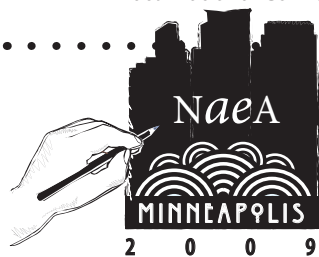


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Visual Arts Education:
A Landscape for 21st Century Learning

2009 NAEA National Convention in Minneapolis



"Art in the Twenty-First Century," production still, 2007 ©Art21, Inc.

In anticipation of Mark Bradford's Artist Keynote at the NAEA Convention this month, *Art:21* interviewed him about his thoughts on art education, access, and the job of an artwork. Join art educators from across the country for Mark's keynote on Sunday, April 19 at noon.

Art:21 (Art): In terms of becoming an artist, what educational experience had the greatest impact on you?

Mark Bradford (MB): I would say that the greatest educational influence was art school. It sounds obvious, but for me I was not brought up with people who dedicated themselves to sustained artistic focus. There was a whole world out there I just didn't know existed, but at the same time I always had an intense curiosity, which demanded a creative outlet. Art school gave me the structure to hang some of my interests on.

Art: You emphasize that your art practice is "not an art background." It's a making background? Why is this an important distinction? How might art teachers consider this perspective?

MB: I think it is a matter of perspective and access to an art education. Growing up I always had the desire to make things, but going to art school was too expensive. My background implied that if I went to college, I should major in something that would provide me with a secure salary. I didn't even contemplate going to art school because I felt there was, and is, a certain class perspective built into being an artist, which I couldn't do because I needed a real job. For many years I did work a job because that was my social and economic

(continued on p. 5)



NEWS

Advancing Art Education

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

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A Look at 50 Years of Research from *Studies in Art Education*



Studies in Art Education, the peer-reviewed research journal of NAEA, marks its 50th anniversary this fall. In 1959, the very first issue of *Studies* was published under the editorship of Jerry Hausman. The publication addressed research in the field of art education and began a 50 year run to, in Hausman's words, "identify and debate issues about the teaching of art."

At this year's NAEA conference in Minneapolis, the 50th anniversary of *Studies* will be celebrated through a series of sessions, presentations, receptions, and other gatherings. In anticipation of this celebration, Jerry Hausman was interviewed by Kevin Tavin—in Evanston, Illinois in the summer of 2008.

Kevin Tavin (KT): Jerry, it's such a great pleasure to be able to speak with you about the first issue of *Studies*—its origins and its legacies—and to get your thoughts on the current state of the field. I would like to start at the beginning, as they say. Will you help the readers of *NAEA News* understand a little more about the origin of *Studies in Art Education*? How did it come about?

Jerry Hausman (JH): Initially, NAEA published a research yearbook. There were, as I recall, three research yearbooks. The first one was published in 1954. I remember that one specifically since I had an article published in it describing my dissertation. Then, the others were published a few years later, each about two years apart. There were a number of people in the NAEA that were interested in developing a more sustained and more regular means for the communication of research in the field. Manny Barkan and I discussed the idea and we agreed on the need to have something more frequent, more consistent. We wrote the initial proposal for *Studies* to NAEA. This was strongly supported by the NAEA Research Committee: Barkan (chairman), Reid Hastie, Edith Henry, Vincent Lanier, and myself.

KEVIN TAVIN is an Associate Professor in the Department of Art Education at The Ohio State University in the US. He holds a BFA, MEd, and PhD in Art Education and has taught K-12 and post-secondary courses since 1990. Tavin's research focuses on visual culture, critical pedagogy, psychoanalytic theory, and art education. He is the coordinator of NAEA's Caucus on Social Theory and Art Education (CSTAE). His work has been published in numerous national and international art education journals, and he has presented in the US, Canada, Sweden, Germany, South Korea, Japan, Finland, Denmark, Brazil, Czech Republic, Spain, and Belgium.



KT: Where did the name for the journal, *Studies*, come from? Why not simply offer the yearbook more frequently?

JH: As I recall, the idea was to have a journal that was not limited to formal research reports similar to the yearbook. At that time, most of the studies done in art education were within a framework of how descriptive or empirical research was defined and understood. The whole idea of research, back then, was somewhat limited. Barkan and I, among others, wanted to have a journal that not only dealt with formal research but would also deal with issues and arguments as well as theories of art and art education. We selected the term

"Studies" as a broad umbrella term, to deal with a wide range of issues. Our main goal for *Studies*, however, was to have a more sustained discourse. We felt that the yearbook every other year allowed for too much "falling through the cracks." The journal was a way to get to a more comprehensive exchange in the field.

KT: What was the need in the field at the time? What were some thoughts on finding contributing authors?

JH: You need to understand the context of the development of *Studies*. Later, there was the Penn State Conference and other calls for rigorous research and application in the field. In addition, so many things were happening in teaching in other fields at the end of the 1950s, not just in Art Education. This was a time when many fields were looking for a core of knowledge and understanding. A main question was, 'what defines a field?' Our journal tried to deal with this question in many ways ... We were very much influenced by Jerome Bruner (*The Process of Education*, 1960).

In the early issues of *Studies*, there was no effort to try to come up with a theme for each edition. The logic was very much to have people from both inside and outside the field engage in dialog. We wanted people from outside of the field to publish in *Studies*. And it did happen. The longer record is clear when you look at people who have published in it over 50 years ... Fifty years ago, the number of doctoral programs and the number of people involved in doctoral studies was much, much smaller than it is today. Now there is a different kind of need and different ideas. The shift from a modernist view to a postmodernist view of research occurred in *Studies* as time went on. Other questions and problems are overwhelming. The social and political context shifted; also there were major cultural shifts. Now, there are multiple possibilities rather than a singular approach to what defines a discipline and what defines research.

KT: So, early on *Studies* raised questions about the field itself and the nature of research. It brought to a broad audience (all members of NAEA) critical questions, new insight, and new

(continued on p. 4)



JERRY HAUSMAN takes pleasure and pride in being called an "art teacher." He worked in the Elizabeth, New Jersey schools between 1949 and 1953. He taught at the Ohio State University and was named Director of the School of Art (1953-1968). He was named Professor at New York University in 1968 and then became President of the Minneapolis College of Art and Design in 1975. He has held numerous other positions: Vice President of Academic Affairs, Massachusetts College of Art; Visiting Professor, Art Education, University of Wisconsin, Milwaukee; and Visiting Professor, School of the Art Institute of Chicago. He served as Editor of the 1959 Research Yearbook of NAEA; Chairman of the Commission on Art Education (NAEA); and was the first Editor of *Studies in Art Education*. He has been an Advisor to the JDR 3rd Fund's Arts in Education Program and a Trustee of the Minnesota Museum of Art and the Ragdale Foundation.



I've always come home full of ideas and extremely proud to be an art teacher. Attending the convention has allowed me to really grow and become a stronger teacher.

—Convention Attendee, 2008

Naea

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NEWS



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

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

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

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

FROM THE PRESIDENT

The Future According to Us

WHERE HAS THE TIME GONE? It seems like only yesterday I was beginning my NAEA presidency. It has been an honor to serve in this capacity for the past 2 years. I have enjoyed getting to know many of you in my travels to state conferences, regional meetings, and NAEA conventions. Although I will remain on the NAEA Board of Directors as Past President for 2 more years, Barry Shauck will now be at the helm.

Under Barry's direction, our Association will continue to grow and prosper. Barry has been a member of the NAEA Board of Directors as Division Director of Supervision and Administration, and President-Elect. He served as the Convention Coordinator (Boston, 2005), President for the Maryland Art Education Association, and former Instructional Facilitator of Visual Arts for the Howard County Public School System. Barry is currently an Assistant Professor for Art Education at Boston University. He brings a wealth of leadership experience to the office of President of NAEA.

As I think back over the past 2 years, we have experienced many changes in a relatively short period of time. It seems like everything around us is changing: the world, education, our national leadership, and even how professional associations must work if they are to succeed in this day and time. Thanks to the outstanding work of Dr. Deborah Reeve and the NAEA staff, we have made great strides toward setting the stage for continuous evolution—always guided by our constitution, bylaws, and core values.

As NAEA begins a new era of 21st-century leadership and learning, growth, and prosperity, the Board has taken bold action in recognizing the critical need to reinvest in our Association. Given the challenges before us as we seek to grow in stature, enhance our value to members and the professional community of art educators, and create a learning organization, the following strategic initiatives have been identified as key priorities that will help to ensure our success:

- **Upgrading and enhancing NAEA's IT infrastructure**, including the design and development of an all-new comprehensive and member-driven NAEA website;
- **Member and potential member needs assessment** and targeted membership promotional efforts to address the Association's significant membership growth potential;
- **Research and development of a comprehensive marketing and communications** strategy that will define the "collective voice" of NAEA members and identify core messaging and branding that will strongly position NAEA to pursue a proactive agenda for both research and policy; and
- **Communication with peer organizations** and corporate supporters through the office of the Executive Director to establish strong relationships and to better understand opportunities for leveraging work toward the advancement of NAEA's mission. (Meetings have already been held with Executive Directors of the Arts Education Partnership, Americans for the Arts, MENC, ASCD, NASSP and NAESP; as well as with select corporate partners to gain an understanding of potential opportunities for leveraging relationship value through business alliances. NAEA is a signatory for the Association for Supervision and Curriculum Development (ASCD) Statement of Support for the Whole Child. Through our work with the Arts Education Partnership and the Learning First Alliance, NAEA advocates the critical role of teachers who are fully certified in visual arts education and who teach from a coherent curriculum in ensuring quality education for all students.)

Naea

NAEA Announces Newly Elected Officers

NAEA members-at-large elected six individuals to serve as National Division Directors and one individual to serve as President. Each Director represents their respective division: Elementary, Middle Level, Secondary, Higher Education, Supervision and Administration, and Museum Education.

Division Directors serve two years as Director-Elect, and serve two years on the NAEA Board of Directors as Division Directors. The President will serve a term of six years—two years as President-Elect, two years as President, and two years at Past President. The following individuals will begin their terms of office at the close of the 2009 NAEA National Convention in Minneapolis.

NAEA is creating multiple opportunities for you to network with others who share your same passion and commitment to the field of art education. Join us in Minneapolis and become a vital part of our professional community.

Of course, the NAEA Board of Directors and NAEA staff cannot (and should not) do all the work of the Association without the input of the broader membership. To this end, Past President Susan Gabbard and I established several committees led by very capable and knowledgeable chairpersons.

These include: the Website Advisory Committee chaired by Dr. Cris Guenter, the Teacher Preparation Standards Committee chaired by Dr. Carole Henry, the Advocacy Advisory Committee chaired by Dr. Kim Defibaugh, the Research Advisory Committee chaired by NAEA Higher Education Director Dr. Melody Milbrandt, the Policy Review Committee co-chaired by Susan Gabbard and Dr. Bob Sabol and coordinated with the work of the Delegates Assembly, and the Community Advisory Committee chaired by Dr. Bernard Young (which will meet for the first time in Minneapolis).

Whether it's through the new NAEA website, through the face-to-face gathering during the annual convention, or through its many publications and other resources, NAEA is creating multiple opportunities for you to network with others who share your same passion and commitment to the field of art education. Join us in Minneapolis and become a vital part of our professional community.

I wish to thank our NAEA Board of Directors and the NAEA staff for all the work they have accomplished during the past two years. It's been a real pleasure working with each of you—Rosie, Shirley, Ralph, John, Melody, and Anne.

I would be remiss if I did not acknowledge the many contributions of our Past President, Susan Gabbard, who will be leaving the Board after the Minneapolis Convention. Susan's role in leading the selection of a new Executive Director and the strategic plan that has been guiding us for the past 2 years, as well as her work as co-chair of the Policy Review Committee, has been outstanding. We will miss you, Susan! Huge thanks in advance to Convention Coordinator Kathi Grundei and the local committee for all the great work they have done.

I hope to see many of you in Minneapolis in just a few short weeks. Take care and thanks for your strong commitment to NAEA, art education, and your students! ■



Bonnie B. Rushlow, President

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Anne Manning
Museum Education
Director-Elect

2010

Call for Proposals

for the 2010 Convention in
Baltimore, April 14-18.

Keep your eye on the NAEA
website for more details!

Cleansing the Palette

WHERE WERE YOU AT 12:05 PM EST ON JANUARY 20, 2009? Earlier that morning, my taxi got within eight blocks of the Capitol Building before I got out to walk to my designated space to watch Barack Obama be sworn in as the 44th President of the United States. As I walked, I watched in rapt amazement as nearly 2 million people flooded onto the National Mall in Washington, DC—many abandoning taxis and shuttles, walking across bridges, eager to arrive at the historical moment.

Why had so many come? What drew them to wait in endless lines, in bone-chilling temperatures—to see something that, for all but a few thousand, would have been more visible on their own TV screens? Was it merely the historical moment: the inauguration of our first African-American president (or, as Stephen Colbert pointed out, our first Hawaiian-American president)? Or was it something more?

As I think ahead, toward our own gathering in Minneapolis for the NAEA National Convention in just a few weeks, I believe it was the call of community that brought those millions together that cold January day. The sense of sharing in a great and momentous endeavor, of being part of a movement that was much larger than themselves—and through which, by being there in person, they could truly affirm their commitment to that movement.

I have friends in New Jersey who, on the one weekend a year when they take time away from their children to spend some rejuvenating time as a couple, booked a lovely little B&B in Bethlehem, Pennsylvania ... and devoted their days to canvassing for Obama. And they were not alone. There were people who took time off from work ... at a time when taking time from a job could have been a rather risky proposition. They flew and drove from all over the country, taking even more time away from their families and loved ones, to spend hours on the phone and knocking on doors to talk with complete strangers.

This highly emotional investment in a hopeful future and a noble cause is what I am hoping we can foster among *all* of our nation's art educators who believe so powerfully in the vital importance of the visual arts.

In fact, there is an evolving post-election model from the Obama campaign that can inspire our efforts. The grassroots organizing campaign—OFA: Obama for America—has begun to operate now as OFA 2.0: **Organizing** for America. It's not about electing a president any more. Now it's about supporting progressive policies, developing advocacy strategies, bringing individuals together in highly mobilized groups, and carrying the message to the statehouses and education board meetings and even to neighbors in the checkout line at the supermarket.

The first OFA 2.0 meetings were held in early February ... at 3,300 locations around the country. Project teams were established, ideas were exchanged, agendas were set, and marching orders were handed out to make the people's voice heard over the often too-political machinations of our elected representatives.

It is this same energy, this same sense of commitment, that is so critical to our future success. And we can take heart—and direction—from these words in President Obama's inaugural address:

"... what is before us now is a new era of responsibility ... a recognition, on the part of every American, that we have duties to ourselves, our nation, and the world, duties that we do not grudgingly accept, but rather seize gladly, firm in the knowledge that there is nothing so satisfying to the spirit, so defining our character, than giving our all to a difficult task."



NAEA Call For Nominations

The Nomination Committee is seeking candidates for the following NAEA Board of Directors positions:
Vice Presidents—Eastern Region, Pacific Region, Southeastern Region, Western Region

Vice Presidents serve 4 years: 2 years as Vice Presidents-Elect and 2 years as Vice Presidents. Members nominated for these major leadership positions must reside in the region, be active members of NAEA, and have served in Delegates Assembly.

- The Nomination Committee invites NAEA members to submit qualified names for consideration. The following comprise a complete nomination packet that must be received **postmarked by July 1, 2009** in order to be considered for nomination:
- Completed Nomination Vita and Consent to Serve forms (found at <http://www.arteducators.org/membership>)
 - A letter of support written by the Nominator

Submit complete nomination packets to:
NAEA Nomination Committee Chair,
1916 Association Drive, Reston, VA 20191

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

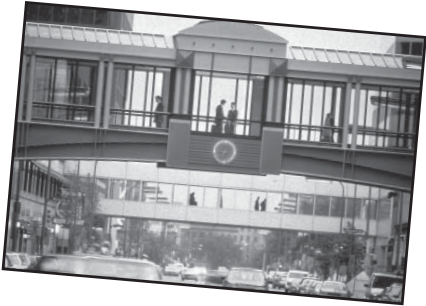
Highlighted...

Convention Attendance

While many are feeling the weight of the unprecedented global “economic tsunami,” there is a refreshing wave of useful ideas coming to Minneapolis! While most professional membership associations are reporting a 20-35% decrease in 2009 convention attendance, NAEA attendance is down only slightly compared to prior years. Additionally, while several exhibitors have scaled back their booth size, the NAEA exhibition hall continues to grow and equals the record turnout in New Orleans, which means lots of samples of new products and information to take back to your classroom. NAEA Executive Director Deborah Reeve attributes the great response to “the creativity of our members and their deep commitment to NAEA, combined with outstanding professional development opportunities and company representatives who continue to show their support for our nation’s visual arts educators!”

Write On!

Please see Elliot Eisner’s letter to President Barack Obama on p. 6. The President is reading up to 10 letters a day, chosen by his staff, so write your own letter to President Obama—tell about your students and the importance of learning in the visual arts!



Walk On!

Bring your walking shoes to Minneapolis! There’s so much to see and so many places to go, and the overhead sidewalks will keep you warm, but your feet will be your best transportation.

