitors Center and can be viewed at Annapolis Bates Legacy Center. TTT spawned new exhibits and two publications. Recently 500+ quilters gathered to add their mark to the border of *Journey to the White House: Barack Obama Story Quilt*, now on exhibit at BDM until September 2009.

Schools and churches emerged as the center of all activities. Emerging ideas include appreciation for history, pride in researching and owning new knowledge, discovering relatives, increased museum visitation with the return of participants for publicized activities, new use of technology, evolution of programming, and touching lives with wider social, political, and greater community connections. I enjoyed talking about the legacy our parents have left for us and how they viewed their families, lifestyles, and faith. Dr. Eugene Grigsby shared his family stories in his work; I share mine with you. Dr. Grigsby wanted his work to inspire hope; I use gold threads symbolizing hope. I thank Dr. Grigsby and I thank you.

Remember to send your membership dues of \$10.00 to our treasurer, Glendia Cooper, at P.O. Box 350373, Jacksonville, FL 32235. ■

Book Reviews

Promoting Integrated and Transformative Assessment: A Deeper Focus on Student Learning

By Catherine M. Wehlburg. Jossey-Bass, 2008.



Whether in theory or practice, assessment is not always connected in a clear and meaningful way to student and teacher learning. Along with measuring learning outcomes, integrated and transformative assessment can help to change an institution's culture and achieve important goals. Catherine M. Wehlburg, Executive Director of the Office of Assessment and Quality Enhancement at Texas Christian University, has written a thorough explanation of how assessment has traditionally been implemented and a refreshingly contemporary discussion about creating collaborative, accountable, high-quality assessment for the future. What stands out about the book is Dr. Wehlburg's expansive thinking about the possibility of assessment as a living, changing, values-laden entity. This framing allows us to assess our students' learning, transform our teaching, understand our institution's effectiveness, and bring about powerful improvements based on real, meaningful data gathered through assessment—

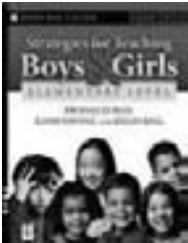
not fiction or falsehoods designed to make us look good in these high stakes times. Each chapter delves into what is meant by integrated and transformative assessment and what this actually looks like across an institution using multiple perspectives. Even though the book is aimed for the most part at the university setting, I found myself compelled to think differently about assessment in my photography class critiques, watching and listening to what I ask of my students, what is asked of me, and how assessment is implemented in my public high school and district. Catherine M. Wehlburg's thorough understanding of curriculum, institutional and departmental responsibilities, the necessity of clear communication and transparency, and how to achieve remarkable educational goals using integrated and transformative assessment to improve practice makes the book an excellent professional development resource. In detail, she makes the case for reexamining how, what, when, and why we create, document, and modify assessments of and for students, teachers, administrators, and institutions. She questions what is worth discovering as well as how this knowledge can be used to positively impact the content of our courses and the educational community we are creating. I recommend this book to anyone interested in assessment and the powerful, transformative ways it can be used in the best

,of worlds. She offers us a viable toolkit and a pro-active approach.

Reviewed by Debi Milligan, Photography Instructor, Cambridge Rindge and Latin, Cambridge, Massachusetts

Strategies for Teaching Boys & Girls—Elementary Level

By Michael Gurian, Kathy Stevens, and Kelley King. Jossey-Bass Education Series, 2008.



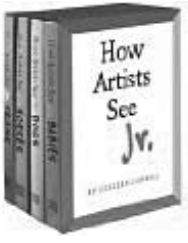
Lately studies are popping up everywhere regarding the brain and creative processes. What external stimuli are needed for higher-level brain functioning, and even more, do gender differences exist in the brains of boys and girls? How can educators use this information to design curricula? *Strategies for Teaching Boys & Girls—Elementary Level* attempts to function as a resource workbook offering research findings in non-technical language that elementary classroom teachers can understand and use toward multiple pathways to learning. The book has ten chapters with key areas leading to opportunities for educational exploration. For art educators, chapter seven, called "Art Smart: Blending Art into Core Curricula," offers creative thinking and problem-solving suggestions incorporating visual art, music, dance, and drama. Noted are "brain benefits" of integrating arts across the curriculum. For this art educator, the material in the book may be over-simplified. For elementary educators who may not have extensive arts training, this book may be a valuable resource for finding new creative teaching strategies.

Eric Jensen, a renowned brain researcher, has translated his findings into user-friendly formats for classroom teachers. He asserts that the arts are "the driving forces behind all other learning" (p. 120). He is quoted throughout the chapter to substantiate the benefits of learning through the arts to reinforce concepts in core subjects and to increase socialization. The book offers many direct models of music, movement, and art for elementary teachers to adapt for their plan books. Considering the dearth of useful workbooks that incorporate scientific findings for learning, I recommend this one and appreciate the inclusion of the arts in it.

Reviewed by Barbara Marder, NBCT art teacher, John F. Kennedy School (K-8), Somerville, Massachusetts

How Artists See Jr. (4 Books in Series: Dogs, Horses, Trains, Babies)

By Colleen Carroll. New York: Abbeville Press Publishers, 2008.



In her series *How Artists See Jr.*, Colleen Carroll introduces art to early learners through a series of board books. Each board book is based on a single theme that children are guaranteed to love: dogs, horses, trains, and babies. Much like her acclaimed series *How Artists See*, Carroll's junior series features a diverse collection of artworks from around the world. Each book includes 12 images that span across two pages and are accompanied by the artist's name, title of artwork, and the date each piece was finished. On the back page of each book, the parent can locate the museum or gallery where each artwork is on display. Many art movements are depicted

throughout each book, allowing the child to view a particular theme and the way it has been interpreted by each artist. Each artwork begs questions from little ones, allowing them to explore their imaginations. Not sure which engaging questions you should ask your little one? The first page of each book lists a series of questions appropriate for a child 2 to 5 years of age. This interaction between child, parent, and artwork helps the child see how objects can appear different and yet familiar through an artist's rendering. Most importantly, these books inspire both parent and child to be more creative while discovering the wonders of the art world.

Reviewed by Crystal Eggleston, Art Teacher, Warren County Head Start Preschool, Glens Falls, New York

What Research in the Visual Arts? Obsession, Archive, Encounter

By Michael Ann Holly and Marquard Smith, Editors. New Haven, CT: Yale University Press, 2009.



This collection of essays examines visual arts research in a multitude of forms stimulating much rumination. Originating with The Clark Conference (2007), the essays represent a dialogue that will be forever ongoing.

So how does the process of inquiry engender meaning, Holly asks. At times the esoteric nature of the writings, for the non-art historian/researcher, may seem difficult to digest; nonetheless, each essay has merit in terms of the questions raised and the personal dialogue that ensues from considering research in unique contexts.

The psychoanalytical perspectives seem at times excessive, yet contribute a necessary aspect of historical precedence. Personal history and memory indeed bias our perceptions, and thus cannot be ignored.

The act of conducting research and the process of archiving are referred to as "protective destruction." Interesting to me is the theme of duality, as represented in the Teddy Bear Exhibit, with the bear seen as both comforting (passive) and threatening (aggressive). Alphen states the relevance of archival work depends upon the questions asked—an assertion most can readily agree with.

Guilbaut's essay mentions 21st-century technologies and endless possibilities of discovery via the computer. Most telling is the following excerpt (from page 108): "History writing, after decades of statistical studies and study of the history of battles and rulers, is now trying to integrate forgotten stories into a larger understanding of the past." He goes on to say "research could/should be a way to destabilize certitudes by understanding the way others, at different times, ... understood."

The final essay by Bal involves the realization that more is known from seeing than from reading about works. An example is conversation-compelling, looking longer and enhancing knowledge as a result of enhanced perception. Prophetic in the epilogue is the reference to Holly's definition and my own extraction that "to search again, anew" is what is required of all of us in our quest to find meaning and understanding.

Reviewed by Debbie Yellick Manly, Chair, Visual Arts Department, Grinnell High School, Grinnell, Iowa

Books Available for Review

With the new school year just around the corner, here are some books to explore as you expand your curriculum or add to your reference library.

If you see a book you'd like to review for *NAEA News*, e-mail your request to bookreview@arteducators.org—with your name, title, school affiliation, and YOUR MAILING ADDRESS.

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

The Ultimate Teacher: The Best Experts' Advice for a Noble Profession with Photos and Stories

Todd Whitaker, Editor. Deerfield Beach, FL: Health Communications Inc (HCI), 2009. 276 pp., paperback with color photos.

This collection offers classroom stories, practical teaching strategies, and personal insights from veteran teachers—a helpful guide for new teachers. The editor is Professor of Educational Leadership at Indiana State University, Terre Haute.

Photo-Editing and Presentation: A Guide to Image Editing and Presentation for Photographers and Visual Artists

Douglas Holley. Rochester, NY: RIT Cary Graphic Arts Press, 2009. 140 pp., paperback with color photos and illustrations.

This book offers a "hands-on look at a variety of presentation techniques such as artist book publishing, exhibition design, and portfolio construction that will help the reader to construct his or her work in a professional manner."

The Arts of China (Fifth Edition, Revised)

Michael Sullivan. Berkeley: University of California Press, 2009. 350 pp., trade paperback with over 250 color illustrations.

This expanded edition reflects the latest archaeological discoveries, pays greater attention to the

art of calligraphy, provides more information on Chan (Zen) Buddhist art, and takes a close look at contemporary art. The author is a Fellow Emeritus at Oxford University.

The Visual Dictionary of Illustration

Mark Wigan. Switzerland and UK: AVA Publishing, distributed in US by Ingram Publisher Services, 2009. 287 pp., small-size trade paperback, with color illustrations throughout.

This compact "dictionary" of A to Z topics of interest to visual artists from diverse fields (advertising, cartooning, book illustration, and so forth) provides creative examples of work in all media and styles. Possibly useful guide for students interested in art careers; helpful collection of images for reference.

Creative Techniques: Drawing

Joseph Asuncion and Gemma Guasch. Hauppauge, NY: Barron's, 2009. 143 pp., hard-cover, color illustrations throughout.

Instruction for serious art students and experienced amateurs who want to expand their repertory of techniques. The book presents 14 "radically different, highly individual approaches to the art of drawing figures, landscapes, and abstract images." Examples are shown from Degas, Picasso, Rauschenberg and Cy Twombly, among others. An introductory section lists and explains various drawing tools the artist will need.

Modern & Contemporary Art

Michele Dantini. New York and London: Sterling Books, 2009. 192 pp., large trade paperback with color images throughout.

This book presents a look at the last 100 years of artists and movements that continue to impact the art world—from early Fauvism, Cubism, and Futurism through mid-century Abstract Expressionism and Pop Art, late-century Modernism, to today's neo-conceptualism. A thoughtful textbook or reference.

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

Maryland

May was an exciting, stimulating month for Maryland Arts Educators. At the beginning of the month, the Johns Hopkins University (JHU) held a 2-day Learning, Arts, and the Brain Summit at the American Visionary Art Museum. The purpose of the summit was to *explore the widespread interest in how the arts enhance learning outcomes and contribute to cognitive and social development in children*. The impetus for this initiative was the 2008 release of a series of studies by the Dana Foundation Consortium on Arts and Cognition. The JHU Council on pK-12 Education and the School of Education Neuro-Education Initiative convened a group of researchers, educators, advocates, and policy makers to discuss what is known about arts and cognition, explore research priorities and opportunities, and develop methods of effective communication of findings to educators and stakeholders.

A special program to provide visionary inspiration—titled Arts, Creativity & Other Outrageous Education Ideas—kicked off the summit. Speakers included Dr. Jerome Kagan, Dr. Alice Wilder, author/illustrator Keri Smith, and Dr. Kathy Hirsh-Pasek. On the second day, two panels were convened: William Safire was the moderator for the Research in Arts and Cognition: Future Direction for the Research Community panel; and Richard J. Deasy was moderator for the Implications for Educational Practice panel. The keynote address, “Why the Arts Matter: Six Good Reasons for Advocating the Importance of Arts in School,” was delivered during lunch by Dr. Jerome Kagan, and is available on the Dana website at <http://www.dana.org/prINTERfriendly.aspx?id=21740>

—James L. Tucker, Jr., Maryland State Department of Education

“We know that arts education allows students to learn and practice skills and behaviors that foster ‘out of the box’ thinking and creative problem solving. Those skills will be crucial to innovation in the 21st century.”