Under Construction

Very special thanks to NAEA state association Presidents and Membership Chairs for your patience and flexibility as we work toward enhancing NAEA’s support to you at the state level—it is *greatly appreciated!* Consistent with our Strategic Plan and Initiatives, NAEA continues to upgrade headquarters information technology in order to offer improved service to state associations and members. Over the next several months, the most challenging aspects of migrating from an outdated member database system to an all-new association management system will be completed. We hope to see all of you in Minneapolis and encourage State Association Presidents, Membership Chairs, and other state leaders to join Dr. Reeve and NAEA staff in a special Focus Group to be held **Sunday, April 19**, from 4:00–4:50 pm in Meeting Room L100I, located in the Minneapolis Convention Center. We will identify issues impacting your organizational work at the state level and determine ways that NAEA might champion and support your efforts as we go forward. See you there!

Under Consideration

Don’t miss this year’s NAEA Co-Sponsored Academies on p. 13.

A Look at *Studies* continued from p. 1

possibilities for praxis. That is what it is still doing today.

JH: Yes. Indeed. Initially, *Studies* was intended to broaden the scope of the field to make people aware of the new issues. There was, at that time, an enormous separation between art education and art. In many ways, art education was seen as part a normal school tradition. We wanted to help inform one another. I remember Ken Beittel once saying, “Differences can inform one another.” I heard it then and it influenced me greatly. He was a very influential person in my life. In a sense, those words were part of the need for *Studies*—to bring to the forefront differences of opinion in the field by addressing larger questions.

KT: The first issue deals with the “nature of the research in the field.” What changes have you seen in last 50 years in terms of what constitutes larger questions? Have you seen a shift in the very questions themselves?

JH: Well, first, our technologies have changed. I don’t think I knew what the word “digital” meant back in 1959. For example, I remember the first CEMREL Aesthetic Education report contained a thesaurus for curriculum building. We developed what we called a curriculum deck, which was a stack of punch cards like those used in a computer.

Back then, I thought we were on the “cutting edge.” And, we were!

But, fantastic changes have taken place in our visual culture. One of the biggest shifts I have seen is our technologies and media. Now we have eyes that can see more, we can travel and do more, and the world that we are aware of now has a perhaps more complicated “reality” than in 1959.

KT: So, you are suggesting that in some ways the larger questions being raised in *Studies* more recently is a reflection of this change in technology?

JH: Yes, most emphatically. I am thrilled by the articles I have read in *Studies* over the last few years. As the technology changes, extensions of humankind are incorporated into our daily ways of thinking and acting—we become different. So, it is not only what you can do, it is what you think you can do. Some time ago, David Darts and I had a conversation about technology and digital worlds. We discussed *Second Life*. Darts was talking about the virtual and real. This is what we have now. It is not the same world as 1959 or even 1999. This is scary as much as it is exciting. Charles Garoian discussed this in a *Studies* article, “Verge of Collapse: The Pros/thesis of Art Research” (2008).

KT: I want to return to your comment earlier about differences. You quoted Beittel about

differences informing one another. In your opinion, how has the field of art education in general, and *Studies* in particular, demonstrated a capacity to do this? That is, dealing with differences.

JH: I think that now *Studies* is doing more to set the direction for an informed part of the field. That is the responsibility of leadership. In the past, the times were different. In some ways, *Studies* is like a blog. It invites people to say what they think and give reasons for what they say. I do think, however, there needs to be even more debate. I remember an early issue of *Studies* with Irving Kaufman, Elliot Eisner, David Ecker, and others. There was a debate around reasons for doing research in art education.

KT: Why do you think that is the case? Sometimes it seems to me that if there is not an outright dismissal of heated deliberation in our field there is certainly a tacit disapproval by many for the kind of rigorous debate you are describing. My sense is that some in our field have shied away from conflict. Subsequently, critical discussion gets labeled as “trouble-making” or “unprofessional” by some.

JH: I think that many times we want to show a more unified front because disagreement is sometimes perceived as weakness. However, I do think passionate debate is beginning to happen now. What is happening

now is that we are having discussions that bring into question earlier assumptions—the earlier “truths.” I recall at one point a group saying “let’s not call our field ‘Art Education’ anymore.” These are people that said we have to give ourselves a new name. I didn’t agree that was the best way of moving things forward. But I appreciated the exchange. I think the way to move things forward is to have discussion and debates within our field, within our journals and so on. We just need to make sure the debates happen and are included in publications like *Studies*.

KT: When I read articles in *Studies* and go to NAEA presentations, by younger scholars in particular, I do feel hopeful. The journal you helped found, Jerry, is a place where art educators can and should deliberate with each other, challenge the status quo, and work toward a better democracy. I think the very first line of the very first edition of *Studies* sums up what we are both saying here: “A primary function of the journal, *Studies in Art Education*, will be to identify and debate issues about the teaching of art” (1959). The debates in our field will continue. We all have you to thank for providing us with one of the primary sites to pay attention. Thanks, Jerry. I will see you in Minneapolis! ■

PACIFIC REGION

The Pacific Region membership will proudly honor ten State Art Educator of the Year recipients along with three Regional Art Educator recipients during the awards ceremony in Minneapolis, on Sunday, April 19. Pacific Regional recipients—Elementary Art Educator Barbara Yanoshek, and Higher Education Art Educator Joyce Centofanti—will be formally recognized during the divisional awards luncheons.



Pacific Region Elementary Art Educator: Barbara Yanoshek. Barbara, a 20-year elementary art teacher with the Anchorage School District, is a self-motivated, dedicated art teacher who immerses herself

in teaching students from the “heart.” She served two terms as President of the Alaska Art Education and stepped up to the Pacific Region Vice President-Elect’s challenges when the position was unexpectedly vacated.



Pacific Region Secondary Art Educator: Kathryn Skjei. Kathryn Skjei is an Art teacher for Silverado High School in Las Vegas, NV. She has a total of 14 years teaching in both Southern Nevada and Montana.

Her teaching has ranged from Middle School to High School and included the Alternative High School. She taught for Touro University and is currently teaching for the University of Las Vegas Master’s of Art Program. She has served as the Secondary Visual Arts Regional chairperson for the South East District of Clark County School District for the past four years.



Pacific Region Higher Education Art Educator: Joyce Centofanti. Dr. Joyce Centofanti is a tireless educator at Adams State College who has garnered the respect and admiration of colleagues and students alike. Her colleagues

note that Dr. Centofanti exemplifies an art educator who puts her students’ education first and is committed to student success.



Pacific Region Art Educator and Colorado Art Educator of the Year: Patrick Fahey.

Patrick is a man who has worn many hats over his 31-year teaching career. He has taught grade school, middle school, high school, and university level students. Fahey has served as a tireless mentor to his colleagues, his students, and the student teachers that he has supervised. Connie Bethards, Associate Professor at UNC wrote, “Patrick provides conscientious and creative leadership not only for his undergraduate students but also for Colorado art educators. His success with inspiring both teachers and students comes, in part, from his ability to work well with others, always seeing their good qualities and generously supporting them as they pursue their goals.” Bethards continues, “Through the years Patrick has demonstrated his gift for teaching and creative leadership, and he is the art educator whom I most admire and strive to emulate.”

Patrick’s contributions to CAEA have been immeasurable as he has served as Awards Chair, Fall Conference Registrar, Treasurer, President-Elect, President, and is now serving a two-year term as Vice-President. He is widely recognized for his leadership skills.

State Art Educator of the Year Recipients



Alaska: Karen Stomberg. Karen Stomberg is the Art Coordinator for the Fairbanks Star Borough School District. Previously, she taught one year in an Alternative K-6 school.

The past 20 years Karen has been teaching in the Fairbanks district as an elementary art teacher. Karen served as Alaska Art Education Association President-Elect in 2004-2006 and President from 2006-2008.



Arizona: Deborah Engbring. Deborah Engbring is a motivated, versatile, and creative middle school educator at Western Sky Middle School, where she has provided art instruction to sixth, seventh, and eighth grades the past 10 years. LynnAllison McGavack-Martin, President of the Arizona Art Education

Association writes, “I have been teaching Art for 31 years and have met very few teachers that I can say are truly natural teachers. Debby Engbring is one of these people. Whether she is in a classroom, a car, or at home, she is teaching the people she touches to experience the world artistically in many different ways.”



British Columbia: Michael Emme. Mike is an Associate Professor, University of Victoria, Curriculum and Instruction, Victoria, BC. He has served as co-coordinator of the NAEA Caucus on Social Theory and Art Education (2001-2004) and continues to act as editor of *The Canadian Art Teacher*, magazine of the Canadian Society for Education Through Art.



California: Betty Harrison. Betty has been the art instructor for Drawing, Painting, and Ceramics at Elsinor High School in Wildomar, CA since 2000. Art is a vital part of her life and she strives to instill in students her passion, with confidence to take risks with their work. While acknowledging, “They won’t all become fine artists,” Betty strives to help her students become aware that art is all around them and the skills they gain will have a lasting place in their life.



Idaho: Kathleen Keys. Dr. Kathleen Keys is an Assistant Professor of Art Education at Boise State University and coordinator for both the undergraduate and graduate Art Education programs. Dr. Keys’ published research has appeared in National Art Education Association (NAEA) anthologies, journals, and advisories as well as in the *Journal of Social Theory in Art Education* and in the Korean Society for Education through Art’s (KoSEA) *Journal of Research in Art & Education*.



Montana: Peggy Leverton. Peggy Leverton graduated from the University of Cincinnati with a BFA in 1979 before traveling to Montana where she graduated from the University

of Montana in 1988 with an MFA; she then attended MSU-Billings in Billings, MT for teacher training. In 1995, she accepted a middle school art teaching position in Corvallis, Montana where she continues to influence artistic minds.



Oregon: Christopher Shotola-Hardt. The 2009 OAEA Oregon Art Educator of the Year, Christopher Shotola-Hardt, teaches all of the fine art courses in drawing and painting at Wilsonville High School (Wilsonville, OR) and serves

as the Art Director and Department Chair. Shotola-Hardt is a 21-year veteran teacher who was also the 2005 OAEA Oregon Secondary Art Educator of the Year. In addition to promoting his students as artists, Shotola-Hardt serves as a role model and shows his own artworks.



Washington: Gale Riley. Gale Riley is an “outstanding visual arts educator at King’s Schools,” writes the Washington State Arts Program Supervisor. She is a model teacher for the State, working as a “teacher of teachers” and a “leader of leaders” in her professional organizations, personal art, and regarding state work for all arts educators. Gale was the first visual arts educator in Washington State to become Nationally Board Certified. ■



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



Congratulations to the 2009 NAEA Award Recipients

Winners to be Recognized at National Convention in Minneapolis

National Awards

National Art Educator:
Karen Lee Carroll, Baltimore, MD

National Elementary:
Susan Philp Bivona, Lebanon, NJ

National Middle Level:
Linda Devlin, Forked River, NJ

National Secondary:
Dr. Emily “Boo” Ruch, Germantown, TN

National Higher Education:
Dr. Elizabeth Manley Delacruz, Champaign, IL

National Museum Education:
Pat Villeneuve, Crawfordville, FL

National Supervision/Administration:
Denise Jennings, Atlanta, GA

Eastern Region Awards

Eastern Region Art Educator:
Dr. Margaret Johnson, Kingston, NY

Eastern Elementary: (No Selection)

Eastern Middle Level:
Linda McConaughy, Baltimore, MD

Eastern Secondary:
Kathleen Snoderly, Wadestown, WV

Eastern Higher Education:
Dr. Hazel Bradshaw Beaumont, Dover, DE

Eastern Museum Education:
Linda Andre, Annapolis, MD

Eastern Supervision/Administration:
Beth Delforge, Rockport, MA

Pacific Region Awards

Pacific Region Art Educator:
Dr. Patrick Fahey, Windsor, CO

Pacific Elementary:
Barbara Yanoshek, Anchorage, AK

Pacific Middle Level: (No Selection)

Pacific Secondary:
Kathryn Skjei, Henderson, NV

Pacific Higher Education:
Dr. Joyce Michelina Centofanti, Ribera, NM

Pacific Museum Education: (No Selection)

Pacific Supervision/Administration:
(No Selection)

Southeastern Region Awards

Southeastern Region Art Educator:
Nan Williams, Winter Park, FL

Southeastern Elementary:
Melinda Harrell, Westlake, LA

Southeastern Middle Level:
Naomi Swyers, Midlothian, VA

Southeastern Secondary:
Jessica Booth, Atlanta, GA

Southeastern Higher Education:
Diana Gregory, Ball Ground, GA

Southeastern Museum Education:
(No Selection)

Southeastern Supervision/Administration:
Barbara B. Laws, Norfolk, VA

Western Region Awards

Western Region Art Educator:
Kristen Marstaller, Austin, TX

Western Elementary: (No Selection)

Western Middle Level:
Sarah Danner, Athens, OH

Western Secondary:
Glenda Ross, Oklahoma City, OK

Western Higher Education:
Dr. Kathleen Unrath, Columbia, MO

Western Museum Education:
Jacqueline Terrassa, Chicago, IL

Western Supervision/Administrator:
Beverly L. Fletcher, Argyle, TX

State Awards

Alabama: **Betsy Logan**, Auburn

Alaska: **Karen Stomberg**, Fairbanks

Arizona:
Deborah Engbring, Litchfield Park

Arkansas: **Ronda R. May**, Little Rock

British Columbia:
Dr. Michael Emme, Victoria

California: **Betty Harrison**, Wildomar

Colorado: **Dr. Patrick Fahey**, Windsor

Connecticut: **Cindy Rhem**

Delaware: **Karen Yarnall**, Newark

District of Columbia: **Amy Marshall**

Florida: **Connie Phillips**, Homosassa

Georgia: **Debi West**, Suwanee

Hawaii: (No Selection)

Idaho: **Kathleen Keys**, Boise

Illinois: **Kathryn Parenti**, Naperville

Indiana: **Dr. Leah H. Morgan**, Mitchell

Iowa: **Christine Noel**, Newton

Kansas: **Linda M. Morgan**, Haven

Kentucky: **Denise Morgan Discepoli**, Richmond

Louisiana: **Christine Blalock**, Lake Charles

Maine: **Kay McKeever Allison**, Auburn

Maryland: **Suzanne B. Owens**, Severn

Massachusetts: **Dorothy M. Arthur**, Salem

Michigan: **Claudia Stieber**, Grosse Pt. Park

Minnesota:
Dr. Barbara Bridges, Minneapolis

Mississippi: **Limeul L. Eubanks**, Madison

Missouri: **Leesha A. Dunkeson**, Warrensburg

Montana: **Peggy Leverton**, Corvallis

Nebraska: (No Selection)

Nevada: **Barbara Fenne**, Reno

New Hampshire: **Irene M. Derosier**, Center Barnstead

New Jersey: **Nancy Knutsen**, Hillsborough

New Mexico: (No Selection)

New York: **Anne Rickard**, Lake Placid

North Carolina: **Rebecca Stone-Danahy**, Winston-Salem

North Dakota: (No Selection)

Ohio: **Elayne Lowe**, East Liverpool

Oklahoma: **Arni Anderson**, Edmond

Oregon: **Christopher Shotola-Hardt**, Wilsonville

Overseas Art Education Association:
(No Selection)

Pennsylvania: **Avalyn C. Shank**, Hermitage

Puerto Rico: (No Selection)

Rhode Island: **Louriann Mardo-Zayat**, North Providence

South Carolina: **Pamela Steele**, Gilbert

South Dakota: (No Selection)

Tennessee: **Dr. Emily “Boo” Ruch**, Germantown

Texas: **Dale Battle**, Houston

Utah: **Reed Loveland**, Ogden

Vermont: **Kim Shapiro**, Montpelier

Virginia: **Patricia Anne Parker**, Norfolk

Washington: **Gale Riley**, Lynnwood

West Virginia: **Sandra Shaw**, Daniels

Wisconsin: **Marcia G. Thompson**, West Salem

Wyoming: (No Selection)

J. Eugene Grigsby, Jr. Award:
Dr. Joan M.E. Gaither, Severn, MD

Retired Art Educator Award:
Pearl Greenberg, New York, NY

NJAHS Sponsor:
Aimee Burgamy, Lawrenceville, GA

NAHS Sponsor:
Kathy Jackson, Atlanta, GA

Rising Stars Secondary Recognition Program:
Jenna Slater, Altamonte Springs, FL

Higher Education Student Achievement Award: **Rebecca Schaefer**, Coppell, TX

Student Chapter Sponsor Award:
Dr. Christina Bain, Trophy Club, TX

Distinguished Service Outside Profession:
Alice Walton, South Mineral Wells, TX

Distinguished Service Within Profession:
F. Robert Sabol, Crawfordsville, IN

Lowenfeld Award:
Olivia Gude, Chicago, IL

Manuel Barkan Memorial Award:
Dr. Mary Hafeli, Baltimore, MD

Marion Quin Dix Leadership Award:
Debra Pylypiw, Swansboro, NC

Presidential Citation Award:
Pennsylvania Art Education Association Board of Directors

NAEA, CEC, VSA arts Special Needs Art Educator:
Susan Cox Helms, Monroe, NC

NAEA, CEC, VSA arts Beverly Levett Gerber Special Needs Lifetime Achievement Award:
Dr. Donalyn Heise, Memphis, TN

Coming Soon from NAEA!
Looking Back: Editors’ Selections from 50 Years of Studies in Art Education
Kerry Freedman, Editor

Art:21 Artist continued from p. 1

reality. I hate it when people tell young kids “you can do anything you want,” without qualifying it. Economic, social, and ethnic realities play a big role in young people’s choices. These realities need to be discussed almost in conjunction with their artistic aspiration.

Art: If students and teachers were able to learn one or two important things through engaging with your artwork, what is it you hope they will learn?

MB: This is not a question I can really answer. If I did, it would imply that the artwork is not doing its job.