North Carolina

The NC Department of Public Instruction is in the process of finalizing committee members for the Essential Standards Writing Committees in dance, music, theatre arts, and visual arts education, K-12. The committees will begin the actual writing of the new standards in August 2009.

A new publication, entitled *Arts Education and 21st Century Skills in North Carolina*, examines how the Arts Education Standard Course of Study aligns with and teaches 21st-century themes and skills. It provides leadership to educators and administrators about how to implement 21st-century skills in the curriculum, and specifically in dance, music, theatre arts, and visual arts K-12 classrooms. The document also highlights various connections and resources that illustrate how 21st-century skills may be implemented and assessed in the classroom and beyond. Another section includes a table listing the top ten industries and how the arts prepare students for these industries, and also provides some ideas about how the arts prepare students for careers other than the arts. At the end of the document, there is an extensive list of annotated resources categorized by 21st-century theme

or skill. To order, please call (800) 663-1250 or visit <http://www.ncpublicschools.org/publications/> (Publication info: IS173, 2009, \$12). View the online version (free) at: <http://www.ncpublicschools.org/curriculum/artsed/resources/>

—Myron Carter, North Carolina Dept. of Public Instruction

Washington

Washington State Office of Superintendent of Public Instruction: Arts Education Law and Policy and Celebrations from June 2009 included:

1. Arts are Basic Education: The arts—dance, music, theatre, and visual arts—are defined as core academic subject content areas in Washington State’s definition of basic education. Washington State has six endorsements for Arts Teachers. They are: Dance, Music: Choral, Music: General, Music: Instrumental, Theatre Arts, and Visual Arts.
2. Washington State now requires one credit in the arts of interest for all students as a part of their graduation requirements, and will require two credits beginning with the freshman class of 2013.
3. Washington State now has over 100 Arts Classroom-Based Performance Assessments (CBPAs) for teachers to use as an integral part of instruction to ensure learning in the arts K-12 in all four arts disciplines. School districts will assess and report progress in the arts to the state beginning with the 2008-2009 school year.
4. Washington State is in the third year of development of their Grade Level Expectations and Standards revisions process. They are on schedule for final approval of the revised standards to debut in January 2010. Draft documents in development have been available for field use and feedback since January 2009.

5. The first annual Imagination Award from the New York City’s Lincoln Center Institute and Washington State’s Creativity Matters Coalition will be awarded to Thornton Creek Elementary.
6. New Superintendent of Public Instruction Randy Dorn’s Statement of Support for Arts Education in Washington State:

Statement of Support for Arts Education by Superintendent Randy Dorn

As we continue to lift the academic bar and challenge the education system, we recognize that students engage in their learning in different ways. One of the most important is through the arts.

The arts—dance, music, theatre and visual arts—are basic and core subject areas, and are essential to the well-rounded education of the whole child. The OSPI Arts mission states, “The Arts—communicating and integrating life, literacy and learning through experience for all learners.”

We know that arts education allows students to learn and practice skills and behaviors that foster “out of the box” thinking and creative problem solving. Those skills will be crucial to innovation in the 21st century.

If we are dedicated to preparing all students, we must be sure that all schools have access to a well-rounded arts program. We want every student engaged, not just most. As superintendent of public instruction, I urge all school districts to ensure that all students have access to the highest quality opportunities in arts education.

—Randy I. Dorn, State Superintendent of Public Instruction

—AnnRené Joseph, Washington State Office of Superintendent of Public Instruction (OSPI)

Early Childhood Art Educators (ECAE)

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

I remember vividly the amazement I felt when I visited the first North American version of the exhibit of young children’s project work from Reggio Emilia, The Hundred Languages of Children. By the time this column appears, a new exhibit—entitled The Wonder of Learning: The Hundred Languages of Children—will be open in the Indiana State House in Indianapolis. As ECAE member Suzanne Mittolo says, this is a great opportunity for art educators living in the Midwest to see (and study) documentation of children’s work from Reggio Emilia. The exhibit premiered in Denver last summer and is just finishing a 6-month stay in Tulsa. In conjunction with the exhibit, a number of professional development opportunities are planned in Indianapolis, all relating to issues of social justice. Full information about the Wonder of Learning exhibit and the activities surrounding it is available at the North American Reggio Alliance website, http://www.reggioalliance.org/narea/exhibit/current_version.php. If you are interested in hosting the exhibit in your own community for a 6-month period between 2011 and 2014, please contact me and I will forward information from the national coordinator, Judith Kaminsky. And be sure to share your reviews, when you see the exhibit.

At the 2009 NAEA Convention in Minnesota, ECAE Past President Pat Tarr presented a draft of a letter to the National Association for the Education of Young Children, questioning the representations of children and creative expression conveyed by a series of posters

the organization recently published. As Pat notes, “Our mandate is to advocate for quality art education experiences to members within NAEA and to the larger early childhood education community.” Thus, the members of ECAE present at our annual business meeting agreed that it was important to express our reservations about the image that NAEYC selected. An excerpt from Pat’s letter follows:

We are responding to the latest photographic poster series published by NAEYC. The quality of the NAEYC’s posters are usually high, with strong images of children engaged in learning experiences representative of quality early childhood education. Therefore, it was with some surprise that we noticed that an image of a child engaged in blow painting was selected to represent creative arts. There is a long history of activities such as blow painting within the early childhood community and while this, and similar activities, may have some exploratory value, in our opinion they have limited artistic value for expressive or truly creative purposes. As art educators, we want to promote children’s experiences with media that children can use as languages for expression and creativity. Having an image that glorifies blow painting, sanctions it as both creative and expressive and perpetuates a particular image of the child which we believe diminishes the child as capable of creative expression. We want to support early childhood educators to rely less on these limited exploratory activities and more on materials that can become languages for children and we believe that as an organization, you do too.

We would ask that this poster be replaced with another image that is more appropriately representative of creative art as soon as is feasible. We would suggest that an image of a child engaged in drawing, painting or using clay, or other open-ended media would better represent quality art experiences and creative art. Should you need some appropriate images to consider, we are sure that we would be able to provide them.

Art educators who work with young children or on their behalf often find that teaching and advocacy are inseparable. The nature, value, and potential of making and interpreting visual images and objects in early childhood is rarely understood as deeply as we would hope. There is nothing so persuasive as providing opportunities for teachers and administrators to see the impact of making and talking about images and ideas on children’s learning. Yet, even under the best of circumstances, our work with children does not necessarily speak for itself, particularly in times of curricular and fiscal constraint. We must also articulate as clearly as possible what we do and what we value in teaching art in early childhood classrooms: Our discourse must match our intentions in a way that is unambiguous. Are there elements of our own taken-for-granted ways of talking about early art experiences that prevent others from understanding the distinctions between manipulating materials for random aesthetic effects and using them, as Elliot Eisner advises, as media for expression? Do we articulate clearly the differences between the “quality art experiences and creative art” that we endorse

We must also articulate as clearly as possible what we do and what we value in teaching art in early childhood classrooms: Our discourse must match our intentions in a way that is unambiguous.

and the tenacious forms of school art that filter down to children’s earliest preschool experiences? Please join this conversation by becoming a member of the ECAE listserv. You can do this with ease by visiting the NAEA website: www.arteducators.org. Go to the NEWS AND EVENTS page, and then click on LISTSERVS in the column at the upper left. Scroll down to ISSUES GROUPS, click SUBSCRIBE to join the conversation, and send a message to ecae@artedlists.org to post messages, questions, comments, announcements, and news. ■

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

Epidemic. Pandemic. Endemic.
As I write this, news reports state that H1N1 Swine Flu is teetering between labels of epidemic and pandemic by definition of the World Health Organization. These are charged terms and their ‘symptoms’ seem unavoidable and important to address in art education, as they can challenge the sense of community and collaboration that we often value.
In the days that I first began thinking about the CSTAE column, stories and images of people’s reactions to media presentations of the Swine Flu were all over the news. Video clips showed people wearing surgical masks as they walked on the streets in major cities and waited in lines at the airports around the world. There were images from Mexico of closed movie theatres, schools, and museums. The local Chicago news reported which schools were closing due to possible outbreak and there were images of eerily empty-looking classrooms whose desks and chairs were being wiped down by workers. *Symptom: Images*
I recall Brian Williams on the nightly news stating that the government was asking everyone to refer to the virus not as the “Swine Flu,” but rather “H1N1” to minimize a connection to the pork industry. I am still unsure how to make sure I do not get the Swine Flu, but I started using hand sanitizer religiously, especially after going to the gym and the grocery store.
Symptom: Uncertainty

Artists have taken on these issues relating to HIV/AIDS and cancer, but how do artists, scholars, culture workers, and art address the cultural pandemic that affects the hidden curriculum of fear?

I heard that even if there was a flu vaccine, there wouldn’t be enough to go around in this country. The number of confirmed cases is increasing daily, but I hear through the news that it is because the CDC is just caching up on confirming the cases tested in the US. They’re saying on MSNBC that there are a lot of unreliable sources of information about the Swine Flu on the Internet, and we should only trust certain ones. Surely, this has been sensationalized in the media. The thought crosses my mind, “If this is a real problem, why do I feel like no one is showing me images of people who are sick, just images of people’s reactions and hopes of prevention?”
Symptom: Misinformation
I noticed that one of my friends actually changed her Facebook profile picture to an image of a little girl licking the snout of a pig in a petting zoo. This image, which might have been cute at one point in time, has a new layer of meaning in this context. Is this humorous? Is this insensitive? Is it a way of coping with

uncertainty or reacting to feelings that things have been overdone in the media? Would there be a little more respect for the situation if a cultural icon of the media caught this disease?
Symptom: Insensitivity
As I arrived at my first night class since thoughts of Swine Flu entered my world, the once very positive thoughts of community and celebration as we bring food to class each week suddenly felt a little sickening ... who else had touched things in this university classroom all week? Do I really want to eat here ... and doesn’t that person who just walked in the room teach in a school that was shut down this afternoon?
Symptoms: Vulnerability and Isolation
Over lunch a week later, I heard that a doctor insisted on testing a young boy I know for Swine Flu, after his mother had called about flu-like symptoms. This 4-year-old boy was put in a mask to cover his face while at the doctor’s office and then approached by two people in bright yellow biohazard suits who were there to draw his blood for a test. He was scared, but happily, everything turned out just fine. No H1N1, only ordinary childhood flu. My active imagination started wondering what would seem scarier to me—the vivid image of two people far bigger than me in bright yellow suits, cautious to interact with me and treating me like I am the subject of an experiment, or the potential germs that I might be breathing in and out into the air. *Symptom: Fear*

A label of ‘pandemic’ can trigger mass panic and cause economic and political problems. On a local and even personal level, the symptoms reflect damage to our sense of community and collaboration. It seems that these symptoms—fear, isolation, misinformation—can also describe the ways in which we generally relate to each other and begs the question: “Are we in some sort of cultural pandemic?”
This makes me revisit issues that we can uniquely address through art education. Whether in the context of a medical or cultural pandemic, these experiences and symptoms call for a renewed sense of urgency in challenging misinformation and uncertainty, as well as disrupting insensitivity and fear.
Artists have taken on these issues relating to HIV/AIDS and cancer, but how do artists, scholars, culture workers, and art address the cultural pandemic that affects the hidden curriculum of fear? ■
—Christine Woywod, Columnist

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United States Society for Education through Art (USSEA)

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

I find summer in Bloomington, Indiana a lovely time and place to recharge my intellectual ‘batteries’ before another hectic academic year begins. Because many students leave campus to work, travel, or rest at home during summer break, it is easy to maneuver about town and find parking near my favorite shops and cafés. Yet even in this laid back, sheltering environment, I am not isolated from the rest of the world. On the contrary, before finishing my first cup of morning coffee, I may have answered e-mails from a teacher in Pakistan, a grad student in Nigeria, a colleague in Taiwan, a research subject in France, an editor in the United Kingdom, a former alum now working in Turkey, and a friend living in Argentina. Access to communication technologies allows me to interact virtually with others across vast spaces and in remote regions of the globe.
Art educators are increasingly aware of the need to prepare students to be citizens of a global society. This means not only teaching youth skills that would enable them to create images in order to communicate effectively

Art teachers also should be aware that there are many areas in local and distant places where children and their parents lack access to even basic artmaking resources and are excluded from participation in pan-global aesthetic conversations.