Art: Since you mentioned it, what is the job of an artwork and what’s an art educator’s role in the process of understanding it?

MB: The job of an artwork is to convey the artist’s intent. Sometimes an artist’s intention can be complex, but a good teacher challenges a student to grasp it—maybe not the whole of the work, but at least an important facet of the work. ■

For more information about this and other Art:21 events at the convention, please visit www.Art21.org/NAEA2009.



Mark Bradford, “Burn Baby Burn,” 2002. Mixed media on canvas, 72 x 84 inches. Courtesy Sikkema Jenkins & Co.

ATTENTION Presenters and Convention Attendees—NAEA’s WIKI is up and Running!

Presenters—worried about not having enough handouts for your session at the conference? Don’t want to print out all that paper and have to stuff them in your luggage?

Attendees—can’t make it to a particular session you really wanted information on? Can’t find the information you did collect at the conference?

Problem solved! NAEA’s wiki is now up and running. Presenters may post information, links, and documents regarding their NAEA sessions so everyone may have access before or after the conference to learn about their presentation.

Attendees can download the information before the conference to bring with them for reference or after returning home if you were not able to attend a particular session. Even those members who could not attend the conference will benefit from the information posted on the NAEA wiki.

Please go to naea.wikispaces.com to get started. You must join the wiki but there is no charge involved. Should you have questions or need help in setting up your wiki page, please e-mail info@arteducators.org

January 13, 2009
A letter from Dr. Elliot Eisner to President-Elect Barack Obama

Dear Mr. President:

I write you about the state of American education and how it might be enriched. I write you more specifically about the arts and their potential to invigorate school experience and to develop modes of thought that will be of paramount importance in the 21st century.

My recommendations are based on forty years of experience as a professor holding an endowed chair at Stanford University in the departments of education and art. I come to you as former President of the American Educational Research Association, the National Art Education Association, the John Dewey Society, and the International Society for Education Through Art.

I mention these achievements not to boast, but to provide you with an understanding of the experience I have in addressing complex educational issues. With sixteen books under my authorship, I have addressed these issues from both a practical and a theoretical perspective. What I have learned thus far is that the arts, like the sciences and mathematics, should secure a secure position in our schools. The arts have much to contribute to the realization of the American dream.

I focus upon the arts because in the current climate impacting the content and goals of American education the arts are all but absent. We need programs that nurture students in mathematics and in science, but we also need schools that nurture students in the arts. The motivation for writing you directly is to try to secure resources that will make arts programs available to children and youth throughout the country. The arts are presently largely ignored in American schools. There are programs here and there, but there is no effective general policy toward the

arts that provides much support. As a result, many students leave school believing that the arts are other people’s pleasures. As long as the arts are marginalized, their contributions will be minimized. It’s time, I believe, to speak from that mighty bully pulpit called Washington, D.C., a pulpit that you have used so eloquently in your campaign for the Presidency.

At the risk of being pedantic, let me simply identify three contributions the arts can make when well taught to students in

Helpful Federal Links About the Arts

Learn about the Obama Biden Platform on the Arts and Arts Education. NAEA has posted the administration’s platform document on the NAEA website at: <http://www.arteducators.org, under News & Events>.

- Find out how much your school district will receive from the stimulus funds at <http://edlabor.house.gov/blog/2009/01/school-districts-will-benefit.shtml>

American schools. First, the arts provide symbol systems that enable individuals to express what they have experienced in forms that will make their experience sharable with those of others. The arts enable people to say the unsayable, to speak the unspeakable, and to convey what words can never say. Although this sounds paradoxical, it is not. Aesthetic forms provide an avenue for articulating meaning in the absence of literal language. Access to artistically formed language through education is the birthright of every child and adolescent.

Second, the arts provide a powerful avenue for cognitive development. The ability to make judgments in the absence of rule, the capacity to think about relationships that have no name, the willingness to engage in hard work in order to achieve what is worth making are some of the cognitive benefits of the arts. Those benefits should not be withheld from the fifty million students in American schools.

Finally, the arts are rightfully cherished for the kind of experience they make possible. Aesthetic experience is often a visceral one that flows from engagement in artistic activity. It helps people recognize what it means to be alive, to be truly alive. It provides opportunities for students to discover the range of their own affective life. That is not a trivial realization.

What has happened with our schools is not going to be remedied through mechanistic forms of testing or bureaucratic formal accountability. Evidence about the capabilities of students is sorely needed. But the kind of evidence that is needed is seldom found in the openings of a fill in the blanks test booklet.

What has happened is that test scores have become the proxies for quality education. This has narrowed our vision regarding what our children and youth need, and what we should be able to provide. When politicians talk about education and especially when they talk about curriculum, science and mathematics is what is stressed. Certainly science and mathematics are important areas of human thought and no student in the 21st century should leave school ignorant of what it means to have an idea supported by scientific evidence. However, the abandonment of the arts in our schools leaves students unable to see or hear or feel the variations in an array of colors and how that array can illuminate aspects of the world in which they live. It denies them the opportunity to hear the nuances and the ways in which sound can be organized to create music. It deprives them of learning how to see the human being in that form of motion we call dance. Life is enriched when the arts are a part of it and schools, I believe, should enable students to lead such a life.

Although the conceptualization of issues, problems, and dilemmas are extremely important to address, it is action in behalf of those aspirations that will eventually make a difference where the rubber hits the road, namely, in classrooms.

Consider one example. I believe that programs offered during the summer to school administrators such as principals, superintendents and classroom teachers focused on the educational values of the arts and how they may be realized could be mounted to initiate school personnel to ideas that they might have never encountered in their own professional education. I will not, in the context of this letter, burden you with a booklet length document.

I want to close by saying that if an arts institute education program for school administrators is an idea that you would like to hear more about, I would be happy to meet with members of your staff to explore the possibility that such programs could be initiated. Thank you very much for the invaluable service you are providing to the citizens of this country.

Sincerely Yours,
Elliot W. Eisner
Lee Jacks Professor Emeritus and Emeritus Professor of Art
Stanford University

AASA Survey Projects School Job Cuts

By Kathi R. Levin

In January 2009, the American Association of School Administrators (AASA) released results of a snapshot survey of school leaders regarding their plans to eliminate jobs in the 2009-2010 school year in the wake of the economic downturn. AASA surveyed 1,056 school leaders nationwide in January 2009, resulting in more than 250 school leaders from 46 states completing the survey. Sixty percent of respondents represented rural districts, 32% represented suburban districts, and 8% represented urban districts.

Responders indicated that they plan to eliminate more than 4,600 positions in their next budget cycle. Teaching positions represent 38% of project job cuts, with 17% of the positions projected in the areas of mathematics, science, social studies, and English. An additional 21% projected for cuts in teaching positions were in art, music, foreign language, special education, and physical education.

Support staff (teacher aides/assistants, secretaries, and central office positions) represented 33% of the projected job cuts in schools. Student services staff positions (librarians, nurses, maintenance, cafeteria, and transportation) represented 17% of expected cuts.

The survey found that staff layoffs were the most common method of projected job elimination, accounting for 61% of the job cuts. Attrition/retirement accounted for 25% of the projected job cuts.

It is important to note that the stimulus plan was passed after the survey was completed, and there is an expectation that the funds for education in the package will offset some of these projected cuts, especially in terms of retaining teaching positions. The \$787 billion American Recovery and Reinvestment Act includes some \$100 billion in education funding. According to AASA, “It promises to help cash-strapped school districts avoid program cuts, prevent teacher layoffs, invest in school moderniza-

When districts are forced to cut art and music teacher positions, it directly impacts student learning.

tion and increase funding for Title I, special education and other important programs for children nationwide.”

AASA executive director, Daniel A. Domenech, was asked to comment for *NAEA News* on the possible loss of art teachers reflected in the survey data:

“Art and music education are important components of a high-quality education,” said AASA Executive Director Dan Domenech. “Creativity and innovation are critical to maintaining our competitive edge in a global society. When districts are forced to cut art and music teacher positions, it directly impacts student learning. It is critical that the federal government step in to fill the funding gaps to ensure our children aren’t shortchanged during this economic downturn.”

For more information on the survey, go to www.aasa.org. The press release and executive summary of the survey, entitled “AASA Impact of the Economic Downturn on School Jobs Snapshot Survey,” can be found in the Hot Topics section.

About AASA

The American Association of School Administrators is the professional organization for more than 13,000 educational leaders across the United States. AASA’s mission is to support and develop effective school system leaders who are dedicated to the highest quality public education for all children. ■

Kathi R. Levin is consulting 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.

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In Memoriam

Dr. Robert James Saunders passed away peacefully at his home in Rocky Hill, Connecticut, on January 25, 2009. He was 82 years of age. Robert was active in arts education from 1956 until his retirement in 1992. He was a student of Viktor Lowenfeld, receiving his MS and DED from Pennsylvania State University.

Following several years teaching K-12 art in New Jersey and Long Island, he joined the State Department of Education in Connecticut in 1966 as Art Consultant; he retired from this position in 1992. Robert’s leadership roles included President of the Connecticut Art Education Association and the National Art Education Association (NAEA) States Assembly (1970-1974); President of the National Association of State Art Directors (1979-1981); Chairman, Connecticut Alliance for Art Education (CAEA) (1974-1982); and President of the United States Society for Education through Art (1989-1991). He served on the Advisory Board for the Institute for Study of Art in Education and Very Special Arts Connecticut. He was an active member of the NAEA Caucus for Social Theory in Art Education and the University Council on Arts Education.

He was a frequent contributor to professional journals and periodicals, authoring a series of manuals for art reproductions, *Teaching Through Art* (1970-71), and a supplementary college textbook, *Relating Art and Humanities to the Classroom* (1977). He co-authored *Joseph Stella: Brooklyn Bridge* (1984) and *Understanding and Creating Art* (1985/91). and contributed to *Exploring the Legends: Guideposts to the Future* (NAEA, 2001). In 1984, Robert was awarded the CAEA Art Educator of the Year Award. He received the NAEA Distinguished Service Award (1989) and was initiated into the NAEA Distinguished Fellows in 1991. Following his retirement in 1992, he continued his interpretive work in the community at the Wadsworth Athenaeum (Hartford) where he was actively involved in the education program as docent and the editor of the *Docent Council Dialogue*.

Robert is survived by his son Rhom, daughter-in-law Debbie, and granddaughters Anna Mae and Lilah Rose of Colchester, Connecticut, and his twin brother Earl of San Diego, California.

SOUTHEASTERN REGION

Very shortly we will be gathering in Minneapolis for our 2009 National Convention, *A Landscape for 21st-Century Learning*. Our annual state association conferences and our National Convention are highlights of our professional and personal year. Professionally we learn and rejuvenate the knowledge and skills that keep our profession in the forefront. Personally we renew friendships with colleagues and make new acquaintances that add pleasure to our lives.

The theme for the '09 Convention seems very appropriate as we develop a new direction and purpose for the Delegates Assembly. Providing a "Landscape" with a pathway to future viability for the Assembly is an exciting challenge. Personally I look forward to seeing and spending time with all you Southeastern Art Stars in Delegates Assembly. Joining us in Delegates will be the Mississippi Association new President, **Limeul Eubanks**. Limeul, a familiar and loved face to many of you, is replacing **Kathryn Lewis**. Kathryn has resigned in order to spend more time with her growing family. Best wishes to you Kathryn and thank you for your many contributions. Also joining us in Delegates will be **Debra Pylypiw** representing North Carolina Association President **Karen Canfield**. Our best wishes to Karen and we hope we see her

soon. In addition to Limeul and Debra, our Southeastern Delegates Assembly representatives will include state Presidents **Phyllis Horne** (AAEA), **Patricia Lamb** (FAEA), **Kirby Meng** (GAEA), **Michelle Lustenberg** (KAEA), **Judy Ball Johnson** (LAEA), **Flowerree Galetovic** (TAEA), **Pat Franklin** (VAEA), and their representatives. What an outstanding contingent we have for Delegates Assembly!

Speaking of outstanding Southeastern Art Stars, we were also very well represented on the 2009 NAEA Board of Directors ballot. Thank you to **Kirby Meng**, Elementary Division candidate; to **Debra Pylypiw**, Secondary Division candidate; and to **Barbara Laws**, Supervision/Administration Division candidate. Your willingness to put your name forward is greatly appreciated.

A Special Invitation

I would like to take this opportunity to invite and encourage **ALL** Southeasterners who are attending the conference in Minneapolis to join their colleagues at two very special events. On Saturday, April 18 from 7:00 PM to 7:50 PM is scheduled the Business Meeting for the Southeastern Region at the Hilton Hotel in room Conrad C. On Sunday, April 19 in Grand Ballroom C, we will be honoring

our Southeastern Award Winners from 4:00 PM to 5:50 PM. Typically, those attending the Business Meeting are the state presidents and their officers. This is an opportunity for tall Southeastern Art Stars to gather, network, meet your colleagues, and have a good time. The Awards Program is a very special time to recognize those who have made significant contributions to our profession in the Southeast. It is a heartwarming and joyful gathering. Please put the two dates and times on your conference schedule as "must do" events. Your presence will help strengthen art education in our wonderful Southeastern Region.

See you in Minneapolis! ■



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WESTERN REGION

Indiana: AEAI advocates for art education across Indiana. For example, they continue to seek support from school superintendents for professional development offered. Their



Past President **Connie McClure** congratulates 2009 AEAI President **Brad Venable** as he takes office at the fall Art Conference.

newsletter features superintendents and principals that have strengthened art programs.

Efforts continue with YAM preparation, workshops, and new board member orientation. The AEAI Fall Conference in historic French Lick included

NAEA President Bonnie Rushlow and quilter Phil Beaver.

Nebraska: NATA hosts a Listserv with 891 members. Visit: artnetnebraska.org The Annual Nebraska State Visual Arts Competition was held in Omaha. 119 art educators submitted over 1800 artworks from 69 schools. Local artists judged the work. Art teachers clarified their role in Professional Learning Communities.

Arkansas: Arkansas Art Educators held their conference in November. Keynote Speakers were Mel Chin and Marilyn Stewart. Participants attended a reception and tour of the Arkansas Arts Center and an evening of artmaking sponsored by Crayola. State award winners were recognized, including the state art educator of the year, Ronda May.

Oklahoma: 2009 began with a 'bang for your buck' mission for Oklahoma art educators. OAEA is having a makeover with new logo, website, and more. They celebrated our new NBCT art educators. Their 1st annual Young People's Exhibit, 49th Annual Young Talent In Oklahoma HS competition, and Portfolio Day were a big success.

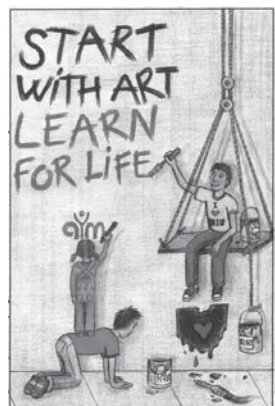
Wisconsin: The Wisconsin YAM Celebration March 20 in the State Capitol and regional exhibits were successful thanks to Regional Vice Presidents and YAM Chair Oberon Leslie. A program with the Wisconsin State Department of Children and Families,

coordinated by Rochelle Robkin, will recognize students who display artworks in their office. They are involved in the WI



Barb Valle completes the Wisconsin flag for shipment to the CFAE offices in Hanson, MA. The flag was designed by Ashley Pataska, a senior at Central High School in La Crosse, WI.

Ohio: President Suzanne Mitolo reports hosting five different YAM competitions involving hundreds of students. On March 14 they gathered in Columbus for a celebration of visual art education with two exhibit receptions. One of their goals this year is to pilot traveling professional development.



Graphic Design Winner, **Chelsea Castillo**, Ayersville High School, Teacher **Bobbi Yeager**.

Texas: February was exciting as TAEA's Visual Art Scholastic Event (VASE) set a record number for entries. Students submitted over 20,000 artworks for 20 regional events. Given established criteria, students discussed and analyzed their artworks with a trained art juror.

Illinois: IAEA held a successful conference in Galena. Workshops and presentations were rich and engaging leaving attendees with a renewed sense of energy. IAEA's co-chairs,

Task Force on Arts & Creativity in Education's initiative to work on the integration of creativity training through the arts for all WI graduates to infuse this sustainable, renewable resource into the WI economy.



Texas students learn from professional artists at VASE event.



Eric Donaldson assists Illinois workshop participants with blacksmithing techniques.

Becky Blaine and Patricia Indovina, state plans are underway for the 2009 conference at the Hilton Hotel in Lisle. Artist Robert McNeill Mesple and David Stark will be keynote speakers.

Kansas: Hutchinson will be on October 23-24. Conference chair Teresa Preston has teamed up with the Dillon Conference Series to bring Daniel Pink as keynote speaker. Advocacy chair Rose Boundy is developing a booklet, titled *Nurturing Innovation: Investing in Our Future, Creativity as a Renewable Energy Source for the 21st Century*.

Missouri: Visit MAEA's website (www.maea.net) now—offering online payment, registration, workshop proposals, and awards forms. ARTBYTES is also online for members.

YAM Show was held at State capital in Jefferson City, March 1st-15th. Fine Arts Education Day hosted by Missouri Alliance for the Arts and MAEA, March 11th. Otto Bean Jr. Arts Advocacy Award presented at Fine Arts Education Day for support of arts education.