across cultural borders, but also teaching them to become visually literate—able to read and interpret imaged messages—from multiple world perspectives. Nevertheless, art teachers also should be aware that there are many areas in local and distant places where children and their parents lack access to even basic artmaking resources and are excluded from participation in pan-global aesthetic conversations.
The United States Society for Education Through Art (USSEA), which was begun in 1977 with Ken Marantz as first President, held as its mission the promotion of greater “understanding and respect for learners from all ethnic, minority, and socio-cultural background” (<http://ussea.sdstate.org/>). USSEA’s mission originated in a belief that children who were nurtured to appreciate the artistic expressions and artifacts of people from other cultures might grow to care about and feel empathy for and mutuality with people from diverse backgrounds. The aims evolved in response to national and international discord, conflict, and genocide. USSEA founders believed racial and cultural bigotry bred in environments of segregation and ignorance. A decade into the 21st century, the goals of USSEA are as timely and necessary as ever. Yet, they can scarcely be implemented when students and their communities and teachers are locked in circumstances of isolation and

exclusion from dialogue and interaction with others of the world.
During this summer, from laptops and desktops, members of USSEA are plotting out agendas to address the mission of this organization. Continued preparations are underway for the 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. Conference presentations will examine how art education through community-based programs and collaborations might benefit children living in economically disadvantaged neighborhoods. For more information about the conference, check the USSEA website or contact Alice Wexler, Chair of the USSEA Outreach Committee at wexler_1@fastmail.fm.
The USSEA Children’s Art Exchange is an international project, chaired by Candice Schilz. Teachers are asked to submit works by students ages 4-18 that reflect the students’ ideas about the importance of art in their lives and as an agent of change in the world. The artworks, which may be in any media (2-D, 3-D, or time-based through electronic media), will be exhibited online in the USSEA virtual gallery. For more information, e-mail cschilz@uco.edu

Director of the USSEA Children’s Art Exhibition, Masami Toku, is preparing an exhibition of Japanese children’s work to be shown during the 2010 NAEA Convention and the USSEA conference in New Paltz. The goals of the online exchange and exhibition are to encourage children and audiences to recognize how artmaking and sharing nurtures aesthetic dispositions of caring and tolerance.
Other USSEA initiatives are in early planning stages. These include preparation of a curriculum guide for teachers that provides thoughtfully prepared units and lessons dealing with multicultural, cross-cultural, and international issues and the cataloguing and uploading of original documents from the USSEA archives to an online site where these materials may be accessed by art educators and researchers all over the world.
USSEA’s website, maintained by webmaster Fatih Benzer, gives access to information about the Child Art Exchange, the upcoming conference in New Paltz, and other USSEA initiatives, events, and opportunities. We invite members of the art education community to submit nominations to the USSEA National and International Ziegfeld Awards. USSEA membership forms and information about nominating candidates for the USSEA National and International Ziegfeld Awards may be downloaded from the website: <http://ussea.sdstate.org/> ■

New Yahoo Group for NBCT-EAYA Art Teachers

Announcing a new Yahoo Group established to assist NBCT-EAYA Art Teachers who have been or plan to undergo recertification through the National Board for Professional Teaching Standards: <http://groups.yahoo.com/group/NBPTSeayaARTrecertification>

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

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

Diane C. Gregory, EMIG-TEA Chair, Director, Undergraduate & Graduate Studies in Art Education, Visual Arts Department, Texas Woman’s University, Denton, TX 76205. Tel: 214-501-4362. E-mail: dgregory@mail.twu.edu

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

Written by Lilly Lu, Assistant Professor, Art Education Program, Northern Illinois University. E-mail: lillylu26@gmail.com

Second Life: New Art Learning Opportunities in the Digital Age
Over the past 3 years, Second Life (SL) has become a globally popular 3-D virtual community. Currently, over 300 universities, educational organizations, and corporations have established a presence in Second Life for education, publicity, and business purposes. Many universities across the world use Second Life as an enhancement to their learning management system, as a supplement to face-to-face experiences, and for research activities. SL not only provides learning materials and experiences but also facilitates learning communication, including live audio, text chat, and private or group instant messages.

Second Life provides a virtual space where a user, also called an avatar (a visual representation of a human being in a virtual world), can easily meet and converse with other users/avatars originating from a variety of cultures and regional backgrounds. All that is needed is a computer and a high-speed Internet connection after users register to become residents. Combining the features of online gaming (desktop virtual reality) and social networking (such as Facebook), SL is characterized by hyper-real visual imagery, unique immersive power, and intensive interaction (Lu, 2008), all of which are very attractive to young people. Such a 3-D virtual space provides a unique venue for information visualization and gives users a sense of presence that is not possible

in a text-based online learning environment. Thus, such 3-D virtual worlds can be considered as forming an alternative online learning environment.

Using SL creatively and innovatively in higher education holds great potential for strengthening and extending teaching and learning. For art education, SL can serve as a new medium of artistic and creative expression, as well as a new means for teaching and experiencing an emerging digital visual culture. As a new art medium and visual technology, SL allows users to create not only 3-D art objects, but also a 3-D virtual environment, wherein individuals can experience and ‘live’ in the art itself. In addition, advanced users can create dynamic 3-D art with which viewers can interact. Moreover, as an innovative instructional technology, SL allows art education students to visit different galleries and studios as well as to meet with artists and art enthusiasts from around the world. The greatest benefit is that preservice art teachers can actually experience and learn about such digital visual culture in virtual worlds, given its increasing importance and visibility in contemporary art education curricula.

One of the essential areas of art education in the 21st century is technology integration—using instructional and visual technologies to teach and create art and digital visual culture. 3-D online gaming or video games are very familiar to K-12 students outside the classrooms, and art teachers should be prepared to teach students how to critically respond to and judge such digital visual culture. Yet, art

The greatest benefit is that preservice art teachers can actually experience and learn about such digital visual culture in virtual worlds, given its increasing importance and visibility in contemporary art education curricula.

teachers and educators rarely have had an opportunity to access, study, and create such an interactive 3-D visual/virtual environment for art learning purposes until SL came to the market in 2005. Such visual technology is less expensive and complicated than 3-D online gaming or video games, and it is open and free for users to create visualized content.

Art Café: An Experiment Project in SL
I have created and maintained the Art Café world in SL through funding from a research grant awarded from National Art Education Foundation (2008). It was used for class meetings, event hosting, and 3-D SL art exhibitions. Art Café also allows students to experiment with 3-D object creation and to explore online immersive visual culture. Moreover, Art Café used SL technology as a cultural interface to enable students and visitors to connect to the world and expand their horizons. This experimental project gave art education students a valuable opportunity: 1) to gain first-hand experiences in an emerging virtual environment, 2) to use cutting-edge instructional and visual technology to create and learn about contemporary art in a virtual environment and digital visual culture, and 3)

to expand their perspectives while meeting people around the world.
Art Café also hosted three online events in SL for the public, presented and facilitated by Northern Illinois University Art Education faculty Kerry Freedman, Debbie Smith-Shank, and Lilly Lu in May, 2009. Visitors from around the world had great discussions on the topics “Investigating Identity in Second Life,”“Visual Culture and Gender,” and “Designing learning events in Second Life.”
In the future, Art Café will host more online events for the public and offer opportunities to collaborate with art educators. I would like to invite EMIG and NAEA members to explore the educational potential of SL, starting with attending Art Café events! If you are interested in participating in the Art Café events or using the Art Café for art teaching and learning in SL, please contact Lilly Lu at lillylu26@gmail.com ■

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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)

The purpose of RAEA is to define and establish the role of retired art educators as an affiliate of NAEA; to conduct programs of professional activities at state and national levels; to encourage continued personal involvement and development in art education; to inform State Associations and NAEA of concerns relevant to members of long standing; to encourage and provide mentorship for members of the National Student NAEA Chapter.
All art educators who at the time of retirement have been members of NAEA for at least 5 years become members of the RAEA and maintain all the rights of active membership. NAEA membership dues are reduced, as are NAEA Convention registration fees. There are no RAEA dues.
Elected officers for the RAEA for 2009 are: President—Robert W. Curtis, Michigan; President-Elect—Sam Banks, Virginia; Secretary—Sally Babin, Louisiana; Treasurer—Marty Rankin, South Carolina.
Appointed Chairs include: Historian—Jean Schulman, Alabama; Program—Sam Banks, Virginia; Membership—Marie Davis, Louisiana; Finance—George DeBono, New Jersey; Nominations—Crickette Todd, Kentucky.
Ad Hoc Committee Chairs include: RAEA Student Chapter Liaison—Liz Smith-Cox, South Carolina; Art Auction—Martha Davis Fontcuberta, Louisiana; RAEA Photographer—Dan Defoor, Georgia.
One focus for RAEA at the national level is to share our expertise and experience with NAEA Student Chapter members. One very

The veteran teacher mentors serve as sources of information and inspiration. The students provide information and inspiration, keeping us on the cutting edge of current art education practices and theories.

successful program has been the RAEA Mentorship Program. For several years, RAEA members have met with students in a program called ‘Blending Our Voices.’These meetings have grown into the RAEA Mentorship Program. RAEA members volunteer to serve as mentors to student chapters who wish to participate in the program. When possible, mentors are paired with chapters that are geographically close. Often information is conveyed via e-mail, snail mail, or telephone. The veteran teacher mentors serve as sources of information and inspiration. The students provide information and inspiration, keeping us on the cutting edge of current art education practices and theories. Close communication occurs between the RAEA Chair, the NAEA Student Chapter Advisor, and the NAEA Student Chapter President. If you are interested in learning more about this program or becoming a mentor, contact Liz Smith-Cox via e-mail at lizscox@nctv.com or call her at (864) 654-2866.
Each year, RAEA recognizes an Outstanding Student Chapter of NAEA and the Retired Art Educator of the Year. The selected chapter is recognized at the National Convention and a monetary award is given to the chapter by

RAEA. The Retired Art Educator of the Year is honored at the Annual Convention and is invited to share thoughts and experiences with the attendees. For information on nominating procedures for these awards, contact Robert W. Curtis via e-mail: RCartguy@aol.com
Money for recognition of the Outstanding Student Chapter and other projects of RAEA is generated through an Annual Art Auction held at the National Convention. Members of RAEA and friends donate artwork, which all participants at the Convention have an opportunity to purchase. If you are interested in participating in this program, contact Martha Davis Fontcuberta via e-mail: martdavisfont@hotmail.com
RAEA thanks all those who have contributed to the success of the affiliate. Especially Maryl

Fletcher De Jong, who served as our President the last 2 years, continuing to lead even when dealing with physical adversity, giving her best for art educators. AND Liz Smith-Cox who answered Maryl’s call and helped RAEA continue to run smoothly.
We always like to hear of the endeavors of our members. Tony Haruch was invited by the Yonkers, NY public schools to do a 1-week artist residency. He worked with 4th- and 5th-grade students with a focus on Australian Aboriginal art and culture. He notes that since the Aborigine people had a unique symbol communication system which could be converted into interesting ART and DESIGN projects, the students gained a real great insight into the ancient culture. If you have an educational experience that highlights how we as retirees can enrich others’ lives, please let us know.
We hope to soon have RAEA information posted on the NAEA website. Please go to the site to stay up-to-date with the field of art education. ■

OCTOBER 1, 2009: Deadline for submission of nominations for most 2010 NAEA Awards

The NAEA Awards Program Booklet is published in the July issue of *Art Education* and also available for download at www.arteducators.org/awards
For additional information, contact Kathy Duse, Executive Assistant and Convention/Programs Coordinator: awards@arteducators.org, 703-860-8000, x213.



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**

Submit to NAEA National Office: 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*.

CALL FOR SUBMISSIONS: Opportunities for Creative Teens The Scholastic Art & Writing Awards, 2010

The Alliance for Young Artists & Writers invites teenagers in grades 7–12 to participate in The Scholastic Art & Writing Awards. Students may submit in more than 15 art categories including Animation, Architecture, Ceramics and Glass, Computer Art, Drawing, Fashion, Graphic Story, Painting, Photography, Sculpture, Film, Video Games, and Senior Art and Photography Portfolios. All artwork is reviewed by panels of arts professionals for originality, technical skill and vision. Winners have opportunities for recognition, exhibition, publication and scholarships. Teachers who mentor top national Award-winning students receive \$1,000. The Awards are the largest, most prestigious, and longest running scholarship and recognition program for teenage artists and writers.