NAEA Distinguished Fellows Name Class of 2009

Distinguished Fellows of the National Art Education Association are members of NAEA who are recognized for their service to the Association and to the profession. The Class of 2009 will be inducted at the 2009 National Convention in Minneapolis. Congratulations to:

Lynn Beudert, University of Arizona

Paul E. Bolin, University of Texas at Austin

Susan J. Gabbard, Oklahoma City Public Schools

Elizabeth J. Garber, University of Arizona

Michael J. Parsons, The Ohio State University

F. Robert Sabol, Purdue University

Iowa: A new exhibit at the Iowa Hall of Pride in Des Moines highlights the story of Visual Arts Education in Iowa and features ten focus areas. The site hosts trivia questions about art



and architecture in Iowa. A touch screen allows one to select from options awarding points for correct answers. One aspect, called All-State Art Awards, features artwork back to 1997. Student and teacher interviews

explore such issues as creativity and the demands of a "21st-Century Creative Workforce." www.iowahallofpride.com

Michigan: MAEA's Summer Professional Development Institute is August 2nd-7th at Western Michigan University in Kalamazoo. The course will be available on the MAEA website: www.miarted.org

Michigan has been advancing the way we inform, connect, and advocate with our association. New tools include: an association Facebook page and blog spots about the annual conference and summer professional development. Our technology team for these resources includes Sara Recor, Kerry Clark, and Nathan Kukla. ■



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

EASTERN REGION

2009 Award Winners

Are you ready for Minneapolis? There are so many wonderful presentations and events that I actually have a “day planner” so I don’t miss anything. One of the best parts of being VP is hosting the awards ceremony, Sunday, April 19th. I’m delighted to take this opportunity to highlight the award winners of the Eastern Region! Congratulations to:

Connecticut: Cindy Rhem



For over 30 years Cindy has been a source of inspiration and support for her staff, colleagues, family, friends, and most importantly, students. Her heart is tied to the students in her art classroom; her supervision is based on her personal connection to each member of her staff and to their needs and desires as individual teachers.

Delaware: Karen Yarnall

One of Delaware’s outstanding art educators, Karen serves as mentor and inspiration to students and colleagues alike.

District of Columbia: Amy Marshall



Amy stated: “I am living my dream as I combine my two greatest loves—teaching and art—and am honored to have the opportunity to inspire children to discover more about themselves through artistic self-expression.”

Maine: Kay McKeever Allison



Maine’s Art Educator of the Year has taught art in Lewiston for 27 years. She has developed an outstanding middle school art program, uses technology extensively, and takes a leadership role at both her school and the MAEA board of directors. Kay is truly a role model.

Maryland: Suzanne B. Owens

Noted for “her passion and hands-on enthusiasm to bring the visual artist out of every child,” many of her colleagues say she by far



exceeds the criteria for this award that highlights the professional attention one pays to quality art education and the effort to increase public awareness of the importance of arts education.

Massachusetts: Dorothy M. Arthur

Dot is a generous and giving art teacher—organizing the events of the North Shore



Art Teachers Association, an active group of art educators who meet every 6 weeks to share ideas, resources, lesson plans, and information. Dot

has hosted countless student teachers, and nurtured the careers of countless others.

New Hampshire: Irene Derosier

Irene is a dedicated art educator who brings enthusiasm into her classroom each and every day. She stresses the importance of teaching art skills, concepts, and art history to her students to instill in them a better understanding of the Visual Arts and the role that it plays in the world around them today.

New Jersey: Nancy Knutsen



Nancy encourages her students with a loving spirit. Nancy is a passionate advocate for art education. She is always willing to give her time whenever and wherever it’s needed, whether sharing new, innovative lessons with her students or mentoring new teachers.

New York: Anne Rickard



Anne has developed and implemented the Advanced Placement program, a new Art Curriculum in High School Computer Art, Photography, AP Studio: Drawing and Ceramics. She considers herself “a lifelong learner, constantly

searching new ways and techniques to do things in art.”

Pennsylvania: Avalyn C. Shank



Avalyn was selected “for her passion and commitment to art education and the many ways in which she has worked within the school, the community, and the field revealing her unceasing efforts and innovative activity in promoting art’s value and importance in education.”

Rhode Island: Lourriann Mardo-Zayat



Lauriann said: “I believe the visual arts inspire children to explore, imagine, and communicate their feelings and ideas. In my class we learn about diversity, cultures, customs, and beliefs to help us better understand the world we live in.”

Vermont: Kim Shapiro



Kim was nominated for initiating and maintaining the Art Techie Blog—intended to integrate technology for problem-solving, visual literacy, and global awareness. Kim takes the time to research emerging technologies that will be helpful in the art room and shares them freely.

West Virginia: Sandra Shaw



Sandy earned National Board Certification this year; she has been a Fulbright Scholarship winner and the recipient of the Arch Coal Golden Apple Teacher Award. “After 28 years of teaching art, I’m more passionate about it now than ever before and I still look forward to going into the classroom everyday.”

Eastern Region Art Educator: Margaret Johnson, Kingston, NY

As leader of the Eastern Region, Margaret inspired us to look for new tools in our work on Advocacy. She has been influential to



many young art teachers inspiring them through her own commitment to quality art education. The Following Award Winners hail from the East, and will be acknowledged at their divisional luncheons.

Eastern Region Divisional Winners include:

Middle Level Art Educator: **Linda McConaughy**, MD; Secondary Art Educator: **Kathleen Snoderly**, WV; Higher Education Art Educator: **Hazel Bradshaw Beaumont**, DE; Museum Education Art Educator: **Linda Andre**, MD; and Supervision/Admin Art Educator: **Beth Delforge**, MA

National Division Winners who come from the Eastern Region are:

National Art Educator: **Karen Lee Carroll**, MD; National Elementary Art Educator: **Susan Bivona**, NJ; National Middle Level Art Educator: **Linda Devlin**, NJ

J. Eugene Grigsby, Jr. Award: **Joan M.E.; Gaither**, MD. Retired Art Educator Award: **Pearl Greenberg**, NY. and Manuel Barkan Memorial Award: **Mary Hafeli**, MD

And a very special Congratulations to the Pennsylvania Art Education Association Board of Directors for receiving the **Presidential Citation Award**.

Hope to see you in Minneapolis! ■



Debbie Greh

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Georgia Art Education Association Announces New 2009 Award
Croy West Special Needs Art Educator Award Honors Son of GAEA Past President

By Drew Brown, GAEA Past President

GAEA has established a new award in memory of Croy West, son of Debi West, GAEA Past President and 2009 Georgia Art Educator of the Year. Marie Potter, adaptive art teacher at North Metro School, Fulton County Schools, is the first recipient the GAEA Croy West Special Needs Art Educator of the Year. NAEA recently initiated an award—NAEA, The Council for Exceptional Children (CEC) VSA arts Special Needs Art Educator of the Year Award—to recognize an NAEA member who has made distinguished professional contributions to art education for students with special needs through scholarly writing, research, professional leadership, teaching, and/or community service. The GAEA state-level award is modeled after the NAEA award and is named in honor of a very special young man, eleven-year-old Croy West. Croy died last summer from complications resulting from a urea cycle disorder. Debi West, Croy’s mother, has served numerous roles in both NAEA and GAEA. She experienced a heartbreaking event with

the loss of Croy. “I really did not think I would be able to continue—continue to breathe, to walk, let alone teach,” West said, months after Croy’s death. “I had two choices, I could sit at home and curl into a ball and cry myself to death ... or I could continue to be a role model for my 150 students and my daughter.” West did indeed return to teaching at North Gwinnett High School. Numerous fundraisers to benefit the National Urea Cycle Disorders Foundation have been sponsored by friends, former students and colleagues, and present students. Most recently, her students held a “mini art” auction to benefit the cause to find a cure for this devastating disease. As she moves forward, West said she wants to raise awareness of urea cycle disorders and the connection between undetected disorders and autism. Croy’s teachers and the encouragement of his parents and family were crucial to his success. He not only enjoyed many therapies, including horseback riding, he also loved

to swim and surf. Initially, doctors said that Croy might never read, but with the help of his teachers, he proved them wrong. He loved his friends and mentors, and EVERYONE loved Croy. Croy never met a stranger and knew everyone’s birthday. His favorite tool for visual art was the camera. He loved snapping pictures of the world around him. GAEA is proud that the new GAEA Croy West Special Needs Art Educator of the Year will annually recognize teachers who work with students like Croy.



Croy West

Marie Potter: Recipient of the 2009 GAEA Croy West Award

Marie Potter has been an art educator for over 25 years and is now serving as an adaptive art educator in an innovative adaptive art program in Fulton County, Georgia. Marie has been a mentor and trainer for dozens of adaptive art teachers, as she continues to provide quality arts experiences for the special needs students of North Atlanta Metro. Most recently, she chaired Exceptional Children’s Week activities where the students showcased their visual arts with a Chinese New Year theme. Marie’s unwavering commitment to special needs students and her belief that a quality education can make a positive difference are apparent in one of her favorite sayings, “The arts give meaning to my being!”

GAEA is proud to name Marie Potter as the first recipient of the GAEA Croy West Special Needs Art Educator of the Year.

ELEMENTARY DIVISION

This represents my last column as your Elementary Division Director. It has been an honor to serve you for the past two years and I leave you in the capable hands of Bob Reeker. He is amazing and has set up a *ning*—an online blog—which provides a place for conversation and also has our elementary listserv going strong! Bob is going to take you to amazing places in the future and I know we will all be richer for his leadership to our profession!

I would like to highlight our National Elementary Division winner, Susan Bivona, an amazing art educator from New Jersey! I first got to know her at the leadership conference in Kansas City two years ago and was impressed by her energy and her expertise. She teaches over 600 students and has done so on a cart for many years. This year she has a room and this has enabled her to add even more to her rich program. She is like the Energizer Bunny; she keeps going and going and going! She brings many positive things to art education and is devoted to teaching her children and giving them her best. I hope you will make plans to be at the Elementary Luncheon where she will give a short presentation about her program (and join her next year in our National Winners Showcase for a session on how she implements her program). Our Pacific Region winner is Barb

Yanoshek. Barb has served as our Pacific Region Director from 2005-2007. She made several presentations about her program in Alaska. Barb suffered a great personal loss this past summer with the passing of her husband, but is an amazing teacher who gives her heart and soul to her students. She will be part of our Regional Winners Showcase. Our Southeastern winner is Melinda Harrell from Louisiana. She is involved with the Louisiana Art Education Association and helped with the National Convention in New Orleans this past year. She will also be presenting at our Regional Winners Showcase, so make plans to attend and hear about her great program.

I hope you are planning to come to Minneapolis; it is going to be a wonderful Convention with many exciting new things. Join the Elementary Division for our luncheon on Saturday; our Regional Winners Showcase on Saturday from 4:00-5:00 pm; our 2008 National winner Judy Ball Johnson on Sunday from 11:00-11:50 am; and Denise Tullier Holly, our 2007 Winner, from 2:00-2:50 pm Sunday. We will have two meetings to talk together—called Conversations with Colleagues—on Saturday and Sunday evenings, and a Carousel of Best Practices on Friday about using 21st-century skills in the classroom. You won't want to miss it.

SECONDARY DIVISION

By now, you may almost be in the process of heading to Minneapolis ... I hope. If so, please greet your new Secondary Regional Directors. Representing the East will be Kimberley Kent of Stoneham, MA; Kim teaches at Methuen HS in Methuen, MA (kykent@methuen.k12.ma.us). Southeastern has Dana Jung Munson of Johns Creek, GA, who teaches at Chattahoochee HS (munsond@fultonschools.org). Karen Gulash of Las Vegas, NV (kgulash@charter.net) is the Pacific representative. Last, for the Western Region, is Barbara Andrews of New Palestine; Barb teaches at New Palestine HS (bandrews@newpal.k12.in.us). The best thing you can do over the next couple years is get to know your team, keep a dialogue going, feed them both news and interesting leads, and put your needs and visions out there. Included are their web addresses, for the outgoing '07-09 team is still listed on the column masthead. Two business meetings are scheduled at the Convention. Also use the new website, check out the Secondary agenda and content, and find a way to contribute.

Let us congratulate again the outgoing Secondary Leadership Team for their exemplary service and ongoing interest and desire to make Art Education stronger. This does not come easy. What I discovered is that such individuals are not only exemplary teachers, but also local and state leaders, program developers, and visionaries working 24/7. Shannon McBride, of Oregon, is instrumental in her state's Scholastics and is also state president. Lynn Felts is department head for her district, and should be considered an exemplar for the role of NAHS Sponsor—how many years, Lynn ... 25? Jessica Booth has everyone's attention in the Atlanta, Georgia area for programming, her work with undergrads in art, and traveling on her second Fulbright. And Cheryl Milligan of Baltimore County, Maryland, also a department head, continues to paint as well as produce at the 'center' what may be the highest concentration of quality and award-winning student painters in the country. This does not just happen, but is grown and cultivated by extraordinary art educators. It has been my pleasure and your

benefit to have this Secondary '07-09 team in place. KUDOS!!

And now's the time to RE-introduce Diane Scully. Diane is returning to the NAEA Board after a 3-year break. She last served as Western Vice President and on the Finance Committee—what vast experience comes to the Secondary Division! As Secondary Director-Elect, she has prepared superbly, and has also been a font of wisdom. A telling sign for me has been in observing her interactions with Western NAEA members. They treat Diane with the utmost respect, listen intently to her word, and defer to her wisdom. In meetings, I find her to be a great listener and deep thinker, possessive of a great understanding of the field and reverent of those in it. She truly has 'guru' status coming back to the NAEA Board as well as leading the Secondary Division. Diane has taught K-12 and college for 7 years. She is the present fine arts coordinator for Columbia Heights, and when in the classroom, she ranges from advanced pottery, advanced drawing, and painting to AP. As a leader, she writes grants and gets involved in curriculum coordination, display, and committee work where the art voice is most needed. Her school district is urban and diverse, and she grows from it. Please welcome Diane back!

Having recently been invited to participate with the Supervisors Retreat at the request and gratitude of Davis Publications last fall, my eyes, ears, and thoughts have been buzzing! Taking place at both Stanford U's D-School (grad design school) as well as the world-renowned IDEO, I left with a full load of implications, directions, and qualities common to design work ... and art if allowed. Chief amongst these qualities were to prepare future innovators to be breakthrough thinkers and doers; to use design thinking to inspire multidisciplinary teams; to foster radical collaboration between students, faculty, and industry; and to tackle big projects and use prototyping to discover new solutions. Also from IDEO are the mantras of inspiration, ideation, and implementation. This includes (in order) observation and inquiry, telling of stories, synthesis, brainstorming, creating and

As I reflect on my past 4 years of service as Division Director-Elect and then Director, I think about the leadership that brought me into this position. I remember going to my first Nationals and raising my hand to ask how one gets involved and being signed on the spot by Kathy Grundei. She saw something and grabbed ahold and brought me into the fold. I thank all the Kathys in my career who have grabbed my hand, wrote encouraging words, and asked me to step into service. Look around you and grab the hand of someone and lead them into service. We are as strong as our weakest link. Together we can accomplish much; make a commitment to get involved and stay active. I reflect on the many people who touched my life and asked me to step up and volunteer to help. Great leaders don't lead, really; they call people to service, they inspire people to join, and they bring out the best in others and truly sit back and watch people do their best. As Lee Cockrell said in his book, *Creating Magic*, "An organization will grow and prosper if its leaders treat people with respect and unite them behind a common purpose." Right now we have great leadership in our Executive Director who inspires us to move, change, grow, and expand. We have a wonderful President, Past President and President-Elect that operate together to bring our Association

refining prototypes, introducing 'experiments,' and spread. These qualities and skills are all laced in the 21st century and, with inclusion in the art education 'tent,' a super way to grow and have a real stake in 'whole' education.

Keywords

Service, collaboration, big picture, breakthrough, radical

Brainwaves

"The secondhandedness of the learned world is the secret of its mediocrity." –Alfred North Whitehead (Art is firsthand ... making it authentic!)
'What will visual arts look like well into the 21st century? We create, ruminate, connect, shape, detail, big picture it, define, refine, and design on and on ... why most often does the majority only see artwork?' –Secondary Director

Connections

An Illustrated Life, Danny Gregory (How Books, 2008). Draws inspiration from the private sketchbooks of artists, illustrators, and designers; almost 50 sketchbookers represented ... what a resource! Same author as The Creative License.
Visual Literacy, Richard and Judith Wilde (Watson-Guptill, 1991). An old favorite, many great graphic problems, and bridges—

into its prime. We have Division Directors who are working very hard with the Regional VPs to make our Association the best, and deliver a set of common messages about art education! There has never been a better time to be a part of this organization, I encourage everyone to get involved, raise your hand, step up to the plate, and volunteer. We need you! I thank you all for your dedication to our profession and your energy for our students. There has never been a better time to be an art educator! ■



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'betwixt' art and design, between the visual and the verbal.

Writing the Artist Statement, Ariane Goodwin (Infinity, 2002). A fellow alum (UMass) and a great resource, particularly with juniors and seniors! ■



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New York City Public School Students Exhibit Their Artwork at the Guggenheim Museum

“A Year with Children 2009” Celebrates Creativity of Young Artists

A Year with Children 2009: Selected Works from Learning Through Art—an annual exhibition showcasing artwork by elementary school students—will be on display from May 13 through June 19, 2009 at the Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York City.

The exhibition presents selections of artwork by second- through sixth-grade students from 16 public schools throughout New York City, who participated in the Guggenheim's Learning Through Art (LTA), a pioneering arts education program now in its 39th year. The colorful and imaginative works on display will include prints, paintings, sculpture, masks, quilts, papier-mâché, clay, and more.

HIGHER EDUCATION DIVISION

If you haven't made your reservations for the 2009 NAEA Convention I hope you'll rearrange your schedule and make plans to attend. New energy and excitement are rippling through the organization and you won't want to miss all of the events planned by the **Higher Education Division in Minneapolis**.