To learn how to participate in The Scholastic Art & Writing Awards, visit www.artandwriting.org after October 1 or call 212-343-7729.



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For S/H and to order, call: **1-800-299-8321**



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.

CALL FOR PAPERS:

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

Hofstra University presents "Child's Play, Children's Pleasures: Interdisciplinary Explorations" on March 19-20, 2010. This 2-day interdisciplinary symposium will focus on children's toys, games, dolls, and play activities.

The symposium welcomes submissions in diverse areas including art education, children's book illustration, toy design, and children's museum activities. Major topic categories: (1) Evolution of Children's Pleasures: Past, Present, and Future; (2) The Wide World of Children's Play and Pleasures; (3) How and Why It's Made: The Design and Craft of Children's Toys, Games, and Books; and (4) Controversies About Children's Play and Pleasures.

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

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

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

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

Information: hofstra.edu/culture

Symposium Director: Donna R. Barnes, EdD

Call for Manuscript Submissions: *Power and Education*

James Haywood Rolling Jr., EdD (Syracuse University) announces the first issue of *Power and Education*, a new international peer-reviewed journal promoting critical studies of contemporary educational practice and challenging the complicit practices and assumptions of mainstream educational research.

Visit the journal's website at www.worldwords.co.uk/power/ for information on the journal and how to contribute high-quality manuscript submissions. Articles for consideration should be sent by e-mail attachment to the journal's Editorial Office (powerandeducation@mmu.ac.uk).

CALL FOR PAPERS: The March 2010 issue of *Art Education* to Focus on Art Education and Creativity

Topics related to creativity and art education could include, but are not limited to, the history of creativity, definitions of creativity, philosophical considerations of creative processes, cognition and creativity, brain research on creativity, dispositional factors and creative individuals, cultural variability and creativity, and educational interventions that promote student creativity.

Deadlines for submission of manuscripts is August 31, 2009. Follow *Art Education* submission requirements (www.arteducators.org/writingfornaea). Guest editor Dr. Enid Zimmerman can be contacted at Indiana University, 3240 Ramble Road East, Bloomington, Indiana, 47408. E-mail: zimmerm@indiana.edu.



CALL FOR PAPERS: USSEA Outreach Regional Conference

SUNY New Paltz, June 2010

Youth and Community Development: How the Arts Serve Economically Impoverished Communities

Keynote Speakers: Artists for Humanity with Shirley Brice Heath and Glen Coutts

Guest Speaker: Elizabeth Delacruz

Mission of Conference: In a global climate of economic decline, the arts are in even more danger of becoming expendable. This conference seeks to recognize the arts as critical to community-building and therefore, as ever, a needed partner in regenerating our culture. We intend to challenge the boundaries of art education by exploring partnerships with art therapy, public art, and the Internet community. While this conference is directed toward communities which are currently economically disenfranchised, it will also broaden conversations to include all communities, especially those who may become weakened in future economic situations.

Those interested in presenting at this conference, please respond to the following requests and mail your response to Alice Wexler with a self-addressed stamped postcard **by September 30, 2009** at 921 North Mountain Road, Gardiner, New York, 12525 OR via e-mail at Wexler@fastmail.fm OR apply online at the USSEA website: <http://ussea.sdstate.org>

1) Name and Title, listing additional presenters if appropriate (please limit title to 18-25 characters); 2) E-mail; 3) Phone; 4) Co-Presenter(s)/Name(s)/Title(s); 5) School/Organization; 6) Session/Workshop Title; 7) Please indicate if session (50 minutes, LCD projector and computer are provided) or workshop (90 minutes, A/V equipment not provided, please bring with you); 8) 150-300 word Abstract for your proposed Session/Workshop (please include which theme you are addressing and how it is relevant to the conference); and 9) 35-word (maximum) Catalogue Description.

Please remember to send a self-addressed stamped postcard. If we do not contact you within 2 weeks, please contact Alice Wexler at Wexler@fastmail.fm.

Registration Fees (includes meals): \$85 for USSEA members; \$100 for Non-members (please note, this conference offers non-members one-half off membership cost with this form, as USSEA membership is normally \$25); Students: \$25 (students under 18 are free without meals).

Professional development credit is offered for teachers.

Please see more information on the USSEA website: <http://ussea.sdstate.org>

CALL FOR NOMINATIONS

2010 USSEA Edwin Ziegfeld Awards

USSEA's Annual Edwin Ziegfeld Awards honor distinguished leaders who have made significant contributions to the National and International fields of art education. Two Ziegfeld Awards will be presented during the National Art Education Conference to be held in Baltimore MD, April 14-18, 2010.

- One national award to honor an art educator from **within** the United States.
- One international award to honor a colleague from **outside** the United States, who has made contributions of international significance to art education.

Eligibility:

Nominees should be persons who have brought distinction to international aspects of art education through an exceptional and continuous record of achievement in scholarly writing, research, professional leadership, teaching, professional service, or community service bearing on international education in the visual arts.

Nominations: Nominations may be submitted by any member of USSEA, INSEA, or NAEA. Forms are available at the USSEA website <http://ussea.sdstate.org/>.

Deadline Date:

Nomination materials are due by November 1, 2009 or as soon as possible (some flexibility). Letters of nomination, acceptance, and support must be written in English.

Mail Nominations to:

Patricia Belleville, Art Department, Eastern Illinois University, 600 Lincoln Ave, Charleston, Illinois 61920.



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CALL FOR SUBMISSIONS

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

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

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

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

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

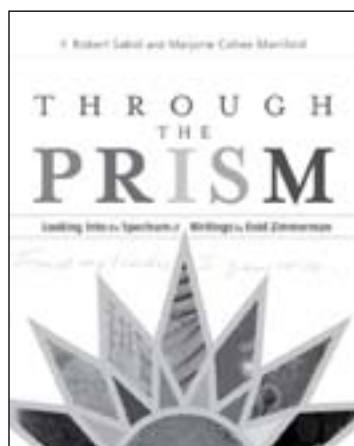
Send research manuscripts to: Kristin Congdon, Senior Editor, *Studies in Art Education*, Philosophy Department, University of Central Florida, 4000 Central Florida Blvd., Orlando, FL 32789-1352. E-mail: studies@mail.ucf.edu

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

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

Deadline for all submissions: December 1, 2009

Latest Resources from NAEA! Watch for 2009-2010 NAEA Publications in the September issue of *Art Education*!