Congratulations to all of the Higher Education Award recipients for 2009, who will be recognized at the Minneapolis NAEA Convention! The **National Higher Education Art Educator of 2009** is **Elizabeth Delacruz**. The recipient of the **Higher Education Student Achievement Award** is **Rebecca Schaefer**. **Christina Bain** will be recognized as recipient of the **Student Chapter Sponsor Award**. The 2009 Regional Art Education Awardees are **Eastern Region, Hazel Bradshaw Beaumont; Southeastern Region, Diana Gregory; Western Region, Kathleen Unrath; and Pacific Region, Joyce Centofanti**. All of the awardees will be recognized at the Higher Ed Luncheon on Saturday, April 18. National Higher Education Art Educator of 2008, **Linda Willis Fisher**, will deliver the luncheon keynote address.

Congratulation goes also to **Mary Hafeli** who received the **Manuel Barkan Award** for her *Art Education* article, "I Know a Lot of Things that You Don't. You Wanna Hear Some?" Mary will present this year's **Barkan Award Lecture** at the NAEA Convention on Sunday, April 19 at 6:00.

Many thanks to all of the **Higher Education Regional Directors** for their leadership in developing the Higher Education Forums this year. **Kathy Miraglia** will be moderating a panel titled "**Teacher Dispositions During and Beyond Student Teaching**." **Lynette**

Henderson will be moderating "**Digging at Prejudice: Class, Ethnic and Racial Divides in Art Education**." "**How is Higher Ed Relevant to K-12 and Museum Educators, or Is It?**" will be moderated by **Deborah Kuster**, and **Tracie Costantino** will moderate "**Perspectives in Higher Education: Past, Present, and Future**." The Higher Education Discussion Forums are structured to allow the audience to engage the panel in discussion. Please make plans to attend several forums and join in the discussion. Also communicate with HE Regional Directors-Elect, **Melanie Buffington, Kevin Tavin, Ryan Shinn, and James Rolling**, with suggestions for next year's forum topics or structure.

An important **Higher Education Business Meeting** is planned for the Minneapolis Convention on Saturday, April 18, at 6:00. **The Policy and Procedure Committee**, composed of the Regional Directors, Higher Ed Director-Elect, and chaired by **Kerry Freedman**, has been working hard to develop procedures to improve our professional communications and a transparent process for moving resolution proposals through the HE Division to Delegates Assembly. Likewise, the **Mission and Goals Committee** chaired by **Robin VandeZande** has completed its work and will be presenting it to the membership. A vote will be taken on these important Division items so **please plan to attend**. This is going to be a very important meeting!

Higher Education members participated at the College Art Association (CAA) conference in Los Angeles, February 25-28, 2009. **John White, Richard Siegesmund, and Doug Boughton** participated in the Education Committee panel presentation entitled "*Pedagogy not Politics: Faculty-driven*

Assessment Strategies and Tools." **Melody Milbrandt** moderated the NAEA-sponsored panel on "*Evaluation and Assessment*" with panelists **Elliot Eisner, Ray Allen, and Doug Boughton**.

Several reiterations of **NAEA Research Agenda** recommendations have included the need for an electronic database of master's theses and doctoral dissertations. **Mary Hafeli** has agreed to head a committee for the **Master's Thesis Research Dissemination Project**. Mary will be forming a committee to assist her with the database. More details about the database project will be announced following the Convention.

My term of office will end at the close of the NAEA 2009 Board Meeting. Thank you for allowing me to serve as your Higher Education Division Director. It has been an incredibly rich and rewarding professional experience and I greatly appreciate the support and encouragement from many Division members, my fellow **NAEA Board members**, and **Executive Director, Deborah Reeve**. In particular, my thanks go to past Directors **Renee Sandell** and **David Burton** for all of their gentle guidance and wise counsel during my term as Director. Also thanks to all of the **Regional Directors**. We have broken new ground for future Regional Directors to play a larger, more critical role in the Division through their participation as members of the Policy and Procedures Committee and as HE Forum moderators. The Regional Directors and Division Directors also reviewed award nominations and convention proposals, so this group worked very hard and did an excellent job in much uncharted territory. I would like to express a heartfelt thank you to **John White**

for his leadership with the HE Listserv and countless other efforts. I wish him every continued success as HE Director. With improved infrastructure technology, and the hard work of **Division Committees** we are forging new paths for a more robust and effective NAEA Higher Ed Division community.

Ours is a Division with diverse and unique needs and abilities, which makes us a strong and vital force within the larger organization. I urge your renewed commitment to the work of the Higher Education Division and NAEA. Our collective intellect, vision, and leadership are needed to set and sustain a rigorous, responsive, and responsible art education agenda. ■



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MIDDLE LEVEL DIVISION

Passing the Torch

"Love doesn't just sit there, like a stone; it has to be made, like bread, remade all the time, made new." —Ursula Guin

I hope you are planning to have a super-charged time at the Convention in Minneapolis. The valuable information, training, knowledge, and the inevitable charge of your teaching batteries a conference at the national level gives you is something that once it has been experienced, no one will have to convince you to try it again. We want you to feel that you can become involved in the leadership at the Middle Level. We would encourage you to attend the meetings that are held. You can get to know other middle school teachers as well as the leadership of our Association. Make plans to attend the luncheon; volunteer to help where you can. I would never have dreamed that just volunteering to pass out programs at a luncheon

years ago would have led to a leadership role in the Association.

In the sense that we have so many wonderful people attending, giving presentations, presiding at their state level as a delegate, and providing association leadership, it is a comfort to know that the torch can be passed on and our Association will continue to grow stronger and stronger. It is a compliment to our membership that we have so many volunteers helping and wishing to enrich other people's lives with their time and commitment.

Holding the office of Middle School Division Director has been a good experience for me: My school has had the bragging rights that "their" art teacher has an elected national position, my state has had the honor of being highlighted, and my students are proud. I have truly been blessed with wonderful people who have served as regional directors.

Linda Kielsing, Linda Morgan, Linda Devlin, and Miriam Wahl—wonderful job ladies, you are awesome! To Maureen Caouette and Ginny Lane—thank you for your mentorship, friendship, wisdom, and support. Mary Miller will be continuing her leadership service in the office of Director at the conclusion of the Convention and I am passing the torch to Mary's very capable hands. I have enjoyed working with all the wonderful people on the Board of Directors and know how fortunate we are to have such visionary people to guide us in our rapid growth. The website is a dream come true for so many people. I was glad to get the opportunity see that happen and know that it will continue to be a powerful tool for our membership, students, and staff.

Our Association is a joining of strength from each other. You cannot go wrong with a plan to do good things together. ■



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Krylon® Fine Arts Scholarships Available

Krylon®, spray paint and art supplies manufacturer, announces its Clear Choice Art Scholarships. The program provides future fine artists and the schools they attend with scholarship money, grants, and art supplies, totaling approximately \$12,300.

The Krylon Clear Choice Art Scholarships will award five \$1000 non-renewable scholarships to high school seniors and college freshmen and sophomores currently accepted or enrolled in a fine art program. The five recipients will also receive a student gift package of Krylon Artist Sprays and Adhesives with a retail value of approximately \$70. In addition, winners' schools will receive a \$500 grant and a school gift package of Krylon products with a retail value of approximately \$250.

Scholarship applications are due by **May 31, 2009**, and recipients will be notified in writing by July 31, 2009.

For more information and for an application, visit www.krylon.com/art



Wow! I always look forward to this convention. The professional development that we attain in 4-5 short days is head-spinning. It is fun to watch other art educators parked on the floor in the halls planning the rest of their day as they circle lecture offerings in their course catalog. The artist lectures were great and the discounts to the museums encouraged me to leave the convention center to explore the city a bit more. The organizers did a marvelous job of providing us well-rounded educational opportunities literally from morning till night.

—Conference Attendee, 2008

MUSEUM EDUCATION DIVISION

As I write this—my next to last—column, I am taking the opportunity to highlight the work of the Museum Development Committee. This may be a mysterious committee to you; if so, I hope to shed some light on it. This committee is comprised of the regional representatives and regional-elects. As discovered at the NAEA Board meeting this summer, each Division calls their regional representative committees different names and uses the committees in a variety of ways. The Museum Division’s Development Committee plans and implements the work of the Division with particular focus on Convention activities.

The standing committees of the Development Committee include: Teacher Exchange, responsible for organizing and running this annual event at the Convention; Awards, works on the awards booklet and the presentation of the awards at the luncheon; New Member Reception; and Issues Forums. Last year we added a new committee to organize a mentorship program. There was also initial interest in creating a university art museum affinity group. In addition, all regional representatives participate in soliciting, reviewing, and voting on the regional and national award nominees.

Your current region representatives who will roll off the Development Committee at the end of the Minneapolis Convention (when I do) are: Pacific, Elizabeth Escamilla (J Paul Getty Museum); Western, Brigid Globensky (Milwaukee Museum of Art); Southeastern, Joel Javier (JB Speed Museum); and Eastern, Lisa Silagyi (DeCordova Museum and Sculpture Park). The elects, who will become the regional representatives at the end of the Convention with Lesley Wellman as your

new division director, are: Pacific, Jeanne Hoel (LAMOCA); Western, Nicole Stutzman (Dallas Museum of Art); Southeastern, Suzy Harris (Birmingham Museum of Art); and Eastern, Claire Orogas (Freer/Sackler). They, along with Lesley Wellman, will be your “go-to people” for the next 2 years. Lesley will represent you at the Board meetings and in the exciting new work of the Association.

The regional representatives will continue the work of the Division with particular emphasis on the Convention. They will be assisted by the new regional elects who were approved this summer at the NAEA Board meeting. These new elects were nominated by the current Development Committee members. They are: Pacific, Elizabeth Gerber (Los Angeles County Museum of Art); Western, Emily Holtrop (Cincinnati Art Museum); Southeastern, Kate Rawlinson (The Wolfsonian-Florida International University); and Eastern, William Crow (The Metropolitan Museum of Art). In addition, the new Division Director-Elect, elected by the Museum Division Members, will be announced at the Convention.

The NAEA Board discussed ways of asking the regional representatives for each division to become more engaged in the regional summer leadership meetings. These summer institutes are organized by the Vice Presidents, and are wonderful opportunities to meet colleagues across the divisions, and learn more about the work of the association. As much as it is possible, based on location and travel costs, it is hoped that in the future the regional representatives of the division will have a greater presence at the summer institutes. So, look for more information and ways to be involved in the coming months.

The Issue Forum committee created a different structure for selection of Issue Forums at Minneapolis. The representatives on this committee were Jeanne Hoel, Elizabeth Escamilla, and Brigid Globensky, with Lesley Wellman and me. Some of the basic Issue Forum (IF) facts are:

Six IFs are allotted from the total number of hours for sessions given to the Museum Division. The total number of hours varies from year to year.

Each IF counts as 2 hours.

As discussed at the Business Meetings at the New Orleans Convention, the Teachers Exchange will continue, as well as the new University Students Research Session. This left four IF sessions open.

Proposals were solicited for these four sessions prior to the national deadline so proposals could be vetted by the Issues Forum Committee.

Issues Forum committee members reviewed all Museum Division proposals.

Topics for the Issues Forum at Minneapolis include: Recent Visual Art Learning Research and Evaluation: Definitions and Implications for Museums; Museum Exchange for Teachers; Current Research Trends in Museum Education; New Technologies and the User-Driven Museum Experience; Managing People: Integrating Strategies, Stories and Reflective Practices; and Playing Well with Others—Probing Partnerships and Collaborations.

For the NAEA Convention as a whole, 111 proposals were received and 77 sessions were selected for presentation by the Museum Division. This includes the 6 sessions that were designated as Issue Forums. The topics

were generated from the Business Meeting discussions so, if possible, please attend the two meetings in Minneapolis.

I also hope you will join us on April 16, for the 23rd Annual Museum Division Preconference with the theme: RESPONDING. Lesley has done an amazing job of organizing this event again this year! You won’t want to miss it! ■



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SUPERVISION AND ADMINISTRATION DIVISION

NOW is the time to put on your **ADVOCACY** caps. With the budget crisis, cuts in funding, and loss of programs, NOW, more than ever, it is important to advocate for the arts in our schools. Your role as an arts administrator puts you in a vulnerable, but high profile position both within your schools and within the community. Be there; be a presence, NOW!

Within the administrative structure of your school district, it is important for you to afford proof of your utility as an administrator.

- 1) Provide proof of students’ success in the arts at **school board** meetings. Arrange an exhibition space of student art in the board room or just outside the board room. Most boards of education meet twice a month. Change the exhibitions before every board meeting, featuring different schools in your district and different grade levels. Invite the student artists and the adults in their lives to be there to discuss the student work with both board members and the public before board meetings. Notify the news media. Begin each board meeting with recognition of the student artists and their art teachers. This becomes a win-win situation for everyone. The students and their families feel good about having their success recognized; the school board feels good about the positive public relations your program creates; your teachers feel good about having their students recognized. The news media feel good about the positive focus of the event for human interest in a world of so much negative news.
- 2) Provide proof of your own utility as an administrator to your own school **district administration**. Use the creative problem

skills, collaboration skills, and ability to conceive multiple solutions to a problem that are essential to the arts. Put yourself out there as the administrator who can see the whole picture, analyze, and synthesize. Demonstrate the skills we teach through the arts to make yourself an indispensable member of the administration team.

- 3) Provide proof of your utility to the **teachers** you are responsible for. Keep them informed through the budgeting and staffing process. Provide them with the skills and materials they need to advocate for the arts programs within their individual schools. Be there for them when they need you beyond curriculum and staff development.

Make your programs high profile within the community.

- 1) Work with the **airport** commission to provide protected space for the exhibition of student art. This showcases the success of your students to visitors to the community. It also makes a strong statement on the importance of arts education to those coming into your community.
- 2) Work with the **hospitals** and health care centers in your community to provide space for the exhibition of student art, and host receptions to honor the students. Rotate different schools and different grade levels. Engage the residents of health care facilities to work with the students in multigenerational projects. This outreach will nurture a solid base of community support for the arts programs in your schools.
- 3) Work with your **banks** and financial institutions for the safe exhibition of student art. This creates a two-way street. Student exhibitions are always guaranteed an audience

of loyal family and friends. These are the kind of folks banks want to do business with. You want bankers and the financial community to showcase and support your programs.

Get political. The most recent presidential election brought out a huge number of new voters. Take advantage of the grass roots fervor for politics.

- 1) Communicate with your city’s elected officials about showcasing student work at **city hall**—again, very public exposure for the success of your students.
- 2) Communicate with the **governor’s** office and state legislators about visiting programs in your schools for specific projects addressing high profile needs. Develop a personal relationship with the governor’s scheduling secretary. When the governor or other elected officials are visiting your community, make a photo opportunity available to showcase the governor with students working on an art project addressing the devastating floods of last summer, or other immediate calamity where the arts can be used both to focus thinking and to heal.
- 3) Communicate with your **senators and representatives** in Washington, DC. Every time I’ve been on the Hill, I’ve been impressed with the number of congressional representatives who exhibit student art from their constituencies in their offices. It is a source of pride for the members of congress and a constant, very visible reminder of why they need to continue to support funding for the arts in education. If your students’ work is hanging in your congressional representative’s office, that

person is more likely to listen to you as an advocate for the arts in education.

Got it? NOW, more than ever, you need to wear the advocacy cap to promote the arts programs in your schools. With the budget crisis, loss of funding, and loss of programs, you need to be very visible as an advocate. Our school boards, school administrations, communities, governors, and Federal senators and congressmen need to constantly be reminded of the importance of the arts in education. If these folks cannot see you, you risk that they may not see the importance of your programs. Be gentle. Be kind. Be strong! ■



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Eastern Region: **E. Ferrall Maddox Jr.**; *Southeastern Region:* **Pat Franklin**, pat.franklin@nn.k12.va.us; *Western Region:* **Barbara Gabel**, bgabel@putnamci-tyschools.org; *Pacific Region:* **AnnRené Joseph**, annrene.joseph@k12.wa.us

Book Reviews

Museum Movement Techniques: How to Craft a Moving Museum Experience

By Shelley Kruger Weisberg. Alta Mira Press, 2006.

In support of incorporating Museum Movement Techniques (MMT) as “another entry point into content” in museums, Shelley Kruger Weisberg’s recent publication *Museum Movement Techniques: How to Craft a Moving Museum Experience* outlines theories, practices, and assessment strategies (p. viii). Midway through the text she describes how MMT is significant to educators:

[1] it delivers specific content, such as using movement techniques to learn about parts of a ship; [2] it highlights process, meaning it uses movement to understand, for example, a painting’s shape and line; [3] it is constructivist; that is, it helps us to create meaning for museum objects. (p. 52)

After an introduction and first chapter that jump right into practice, Weisberg outlines theories she has drawn from to construct a series of techniques to employ movement in museums, including institutions of and for art, children, history, theatre, and science. Her theoretical foundations for MMT include Piaget’s developmental theory, active learning, movement theory, Gardner’s work with multiple intelligences and QUEST, Csikszentmihalyi’s flow experience, and arts education research.

Weisberg also discusses discourses associated with museum education to provide contextualization for MMT in the museum environment. Weisberg offers the contextual model described by John Falk and Lynn Dierking; theories of knowledge and learning by George Hein; and visual thinking strategies by Philip Yenawine and Abigail Housen. In fact, *Visual Thinking Strategies* is perhaps the most evident model with implicit references to it noted in the introduction. I found all of these theories clearly supportive of MMT, yet I also hoped to encounter additional philosophies including recent ideas on performance and the body, such as the work of Charles Garoian, Deborah Hay, and information shared in the recent anthology by Liora Bresler, *Knowing Bodies, Moving Minds: Towards Embodied Teaching and Learning* (2004).