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

F. Robert Sabol and Marjorie Cohee Manifold, Editors

This book provides a diversity of new writings in response to Enid Zimmerman's publications on current topics such as community-based art education, gender issues, gifted and talented education, multicultural education, curriculum planning, assessment, teacher education, mentoring, and research methodology. Chapters by leading art educators for whom Zimmerman has been a valued mentor or colleague over the past 30 years offer practical examples for 21st-century art

educators, preservice teachers, graduate students, and researchers seeking to explore fresh applications to research in art education, mentorship, and classroom practice.

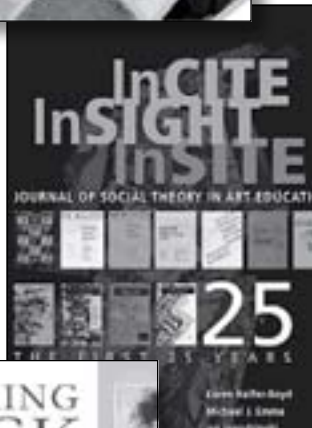
The book also offers examples of how concepts and research about art education are adapted and changed over time. The Editors' recent interviews with Enid Zimmerman provide insights into foundations of her research methodology, teaching philosophy, and work with students.

Through the Prism "puts a humane face on research" and is a "useful and usable addition" to any art education library (Dr. David Burton, Associate Professor of Art Education, Virginia Commonwealth University).

Item No. 304. 292 pp.
ISBN 978-1-890160-42-5

Nonmember Price: \$35.00 plus S/H

NAEA Member: \$28.00 plus S/H



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

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

This unique anthology celebrates and critiques a quarter of a century of social theory in art education for significance to issues in the 21st century. Journal authors have often looked into cultural anthropology, political science, psychoanalysis, and other disciplines to theorize perspectives concerning art and its powerful integration into the fabric of society as visual culture.

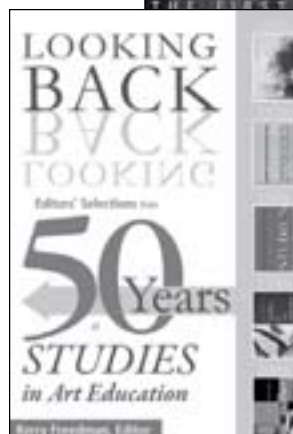
The concepts of InCITE, InSIGHT, and InSITE frame the question "What is Social Theory?" in discussions of how journal authors have defined social theory in art education practice, and in projections of future perspectives in the field. Included is a CD-ROM of reprints from the first 25 years of articles in the *Journal of Social Theory in Art Education*, in which authors define and discuss social theory in art education practice over the past quarter century.

The book can be an art education theory and philosophy text for both undergraduate and graduate students, and is a valuable resource for graduate students working in social justice areas.

Item. No. 303. 192 pp, plus CD.
ISBN No. 978-1-890160-41-8

Nonmember Price: \$34.00 plus S/H

NAEA Member: \$27.00 plus S/H



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

Kerry Freedman, Editor

This collection of favorite articles selected by the Senior Editors of *Studies in Art Education* celebrates the 50th anniversary of the journal. It commemorates the beginnings of research and theory development in the field of art education, highlighting significant professional developments in research methodologies and critiques applied to themes that have evolved over the past five decades: creative intelligence, feminist art educa-

tion, multiculturalism, interdisciplinarity, visual culture, and digital visual culture.

Reprinted articles by notable art educators including Elliot Eisner, Viktor Lowenfeld, Vincent Lanier, Paul Duncum, Graeme Chalmers, and many more, are introduced by respected contemporary authors that include Jerome Hausman, Laura Chapman, Terry Barrett, Doug Blandy, Kristin Congdon, and others. Editor Kerry Freedman

provides an overview that points to the future of research and theory in art education.

Looking Back is a must-read for art education researchers, higher ed faculty and their students, and preservice teachers as they address emergent issues that guide today's practice.

Item No. 307. 252 pp. ISBN 978-1-890160-45-6

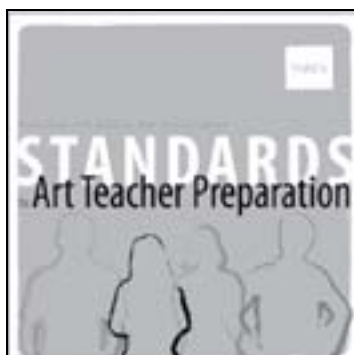
Nonmember Price: \$33.00 plus S/H

NAEA Member: \$26.00 plus S/H



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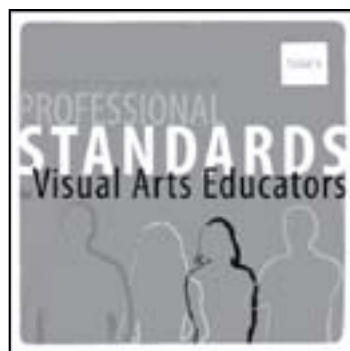
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Standards for Art Teacher Preparation

***Standards for Art Teacher Preparation* represents the characteristics that high-quality programs for preparing arts educators should possess to ensure that all art educators are capable of providing excellent art instruction for all students.** It includes the content and pedagogical practices of the preparation programs as well as the knowledge, skills, and attitudes of the faculty in such programs. In addition, the Standards for Art Teacher Preparation are inclusive of those of the National Association of Schools of Art and Design (NASAD) and the National Council for the Accreditation of Teacher Education (NCATE).

No. 412. Nonmember Price: \$10.00, Member Price: \$8.00 (plus S/H)



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***Professional Standards for Visual Arts Educators* represents the knowledge, skills, and attitudes art educators should possess to provide high-quality art instruction for all students.** They represent the threshold that all art educators—whether new to the profession or veterans—can pass, and as such can guide and support meaningful instruction and the continued development of arts educators. In addition, the Professional Standards for Visual Arts Educators are inclusive of those of the National Association of Schools of Art and Design (NASAD) and the National Council for the Accreditation of Teacher Education (NCATE).

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