Indeed, one of the strengths of MMT and this book are the explicit possibilities for connecting other disciplines with active experiences with objects. The text provides a DVD, “How to Craft a Moving Museum Experience,” and also reveals the process of a MMT workshop as well as a survey conducted with museum professionals at a variety of types of museums. I believe this text would be beneficial to art and museum educators of all

levels, especially professionals and volunteers new to the field or to aforementioned theories and practices.

Reviewed by Elizabeth B. Reese, independent scholar, critic, consultant, columnist, and visiting professor at Texas A&M University-Corpus Christi.

Higher Education: Shaping a Life of the Mind for Practice

By William M. Sullivan and Matthew S. Rosin. San Francisco: Jossey-Bass, 2008.

This book provides a compelling argument and descriptive pathway for bringing together the goals of liberal arts and professional education programs based on a seminar sponsored by the Carnegie Foundation for the Advancement of Teaching. In the seminar, participating professors across a range of programs and institutions explore the role of higher education in preparing students for lives of responsible judgment, given the complex worlds of practice they will encounter upon leaving school. The classroom and academic interests expressed in this book are a provocative addition to the current literature on the scholarship of teaching and learning.

The book opens with descriptive case studies of faculty who utilize a combination of critical thinking and practical reasoning—thinking oriented toward decision and action—in their pedagogy. Best practices and challenges encountered are described and analyzed. Following is a section that narrates the experiences of these same faculties in the Life of the Mind for Practice seminar. This group worked toward an understanding of meaningful student and faculty formation under the rubrics of identity, community, responsibility, and bodies of knowledge. These topics, common to curricular and pedagogical concerns of contemporary art education, are then linked to theory, as the authors propose moving beyond critical thinking into the realm of practical reasoning as a primary emphasis in teaching and learning. The last part of the book, including appendices of faculty syllabi and seminar assignments, provides suggestions on how readers can use this information in their own academic context.

As an educator of preservice art education teachers, I often meet student resistance to teaching and learning that falls outside the domain of concrete skill building such as designing a lesson plan. It’s difficult for many students to see the links between theories and philosophies associated with art education and that of their future teaching practice. Anyone interested in building and strengthening these

ties between theory and practice in their classrooms as well as in their professional lives will find a valuable guide in this book.

Reviewed by Cindy Maguire, Assistant Professor of Art Education, Adelphi University.

The Wonderful World of Watercolor: Learning and Loving Transparent Watercolor

By Mary Baumgartner. New York: Watson-Guptill, 2008. 144 full-color pages, trade paperback.

If I were to pick only one book as a reference for mastering the art and science of watercolor painting, it would be Mary Baumgartner’s *Wonderful World of Watercolor*. Besides being a technical masterpiece, it is a beautiful book, having many exquisite examples of watercolor painting. The author imparts her joy in the subject matter, as well as her delight in teaching—a winning combination.

The first section is devoted to color: choosing color, mixing color, and considering its warmth or coolness, color values, transparency or opacity. The author provides sample charts for guidance, and in fact, insists her own students paint these charts so color mixing will not be a hit or miss experience.

There are chapters on supplies, work space, and composition. Baumgartner carefully explains all the essentials for success, such as negative space, glazing, and lifting paint, to name a few. Drawing skills are handled in detail. Special advice for painting metallic objects, glass, water droplets, skies, clouds, foliage, and fur are covered in a chapter entitled “The Hard Stuff—Made Easy.”

She writes about using artistic license to arrange a painting to enhance the qualities of the scene she might be composing. She guarantees a clear center of interest and paints with the light source in mind. She photographs scenes, objects, and people for future paintings. The author, while not lacking in intuitiveness, is convinced one must do the work to create paintings that captivate the viewer. In the chapter “Telling a Story,” Baumgartner quotes Edgar Degas as having said, “My art is in no way spontaneous—it is entirely contrived.” If you paint or teach watercolor painting you must have this book.

Reviewed by Marie L. Meegan, Retired Art Teacher, Salem, Massachusetts

New Media in the White Cube and Beyond

Christiane Paul, Editor. University of California Press, 2008. 273 pp.

Christiane Paul, author of *Digital Art* (2003), brings together in her newest book, *New Media in the White Cube and Beyond* (2008), a diverse group of new media artistic directors, curators, researchers, conservators, and artists to engage provocative conversations about curating and exhibiting new media art.

In *New Media in the White Cube and Beyond*, Paul’s introduction initiates a diagrammatic structure, outlining the contours of the territory. These

contours provide a historical context by looking at the shift from object to process. First, Gere and Cook explore new media and curatorial models, while Deitz, Krysa, Ippolito, and Paul examine the exchange interfaces. Next, Diamond and Lichty investigate autonomous cultural zones of collaborative models and network structures. The book concludes with analyses of case studies by Graham; Jones and Springari; Lichty; and Baumgärtel, Christ, and Dressler. While the examples used by each of the authors provide rich evidence for their arguments, the reader may be challenged to understand if not previously familiar with new media art, theory, and practice.

I found the conversations in *New Media in the White Cube and Beyond* applicable to contemporary art education as we begin to imagine 21st-century teaching and learning. Specifically, recent learning initiatives are beginning to explore how digital technologies are changing the way young people learn, play, socialize, and participate in civic life outside of traditional institutions. Similarly, Paul’s selection of authors brings insights into the tensions between traditional institutions and emergent communication networks.

New Media in the White Cube and Beyond showcases the breadth and depth of each of the authors’ experiences, with clarity of writing through specific examples. The book eloquently addresses the philosophical, conceptual, and practical issues of new media art concerning current changes in the method of cultural production and the impact on audience and curatorial practices.

Reviewed by Michelle Tillander, Assistant Professor of Art, University of Florida.

Available for Review

As you head to Minneapolis in search of fresh ideas to energize your teaching and inspire your artistic vision and goals, be sure to check out these books and DVDs available for review this month. 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 always delighted to hear from you, but due to the volume of requests for books, we regret that we cannot respond to all of you. We will notify by e-mail only those selected as reviewers. (Reviews should be 300 words or less, submitted in a Word file.)

Careers in Art

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

This program profiles professional visual artists who share their insights about their work. Professions include: architect, art educator, fashion designer, framer, gallery owner, graphic designer, industrial designer, interior designer, metal sculptor, painter, photographer, publication designer, and urban planner.

Creating Cultural Art

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

This program shows a variety of art forms that rely on indigenous materials. Art educator Peggy Flores demonstrates bark painting, tapa cloths, Celtic knots and designs, Milagros, and more. Student examples are shown.

The Arts as Therapy with Children

Judith A. Rubin, PhD, ATR-BC. DVD. 40 minutes. Pittsburgh, PA: Expressive Media, Inc.

Dr. Rubin is author of six books and five films on art therapy, and she was the “Art Lady” on TV’s Mister Rogers’ Neighborhood. This DVD high-

lights a creative arts program for young children in poor neighborhoods and emphasizes the mental health values and social benefits of participation in the arts.

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

Michael Ann Holly and Marquard Smith, Editors. New Haven, CT: Yale University Press, 2009. 246 pp., with 61 B&W illustrations. Hardcover.

Art historians are increasingly more self-reflexive about their work, and this volume explores through essays by 13 contemporary authors the political, aesthetic, creative, and emotive curiosity and the process of doing research in the archive, library, studio, gallery, museum, and beyond.

Tools for Teaching

(2nd edition) Barbara Gross Davis. San Francisco: Jossey-Bass Higher Education, imprint of Wiley, 2009. 608 pp. Paperback.

The author is assistant Vice Chancellor at the University of California, Berkeley. This new edition of her bestselling text offers an updated practical reference manual for faculty in any discipline and should be helpful to beginning, mid-career, and senior faculty members. Topics include testing, grading and assessment, presentation and discussion strategies, designing course curriculum, classroom management, and more.

The Printmaking Bible: A Complete Guide to Printing Materials and Techniques

Ann d’Arcy Hughes and Hebe Vernon-Morris. San Francisco: Chronicle Books, 2008. 416 pp., with 1000 color images. Hardcover.

This extensive resource includes interviews with working artists as well as detailed step-by-step instructions, and tips and tools and examples of techniques such as: intaglio, relief, lithography, screenprinting, and monotype/monoprint.

2009 NAEA Co-Sponsored Academy

Michigan Art Education Association Summer Professional Development Institute

August 2 – August 7, 2009

8:00 am – 9:00 pm (studio access until 12:00 midnight)

Frostic School of Art, Western Michigan University

The MAEA Summer Professional Development Institute emphasizes the benefits of a learning community through its residential theme. Participants live and work together for up to six days, sharing meals and conversation, trading stories and lesson plans, and most importantly participating in the generation and refinement of ideas to improve teaching and learning.

Formal and informal opportunities for participant interaction abound in the residential setting, with significant opportunities for discourse embedded within the one-, two-, and three-day workshops. Workshop topics cover a range of timely areas including studio methods, art history, educational theory, policy and leadership, and pedagogical practices. Workshops are challenging and comprehensive, developed each year in response to the needs of Michigan's art educators. The target audience is typically the inservice pK-12 art teacher, although workshops often include topics that cross subject areas and theoretic paradigms, and consequently are of interest to a wider pool of educators and administrators.

The enrollment fee for most two-day workshops is \$90 for NAEA/MAEA members and \$105 for non-members. The fee for one-day workshops is \$45. Required materials and supplies are included. Shared housing is offered, with costs per night from \$15 - \$50 per attendee.

Participants may earn State Board Continuing Education Units (\$15 per SB-CEU) or master's level credits (\$344.75 per graduate credit). Graduate credit is offered through the Western Michigan University Frostic School of Art. One SB-CEU = 10 contact hours; one credit = 30 contact hours.

For dates and registration information, please contact William Charland, Associate Director of the Frostic School of Art, at william.charland@wmich.edu, or visit the Michigan Art Education Association website, miarted.org, after May 1st.

2009 NAEA Co-Sponsored Academy

Connecting Collections: Integrating Modern and Contemporary Art into the Classroom

July 13 – 17, 2009, 10:00 am – 4:00 pm Daily

A Joint project of the Solomon R. Guggenheim Museum,
Metropolitan Museum of Art, Museum of Modern Art, and the
Whitney Museum of American Art

Through independent and guided exploration of the collections, participants will:

- Deepen their understanding of contemporary and modern art
- Learn object-based teaching strategies and receive feedback from museum educators
- Work with small groups of peers to develop a unit plan integrating art into a curriculum
- Develop engaging approaches for using works of art in the classroom
- Focus on the development of visual literacy skills
- Develop questioning techniques appropriate to works of art
- Receive curriculum materials and learn about museum resources
- Meet colleagues from around the country
- Explore exhibitions independently

Tuition is \$400 and includes all instruction, curriculum materials, and lunch each day. Participants are responsible for finding their own accommodations. A list of reasonably priced hotels is available upon request. Graduate credit is not available for this program.

Registration for this program is by written application only and is limited to 40 participants. **Applications must be received by May 18, 2009.**

To register and for information: 212-570-3985

<http://www.guggenheim.org/new-york/education/school-educator-programs>



Three intensive courses...cutting edge faculty...earn graduate credits

Department of Art Education
The Ohio State University
Summer Quarter 2009

ART EDUCATION 795

CONTEMPORARY ART PRACTICES AND CREATIVE CURRICULUM: MAKING MEANING IN PUBLIC SPACES

(5 credits)

David Darts, Assistant Professor, New York University and
Jack Richardson, Assistant Professor, The Ohio State University

July 6-10, 2009

Contemporary installation and performance based public art will be introduced and examined as a resource for reconsidering pedagogical concepts, classroom teaching practices, and curriculum design. Students will develop and produce installation/performance based public artworks that will serve as examples through which to explore both art and teaching practices.

ART EDUCATION 795

IDENTITY, DESIRE, AND FANTASY IN VISUAL CULTURE EDUCATION

(5 credits)

Kevin Tavin, Associate Professor, and Sydney Walker,
Associate Professor, The Ohio State University

July 20-24, 2009

This course is intended to serve as a general introduction to theories of identity, the unconscious, desire, and fantasy in relation to visual culture and art education. Course participation includes informal and structured group work that develops basic understandings of psychoanalytic theory along with discovering personal and classroom relevance.

ART EDUCATION 795

CONTEMPORARY NATIVE AMERICAN ART AND CULTURE

(5 credits)

Patricia Stuhr, Professor, and Christine Ballengee Morris,
Associate Professor, The Ohio State University

July 26-30, 2009

at the National Museum for the American Indian in Washington, D.C.

This course will expose students to contemporary Native American art and culture from various indigenous populations in the Americas that are profiled in the National Museum of the American Indian exhibits, collections, photo archives, and resource center. Students will be able to attend daily guided tours, view the two permanent videos shown daily, observe day and evening events, such as music and dance performances, plays, and lectures by prominent Native American writers, and utilize research sources in the museum's computer room.

Applications are accepted until courses are filled. Courses meet in-person all day during the scheduled week. Participants will continue to work on projects at home and submit completed projects for evaluation no later than August 15.

Please address inquiries to:

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The Ohio State University
258 Hopkins Hall, 128 North Oval Mall
Columbus, Ohio 43210 or email: thornton.2@osu.edu

THE OHIO STATE UNIVERSITY

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Committee on Lifelong Learning (LLL)

Angela M. La Porte, Associate Professor and Head of Art Education, University of Arkansas in Fayetteville. Tel: 479-575-8749. E-mail: alaporte@uark.edu

This column is devoted to informing you about the upcoming NAEA Convention including the scheduling of some exciting presentations for the Committee on Lifelong Learning and other relative topics, our board meeting, and answers to questions about membership to our organization.

First, I would like to congratulate Pearl Greenberg, one of our veteran members and originator of the Committee on Lifelong Learning, for receiving the 2009 Retired Art Educator of the Year Award. She will be presented the award during the NAEA Convention on Monday, April 20th at the Conrad A/Hotel between 4:00 and 5:50 PM. Please commend her on this prestigious accomplishment.

Convention Presentations

The following NAEA Convention presentations might be of interest to members of our group. In addition to Lifelong Learning presentations, I've included other topics from the Convention listing that I thought you might enjoy.

Friday, April 17

11:00 - 11:25 AM: **The Influences of Festival Visual Culture on Community Identity**, L100A/Center, presented by Hung-Min Chang.

11:30 - 11:55 AM: **A Community Art School's Painting Class for Seniors: Artmaking, Learning, and Concept of Care**, L100A/Center, presented by Sara Meyers.

12:00 - 12:50 PM: **Approaches to Training and Curriculum Design in the Visual Arts for the Elderly**, M100C/Center, presented by Pearl Greenberg.

Saturday, April 18

8:00 - 8:25 AM: **Serving Adult Learners through A College-Community Partnership**, L100D/Center, presented by Alice Lai.

8:00 - 8:25 AM: **Special Needs in Art Education, Tapping Into Opportunity**, L100E/Center, presented by Elizabeth Gilly and Lynne Horoschak.

4:00 - 4:25 PM: **A Journey through the Photo Album: Reconstructing Narratives, Reinterpreting Memories**, L100B/Center, presented by Avital Benshalom.

4:00 - 4:50 PM: **Community Oral Histories: Two Neighborhood Arts Projects**, M100E/Center, presented by Kryssi Staikidis and Pamela Harris Lawton.

4:30 - 4:55 PM: **Intergenerational Learning Relationships Through Art**, L100B/Center, presented by Susan Whiteland.

5:00 - 5:50 PM: **Intergenerational Learning in Art Museums—Year I Progress Report**, 200F/Center, presented by Cynthia Moreno, Jeanine Ancelet and Jessica Luke.

Sunday, April 19

11:00 - 11:50 AM: **Elder Resident and College Student Joint Memory Project**, Elder Assisted Living, L100E/Center, presented by Lydia Dambekalns.

2:00 - 2:50 PM: **Rethinking Art Education for Older Adults: Insights from the British University of the Third Age (U3A)**, L100E/Center, presented by Kathy Lynn James.

Monday, April 20

9:00 - 9:50 AM: **In Response to Healing: A Gallery Exhibit & Workshop**, L100A/Center,

presented by Peg Speirs, Camilla McComb and Angela La Porte.

1:00 - 1:25 PM: **Participatory Contemporary Art as an Encounter for Senior Citizens**, L100H/Center, presented by Riitta Heikkinen.

4:00 - 4:50 PM: **Teaching Visual Arts to Adult Learners**, L100A/Center, presented by Priscilla Lund.

Annual Convention Board Meeting

On Sunday, April 19th, from 6:00 - 6:50 PM (Directors Row1/Hotel), any LLL members or those interested in the organization should attend our annual board meeting. It's a wonderful opportunity to meet others working in your area of interest to network and make national and international connections. This year, nominations and elections will be open for the committee chair and secretary. If you are considering possible service on our board or would like to share your passion and ideas for lifelong learning and the future of the organization, please join us.

Membership

I would like to welcome our recently elected board member, Susan Whiteland, as treasurer and membership leader. Susan is currently working on her PhD in Art Education at the University of North Texas and will have defended her thesis on intergenerational learning relationships by the time you read this *News* column. If you're interested in her research, she'll be presenting it at the NAEA Convention on Saturday at 4:30pm. She has taught visual art for 13 years at the middle school level and currently instructs two labs of pre-service elementary teachers about how they can integrate art into their curriculum.

Susan is also a practicing artist with a current exhibition record and is very supportive of lifelong learning in art education. She states, "I believe Lifelong Learning involves being continuously engaged with the learning experiences of life. Because the kneading and mixing of such experiences is a benefit at any age I believe that art educators are in an opportune position to encourage the process. To see our membership in LLL grow suggests that others have a similar belief and they too would like to see lifelong learning more readily embraced by the community at large."

If you would like to join our organization or renew your membership, please mail a check or money order to Susan Whiteland for \$15 as a sustaining member, \$10 as a supporting member (\$5 for students) at 3605 Beatriz Drive, Denton, TX 76207 or pay your dues at our NAEA Conference LLL Board Meeting. In addition to your membership fee, please include your name, address, phone number, and e-mail. Membership fees are tax deductible. If you have questions about membership, please e-mail Susan at Susan.Whiteland@unt.edu. ■

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

Website: <http://ets.osu.edu/~mbell/lgbtqic/index.htm>

Co-Chairs: **Tracy Burton**, Chicago Public Schools. E-mail: tlburton1@cps.edu and **John Chamberlin**, Rhode Island School of Design. E-mail: jchamber@risd.edu
NAEA News Columnist: **GE Washington**, gwashing@daemen.edu

Students, Homosexuality, and Religion
Where does change come from?

Pastor Rick Warren delivers the invocation at the 2009 Presidential Inauguration Ceremony. He is an Evangelical Christian leader committed to rediscovering social responsibility. Pastor Warren considers gay marriage a "nonnegotiable" issue best decided based on traditional moral values.

Reverend Joseph Lowery leads the benediction at the end of the 2009 Presidential Swearing-In Ceremony. He's a pastor from Mobile, Alabama who helped organize the 1955 Montgomery Bus Boycotts. Reverend Lowery advocates openly for LGBT civil

rights including civil unions but not same-sex marriage.

Bishop Gene Robinson gives the invocation at the kick-off event for the 2009 Inauguration Celebration at the Lincoln Memorial. He is the ninth Episcopal Bishop of the Diocese of New Hampshire and the first openly gay bishop in any major Christian denomination. (He is married to a man.)

Six months ago I could not imagine linking the Presidential Inauguration, homosexuality and religion. At the time my world view neatly separated these subjects. I had not considered the possibility of even questioning relationships between these topics. Yet, in his continuous commitment to bring citizens together in search of common ground, President Obama has provoked a change in how I see.

What does change look like? When it happens how does it feel? Can there be "too" much change? How much re-thinking is necessary? When can we stop reconsidering who we are and how we know the world?

Six months ago I believed that the mixture of students, homosexuality, and religion was also an unimaginable conversation in my field of work. Working with art teachers, I had long held the opinion that because many religions strictly prohibit discussions of homosexuality, the subject must be a taboo topic for the classroom. Of course, this is not always the case. There are many places where teachers and students are discussing homosexuality. Yet, in my view and experience of the world, such exchanges rarely occur. In fact, most art teachers with whom I collabo-

rate appear to go out of their way to avoid even references to homosexuality. While observing art classes in over 25 different schools, I regularly watch children exploring the big ideas and themes of Andy Warhol's pop artworks and Keith Haring's whimsical postmodern drawings and paintings. Not a single lesson has ever included even a reference to homosexuality. I can understand a strict formalist critique of Warhol's work, but it is baffling how students can be required to engage Keith Haring's work without knowing he was homosexual. What about the urgency that led Haring to create those eye-catching highly public messages about individual preference, freedom of choice, and a commitment to public celebrations of love in all forms, shapes, and persuasions?

Most teachers by nature are loving and caring people. We have entered this profession to inspire others. Perhaps most of us simply have never considered the possibility that discussions of homosexuality could be generative. The history of educational institutions certainly does not support such considerations. Yet, why haven't I and other teachers openly questioned the connections between students, homosexuality, and religion? Do our students themselves have thoughts about homosexuality? Do our students want to share their personal beliefs and philosophies on the topic? How do the religious practices of our students influence their behaviors with respect to homosexuality? What ideas do our students want to share with us?

The practice of art at all ages and levels is about big human ideas. It's about how we live our lives. Art is concerned with learning

to see different perspectives. In graduate school I remember Dr. Marjorie Wilson (2001) insisting, "If the purpose of teaching about and through art is to allow students to see themselves—and to see the world—differently, then we need to address issues and ideas explored by artists in visual cultural works that allow—even force—us to see the world, and ourselves in relation to that view of the world, i.e. in ways other than we currently do." In the classroom why haven't I imagined conversations involving students, homosexuality, and religion? Before last month I couldn't imagine seeing a Presidential Inauguration as a reason to reconsider the relation between homosexuality and religion. I guess change can never be too little or too late, too much or too sudden. Maybe change is simply the product of seeing differently, the product of art.

The LGBTQIC welcomes guest column submissions, and any type of response and feedback. Please email Dr. GE Washington at gwashing@daemen.edu ■

Reference

Wilson, M. (2001). What is queering. Unpublished lecture notes for an undergraduate honors art class. The Pennsylvania State University, University Park, PA.



To check membership dues changes for your state...
www.arteducators.org/membership

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Independent School Art Educators (ISAE)

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Greetings from the NAEA Independent School Art Education (ISAE) Special Interest Group!

Thank you to all independent school colleagues that have participated in the online survey for the ISAE Special Interest Group. The survey is still open and will remain open until April 11, 2009. The goal of the survey is to paint a comprehensive picture of what independent schools look like and how independent school art educators create curriculum, teach, and work. Further, the survey will assess what kind of work expectations are occurring in the field. To access and participate in the ISAE survey, please visit the NAEA Committees & Issues Groups page: <http://www.arteducators.org/groups>.

Here is a sneak peak at what our independent school colleagues are saying (and some of the results are surprising!):

- 76.5% of all participants stated that there is a fine arts credit required for graduation. Some schools even mandate two credits!
- 50% stated that the average class size was 16-20 students and another 28.6% stated that the class sizes are even smaller, at 11-15 students.
- The majority of the participants work at day schools costing on average between \$15,000 and \$18,000 per year, per student.
- 33% of participants work at schools with 500 or less students while 27.8% are employed by schools with 500-1000 students.

Some of the perceived biases against independent schools include perceptions that the schools are for “rich kids,” or “behavior problem students whose parents can afford tuition,” or that the school has “everything.” Other biases include that the school is too strict and too demanding for students and parents.

- 100% of participants work at schools that offer need-based financial aid to applicants.
- 92.9% stated, “I have complete freedom to teach what I want every year within my teaching schedule and change it up often.”

The overall majority of independent school art educators choose to follow state and national standards when designing curriculum.

- 100% of participants are available *at any time* for parent or student needs.
- 100% of participants have a one-year contract that is *renewed every year*.
- 100% of participants create quarterly progress reports for all students taught.
- 64.3% of participants have a competitive salary, 14.3% do not have a competitive salary, and 21.4% do not know.
- 60% of the responses about salary also stated that salaries are private and are not to be discussed and at some schools doing so is grounds for dismissal.
- 69.2% of educators regularly create art outside of the classroom.
- 61.5% of participants attend conferences regularly to stay current in the field and 53.8% *pay out-of-pocket to attend* as the

school does not cover the cost of conferences for professional development. Many participants expressed concern over budgets for classroom supplies.

- 100% of the participants stated that teaching students and working mentoring through the arts was the best part of the job.
- 61.5% participants stated that their school culture supports the arts.

Final results of the survey will be released at the ISAE Business Meeting in Minneapolis at the NAEA Convention. I hope to see you there!

ISAE Mission Statement

Mission Statement: We are a group of art educators employed by nonprofit and for-profit educational institutions working to promote and maintain the highest possible quality of instruction in visual arts programs in the independent school setting. We believe arts education should be a core component of a quality curriculum, and we work to ensure that every student we serve is exposed to the arts. National standards set forth by NAEA serve as guidelines for establishing curricula that align with the individual Independent Schools Missions and communities that we serve.

Goals and Purposes

Goals: The goals of ISAE are to promote art education through professional development, service, advancement of knowledge, and leadership in the independent school setting. This can only be accomplished through commu-

nication and relationships built between independent school educators and NAEA. Many independent school educators are not members of their state art education association or even members of NAEA. ISAE will serve as a driving force to recruit membership to the state and national level of NAEA for the continued advancement of our profession. In the independent schools, there can be disparities in what is taught among schools and the standards they follow. By aligning with NAEA and holding state conferences and national meetings, ISAE will assess problems unique to independent schools and work to find solutions. In addition, we will bring to light exemplary practices in independent schools and work to share those successes. In particular, ISAE will examine advocacy for the arts through the independent school sector. Further, ISAE will work with the National Association of Independent Schools (NAIS) at the state and national level to act as a liaison between NAIS and NAEA for the continued advancement of art education in the independent school.

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

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

Heidi O’Hanley, 19543 Redwood Lane, Mokena, IL 60448. Tel: 708-207-3203. E-mail: heidionaea@yahoo.com

The time is approaching for the Minneapolis Convention and we are ready! I wanted to take this opportunity to share with you the main Student Chapter-based events to visit at the Convention. If you are not able to attend, we will be posting as much information as we can on all of our online venues. I will also be focusing more time on MySpace, Facebook, and our blog to update all the information we can. If you are attending the National Convention, we hope to see you at some of our presentations offered. Here’s a list of events not to be missed!

Student Chapter Welcome Table

Don’t forget to come to the Welcome Table and sign in! We will provide for you a list of student-based events throughout the Convention, as well as hot tip sheets and museum guides for Minneapolis. We also offer a mini art project station and National Convention pin exchange. We encourage your chapter to take part in the pin exchange as well, so promote your chapter! If you have extra time during your Convention experience, you can volunteer some time to help at the table! Volunteers will get an extra ticket for the vendors’ raffle at the Student Chapter Reception!

Student Chapter Welcome Meeting

Let us welcome you to Minneapolis! We’ll break down the Convention details for newcomers and veterans and share highlights of Student Chapter events for this year! Keep your eye out for this event on the first day of the Convention at 4:00 PM. We will also be providing hot tip events and handouts!

Student Chapter Roundtables

Support your fellow students as they share research, teaching experiences, lesson demonstrations, and much more! Learn about the cutting edge of higher education at these short, information presentations. Each presentation will be 20 minutes long, so there will be time during the 2-hour session to listen to several presentations. As a bonus, you can bring 40-50 copies of your own lesson plan to share, and be the first in line to gather lesson plans for yourself! There will be a one-page template for your lesson overview posted in the Student Chapter website downloads section.

Student Chapter Business Meeting

If you are in a Student Chapter, or interested in starting a Student Chapter in your group, then this presentation is for you! We will discuss issues and successes as future Student Chapter goals are developed. Presidential nominees will share their ideas and future plans before elections take place.

Student Chapter-Based Presentations

Throughout the Convention, student members and veterans offer presentations that focus on student involvement or professional development. Keep your eyes open and check your presentation booklet for events each day. Some events focus on developing a portfolio, interview preparation, or tips in your first year of teaching. Other chapters will give presentations on their professional experiences working in their community and lesson ideas for your future classrooms.

Student Chapter Reception

It’s time to celebrate! Your Student Chapter Presidential team will host this event, where

food, prizes, and awards await! During the reception, we will be presenting awards for Student Chapter presenters, Roundtable presenters, and chapters that have volunteered time to assist the Student Chapter team. There will also be a raffle drawing of art supplies and materials donated by the vendors. We are always grateful for the support and donations given by the vendors each year. If you happen to win a raffle prize, stop by the vendor booth and thank their representative! We will also be having the Student Chapter potluck of snacks again this year! Bring some packaged goodies (commercial packaged only—no self packed treats) from your state or hometown, label them with your chapter’s information, and share with other members at the reception!

Member and Advisor Forum

This event is open to student members and advisors. During this presentation, attendees share their ideas and experiences about their chapters. We will discuss the successes and areas to improve while helping your student chapter maintain and grow. We encourage you and your advisor to attend and share your stories.

Blending Our Voices

The Retired Art Education Association (RAEA) and Student Chapter have joined together in this session for you. The Outstanding Student Chapter Award will be presented by the RAEA. They will also provide information of the Mentorship program. The winners of the Outstanding Student Chapter Award will give a presentation of their recent accomplishments in their chapter. We encourage everyone to attend and gather ideas for next year’s award nomination!

Introduction to the Minneapolis Institute of Arts Website
The Student Chapter has teamed up with Treden Wagoner, Coordinator of Education Technology Programs at the Minneapolis Institute of Arts. Treden will give an overview of the website at the Institute. If you are interested in coming to this presentation, you will need to sign up at the Student Chapter Welcome Table. Space is limited, so don’t wait! If there are any questions concerning Student Chapter presentations and functions, please e-mail us at naea_students@yahoo.com. We hope to see you at the Convention!!!! ■



The 2008 NAEA Convention was just what I needed to restart my engine! It reminded me why my job is so very important and why I am an ART EDUCATOR! I came back to school refreshed, enlightened, and inspired!!!
—Conference Attendee, 2008

Retired Art Educators (RAEA)

Liz Smith Cox, RAEA Interim President, 213 Riggs Drive, Clemson, SC 29631-1427. E-mail: lizsc Cox@nctv.com

Are n't we glad to be an active group of retired art educators who are an important part of "A Landscape for 21st-Century Learning?" As a reminder of that fact, one of our retirees has a quotation from Michelangelo engraved on a small bronze plaque: "We are still learning!" I hope many of you have registered for the Minneapolis NAEA Convention. Our special RAEA activities are all in place, and we need your presence in helping carry them out.

Friday, April 17: Blending Our Voices 2:00 pm, Room 100B

This is an annual joint session with the Student Chapters. At this time, the annual RAEA-sponsored Outstanding Student Chapter Award will be presented to Brigham Young University Student Chapter. A program, sharing their goals and activities, will be given by Chapter members. The RAEA Student Mentorship Program will be explained and discussed.

Saturday, April 18: RAEA Executive Board Meeting 6:00 pm, Duluth Room (hotel)

Monday, April 20: Silent Art Auction and High Tea 4:00-5:50 pm, Conrad A (hotel)

Many of our members have donated their original artworks which will be for sale. You and any NAEA member may bid on the works. All proceeds go toward financing our Annual Outstanding Student Chapter Award. We will enjoy tea, coffee, scones, sandwiches, fruit, and fellowship with one another. Then comes the highlight of the program: We will present the Retired Art Educator of the Year Award to Dr. Pearl Greenberg, who will respond with a talk highlighting her career as an art educator.

Monday, April 20: General Business Meeting 6:00 pm, Conrad A (hotel)

After a brief intermission from the Auction, High Tea, and Award Program, we will have this very important time when we will elect a President and President-Elect for our orga-

nization. The nominees hardly need introducing, as they have been outstanding active members of NAEA for many years.

Bob Curtis, from Dearborn, Michigan, is the nominee for President. He received his BS in Design from the University of Michigan, and his Med in Art Education from Eastern Michigan University. He has been an art teacher for all grade levels in all art areas. He taught at the Center for Creative Studies in Detroit for 10 years, concurrent with full-time art teaching in a junior high school. He served on the NAEA Board of Directors for 9 years as Secondary Division Director, President-Elect, President, Past President, and Chair of Finance Committee. He is a Life Trustee of the National Art Education Foundation (completing his 24th year), having served as Chair. He is active in his community, having been involved with the Dearborn Community Arts Council for over 30 years.

Sam Banks, from Richmond, Virginia, is the nominee for President-Elect. He retired in 2001 after serving as Director, Arts and Humanities, in Richmond Public Schools. He has been an Art Consultant for Crayola, Inc., from 2002 to the present. He has served

as an instructor at Virginia Commonwealth University from 2001 to the present. In 1998, he was National Program Chair for the NAEA Convention in Chicago. He has served as Vice-President of the Southeastern Region, NAEA; President of the Virginia Art Education Association; and has been a member of the National Gallery of Art Teacher Education Committee. He has been heavily involved in his community, serving as President of the Virginia Museum of Fine Arts, Friends of African, 2007-present; City of Richmond's Public Art Commission; and Richmond Children's Museum. He has received many awards, including: Lifetime Achievement Award and the Distinguished Service Award from Virginia Art Education Association; NAEA National Art Administrator of the Year; and the Kennedy Center, Virginia Art Educator Award.

We remember with love and great appreciation RAEA members who have passed away recently: Dr. Marilyn Newby from Illinois, a former NAEA Student Chapters Sponsor; and Dr. Bob Saunders from Connecticut, a past RAEA President. ■

Caucus on the Spiritual in Art Education (CSAE)

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

Our upcoming 2009 National Convention should be a particularly interesting and hopefully meaningful one for all of us in the field of arts education. After all, our nation (and indeed the world) has never experienced in the last half century—and perhaps much longer—the kind of self-inflicted calamity that we all are facing just now. How the arts see ourselves as a source of cultural renewal, and more searchingly and with difficulty, examine how our art educational practices may have contributed—by acts of omission and commission—our fair share to the collapse of so many of our institutions, should all be carefully explored in this Convention. If we fail to examine our past, present, and possible future roles in society honestly, fully, and bravely, we—the community of the arts—will once again most likely continue to be consigned to the periphery

of our culture: the last and the least to be afforded and funded. I wonder then, with what offerings during our Convention will we confront these pivotal issues at this precarious period of time?

But wait a minute—what does this global perspective have to do with the caucus concerning the Spiritual in Art Education? Frankly, if we have nothing to say to these dire global circumstances, then perhaps we have nothing substantial to contribute to global or national or local circumstances. Indeed, I am suggesting that it might be a fair test of relevance for every presentation to evaluate the significance of their material by asking themselves the same question: "How does what I offer conspicuously address these times, and what remedy does my presentation propose?

Having raised such a demanding test, how does our fledgling caucus, The Spiritual in Art Education, with barely a handful of members, intend to address these times? I believe we might do so in the following manner.

Our culture is intricately composed of a myriad of marvelous qualities that contribute to the well-being of many—many, but not all. And it is the privileged who get ever more privileged and the underprivileged whose share in the commonwealth gets smaller and smaller. Not so good. It is ever more abundantly clear that our society is also composed of a number of pernicious qualities that the philosopher and social critic Herbert Marcuse would gather together under the term "One Dimensional Society," a society that was in turn made up of similarly constituted individuals.

Briefly, Marcuse described a one dimensional society as being primarily based on concerns about the material plane of existence. As Frank Stella famously said of his own artwork, "What you see is what you see." Thus we seek material riches, we reward material success, we teach for and test for material objectives, and we esteem people who have obtained—howsoever—lots of things. Lots of things are better than fewer things. People with lots of things are better than people with fewer things. Not so good, says Marcuse (and to be fair, many others too), for this one dimensional view of existence and its correlative behaviors lead to the crassness, the excesses, the injustices, and the spiritual impoverishment so typical of our very own society. And, as we now see and Marcuse predicted, the vulnerability of such a society based primarily as it is on a single premise of the "good," leads to the eventual collapse of a society so precariously constituted.

I wonder about the—true, only insignificant but real—contribution that our field of art education has unsuspectingly contributed to our general one-dimensional society. I wonder about a practice of teaching art that has been more involved with the making of beautiful objects and knowledge concerning beautiful objects over the centuries, than it has with exploring the spiritual intentions and

the spiritual powers of artistic processes that created those very objects. I wonder about a profession whose literature is all but void of the mention of the word "spiritual."

I wonder about our teaching preparation that makes no mention of character development, no cultivation of the interiority of its teachers.

I wonder why our profession has learned so little about the purposes of art and the teaching of art from the artists and the teachers of those artists whose art objects we so esteem? Have we nothing to learn from the Bhuto school of dance-theater of Japan; from Gyoto chanters in Tibet and Nepal; of mandala painters of Nepal, Tibet, and Navaho of the Americas; from the traditional martial arts of China and Japan; from the training of didgeridoo players and dancers among aboriginal Australians; from traditional Shaker architecture, artifacts, song and dance; from Totem pole carvers and mask makers of the Tinglet of the Pacific Northwest; from the Sun Dancers of the Plains Indians; from the poetry schools of Sufism; from the mask makers throughout Asia, Africa, and the Americas; from the musical training employed by Yehudi Menuhin, Ravi Shankar, Yo-Yo Mah, Mickey Hart; from Tea Ceremony Masters; from Yoga, Tai Chi, Chi Gung, Tai Kwan Do; from the Kirov Ballet, Alwin Nicolias Dance Company, from the Bread and Puppet Theater; the traditional and continuing training of cantors in Judaism, Buddhism, and Islam, of Hindu temple dancers, whirling dervishes? From John Lennon?

The Caucus on Spirituality in Art Education says we do have much to learn from all these and that we must. Come join us, come to all our meetings and presentations. You are always welcome. ■

Colleagues and Friends—An Invitation

After 40 years in the field of art education, I wish to show my appreciation to the profession that has defined much of my life, providing me so many rewards in working with my students and colleagues, and adding such richness and meaning to my family and myself. Appreciating that these are difficult financial times, and in the new spirit of self reliance and voluntary contributions to the common good, I am making myself available to speak with and consult to art teachers and art education programs at all levels of education, and in all educational settings for no fee; my travel and lodging being your sole expense.

Over the years I have spoken and written about many issues, and am willing to address the same at your institution; the primacy of Creativity in art teaching, Holistic Pedagogy, Community-Based Art Education, cultivating local qualities rather than National Standards, Student-centered art teaching, Art as Personal and Societal Transformation, What Art Therapy offers Art Education, Lowenfeld's forgotten legacy, The Wonder Full Teacher, Spirituality in Art Education, and so on.

I am also willing to speak directly to students and teachers about issues that are particularly pressing for your school. You might also have me review aspects of your art program, speak with your students in an open forum, discuss their art work with them, offer an in-service workshop for your faculty, help review proposals, or any other engagement that another experienced—but still quite lively—eye might contribute. I can be available for up to 3 days including travel time.

See my website <www.peterlondon.us> for a list of topics that I have addressed over the years in books, articles and in talks to the profession. You may reach me at; plondon@umassd.edu.

Peter London, Chancellor Professor Emeritus University of Massachusetts Dartmouth, Distinguished Fellow NAEA

Susan Loesl, Adaptive Art Specialist/Art Therapist, Milwaukee Public Schools, Milwaukee, WI. Adjunct Faculty, Mount Mary College, Milwaukee, WI. E-mail: sdl@core.com

Isn't it wonderful to have the opportunity to attend over 20 sessions and workshops to learn about arts activities for persons with disabilities? This year's NAEA Convention offerings will be held during the day at the Minneapolis Convention Center and in the evenings at the Hilton Minneapolis. Most of the sessions are identified as "Issues Group: Special Needs in Art Education," and others are located under other categories such as Elementary or Higher Education.

Friday's schedule includes four presentations starting from 9:00 - 9:25 AM, L100B/Center **"Not my Job! BUT Art Can Serve Students with Multiple Special Needs,"** by Peter Geisser, and from 2:00 - 2:25 PM, L100A/Center **"Moving Forward in Art: Special Needs Students and the Larger School Community,"** by Alicia Landes and then from 2:00 - 2:50 PM, L100F/Center **"Teaching Art to Special Needs Students: Ideas, Resources and Best Practices,"** by Elizabeth Stuart and from 3:00 - 3:50 PM, L100D/Center **"Entering the World of Children with Autism,"** by Soojin Koo. What great sessions to start your Convention!

Saturday's schedule begins early and ends with celebrating this year's SNAE Award Winners! Get up early to see Elizabeth Gilly and Lynne Horoschak from 8:00 - 8:25 AM in L100E/Center presenting **"Tapping Into Opportunity,"** then from 11:00 - 11:50 AM, L100B/Center **"Inclusive Practice in Visual Art Education,"** VSAarts, and 11:30 - 11:55

AM, L100G/Center **"New Strategies For An Inclusive Classroom Using Crayola® Programs and Products,"** by Barbara Benton. Attend a few other sessions, take a tour, or enjoy the city before seeing Suzanne Zurinsky and Joy Brown present **"Creativity and the Autistic Child"** from 4:00 - 4:50 PM, L100C/Center, then Steve Willis presents **"Perceptual Changes Found in Engaged Service Learning"** from 5:00 - 5:25 PM, M100C/Center and Adrienne Hunter presents **"The Art in Alternative Art Education"** from 5:00 - 5:50 PM, L100B/Center.

Also on Saturday, come, meet, and discuss issues with other SNAE members from 5:00 - 5:50 PM at the **Special Needs Issues Group-Business Meeting 1/** Conrad D/Hotel. This meeting focuses on elections, committee reports (program, awards, professional development) and updates on the SNAE website and column. (You need not be a member of SNAE to attend the meetings, but can sign up at the meetings or with other members during the conference. Watch for SNAE stickers on members' badges!) Then, from 7:00 - 8:50 PM, Conrad D Room at the Hilton Minneapolis Hotel, celebrate excellence and honor the **SNAE Awardees for 2009:** NAEA/CEC/VSArts Special Needs Art Educator of the Year, **Susan C. Helms**, NC; NAEA/CEC/VSArts Beverly Levett Gerber Special Needs Lifetime Achievement Awardee, **Donalyn Heise**, TN; and State awardees. Adrienne Hunter, 2008 NAEA/CEC/VSArts SNAE Art

Educator of the Year Awardee, will share her work.

Sunday provides more opportunities to network with other SNAE professionals by attending **"Promoting Partnerships: A Very Special Artist Creates a Very Special Program"** by Janet Fedorenko and Dennis Cannon from 11:00 - 11:50 AM, L100F/Center; **"The Hidden Curriculum of the Art Room,"** by Peter Curran at 2:00 - 2:50 PM, L100F/Center; and from 2:00-2:50 PM, L100J/Center listen to **"IEPs: Layers and Links for Children at Risk"** by Suesi Metcalf, Debra Fitzsimmons, and Lisa Kay. Don't miss Beverly Gerber's presentation, **"Websites Created by Artists with Autism or Asperger's Syndrome,"** M100A/Center at 4:00 - 4:25 PM.

After attending such great sessions, you will no doubt be inspired to attend the **SNAE-Business Meeting 2** which will focus on current issues and concerns about teaching special needs students and recommendations for SNAE Issues Group future directions. Be there from 6:00 - 6:50 PM Board Room 1/Hotel.

On Monday, from 8:00 - 8:50 AM, L100E/Center the presentation entitled **"I Got Your Back": An Autobiographical Study on Empathetic Teaching Connections Engaging Alternative Learners in Art,** by Melissa Sugar will surely be a great start to your week! **"Communication Strategies for Art Educators and Students with Special**

Needs in the Artroom" by Susan Loesl at 11:00 - 11:50 AM, L100J/Center will provide a new slant to including all students in the art class. Explore issues of mental health by attending from 2:00 - 2:50 PM, L100E/Center **"A Visual Culture of Stigma: Challenging Representations of Mental Health in Art Education,"** by Jennifer Eisenhauer.

Considering attending a special needs hands-on workshop? From 4:00 - 5:50 PM, {Ticketed Event} Marquette Ballroom 4/Hotel, Debbie Levine and Susan Loesl will present **"Autism Spectrum and Sensory Issues: A workshop for integrating adaptations into YOUR needy lesson plans."** One more session ends the day from 5:00 - 5:50 PM, L100E/Center with Katalin Zaszlavik presenting "The Process of Creating Meaning through Art Activity of Special Need Students."

Tuesday will host SNAE's last session of the Convention. John Derby will present **"Overlooking Disability (Studies) in Art Education"** from 8:00 - 8:50 AM, L100B/Center. I am sure that this year's Convention presentations will provide you will much needed information, art strategies, and networking opportunities that will take you through until the next Convention. ■

National Association of State Directors of Art Education (NASDAE)

Website: <http://www.nasdae.bravepages.com/>

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

NASDAE will meet in Minneapolis at the NAEA Convention on April 15, 2009 9:00 AM – 4:00 PM NASDAE annual meeting

Coffee/Tea and Lunch
Provided by Davis Publications
(Hilton Hotel, room yet to be identified)
Nancy Carr, California Arts Consultant-NASDAE President

April 16, 2009, 9:00 AM – 3:30 PM
State Consultants of SCASS/Arts leading a NAEA Pre-Conference full-day session on Arts Assessment (Hilton Hotel, room yet to be identified)

Go to www.seadae.org to view information about all 50 states.

NASDAE News from South Carolina
Submitted by R. Scot Hockman, Arts Consultant, SC Dept. of Education

The South Carolina Department of Education, in collaboration with the South Carolina Alliance for Arts Education, has posted an extensive teaching tool, Teaching Standards-based Creativity in the Arts, to its website, www.ed.sc.gov/arts. The document opens with two articles: "Why Creativity?" by Dr. Nancy Breard and "Cultivating Creativity: Myths, Misunderstandings and Opportunities for Arts Education" by Dr. Seymour Simmons. South Carolina Visual and Performing Arts Academic Standards are aligned with strategies, activities, and resources teachers can use to foster creativity in their students.

NASDAE News from Michigan
Submitted by Ana Cardona, Arts Consultant, MI Dept. of Education

Through a November 2008 e-mail blast to stakeholders, the Michigan Department of Education identified 48 district- and intermediate district-level arts education coordinators. This collegial network forms an important base for the sharing of resources,

professional development initiatives, and arts education innovations across Michigan.

A follow-up call for districts interested in voluntarily pursuing arts assessment work with Dr. Ed Roeber, Adjunct Professor, Michigan State University, resulted in six districts stepping forward. A meeting hosted by the Michigan Department of Education will take place mid-February to further discuss the direction this work will take. For additional information, please contact: Ana Cardona, cardonaa@michigan.gov.

NASDAE News from Washington
Submitted by AnnRené Joseph, Arts Program Supervisor, WA State Dept. of Education

Arts initiatives in Washington State are moving forward as scheduled and include: **Statewide Reporting of Student Progress in The Arts.** Reporting student instruction and assessment in the arts, social studies, and health and fitness, beginning in 2008-2009 school year and beyond, per state law RCW 28A.230.095. Development and design for a state reporting form for the arts, social studies, and health and fitness, with teacher worksheets and instructions for online and 24/7 access to the field for use, professional development, professional learning communities, and district support.

Development and Feedback for Arts Grade Level Expectations K-12 in Dance, Music, Theatre, and Visual Arts. Continued development, updating, and revising of Arts Grade Level Expectations in alignment with the state Essential Academic Learning Requirements (EALRs)/standards for the arts—dance, music, theatre and visual arts. (<http://www.k12.wa.us/curriculumInstruct/Arts/GLEs.aspx>)

36th Annual Superintendents' Statewide HS Art Show. This will be held May 22, 2009 at the OSPI with the

new Superintendent of Public Instruction, Superintendent Randy Dorn as the host. (www.k12.wa.us/curriculumInstruct/arts)

Continued Development of the Arts Classroom-Based Performance Assessments (CBPAs). Forty-eight new/revised Arts CBPAs debuted at the OSPI January Conference creating a bank of over 100 CBPAs for teachers to utilize to measure student achievement in the arts in formative and summative ways. (<http://www.k12.wa.us/assessment/WASL/Arts/default.aspx>)

Researcher Dawn Ellis has featured the WA State Arts CBPAs in her recently released *Designing the Arts Learning Community: A Handbook for K-12 Professional Development Planners*, an online, interactive handbook for arts professional development (<http://handbook.laartsed.org> through the Los Angeles County Arts Commission).

Arts Professional Development. (<http://www.k12.wa.us/curriculumInstruct/Arts/ArtsProfDevOpport.aspx>)

47 Arts Professional Development Sessions were offered at the 16th and final OSPI Annual January Conference, 2009.

The Washington Art Education Association hosted a successful fall conference in Richland for over 200 visual arts educators.

The Washington Music Education Association, in conjunction with the MENC and the Northwest Division—WA, OR, WY, MT, AL, and ID—hosted the biennial All NW Division Conference in conjunction with the WA All State groups in Spokane, WA, to over 1500 music educators, and over 7000 student performers, counting the All NW, All State and Demonstration and Session groups.

The Dance Educators Association of Washington hosted a very successful fall conference to over 50 dance educators—public and private—at the Creative Dance Center in Seattle, WA.

The ArtsTime biennial conference will occur on March 20-21, 2009, featuring Alvin Law and Patrick Dunning as keynote speakers. This is the 20th year since the first ArtsTime was held in 1989. This biennial conference is sponsored by all arts education organizations in dance, music, theatre, and visual arts, as well as the arts alliance—ArtsEdWA, VSA Arts of WA and multiple partners and collaborators, with the support and in cooperation with the Office of Superintendent of Public Instruction (OSPI). (www.artstime.org)

For additional information, contact AnnRené Joseph at: annrene.joseph@k12.wa.us ■



Convention Schedule

Please remember to check your Convention catalog for the FINAL dates, times, and details of presentations. All information covered in the columns is current as of publication; however, details regarding some presentations may well change before the Convention begins. So consult your Convention catalog to plan your activities in Minneapolis!

Early Childhood Art Educators (ECAE)

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

E-mails are flying across borders, papers are being written and images readied, and plans made to meet in Minneapolis in a few short weeks. The annual NAEA National Convention is an opportunity for those involved in specific areas of art education to spend time together, catching up and making plans, and forging new professional relationships as we nurture established friendships and continue ongoing collaborations.

Conference Sessions of Interest

For the convenience of those who plan to attend sessions “sponsored” by ECAE, to learn more about the ways that art educators are thinking and talking about the education of young children, the following schedule may help to organize your days in Minneapolis:

- “Big belly ladybug tracks! The psychological truth of early imagery.” Linda Louis, Friday, April 17, 10:00 - 10:50, L 100B Center
- “Early learning and arts integration: An arts integration classroom.” Phyllis Roybal, Friday, April 17, 2:30 - 2:55, L 100A Center
- “A study on improving children’s artistic and creative thinking and drawing performance through picture book storytelling.” Ching-Yuan Hsiao, Friday, April 17, 4:00 - 4:25, M 100A Center
- “Digital childhood: Little kids, video, and the blogosphere.” Marissa McClure Vollrath, Saturday, April 18, 5:00 - 5:50, L 100A Center

- “My eyes look like lemons: Explorations in teaching drawing to young children.” Pamela Krakowski, Sunday, April 19, 2:00 - 2:50, L 100B Center
- “Arts immersion at work: Learning through found materials.” Sayward Blanc and Heather Dean, Sunday, April 19, 4:00 - 4:50, L 100B Center
- “Early Childhood Art Educators Business Meeting.” Christine Marmé Thompson, Sunday, April 19, 5:00 - 5:50, Conrad C Hotel
- “The ABCs of teaching art to kindergarten-ten-ers.” Jeryl Hollingsworth, Sunday, April 19, 6:00 - 6:50, Conrad C Hotel
- “Practitioners’ adaptations of strands in Froebelian curriculum: Nature study in 21st-century environmental education and gifts/occupations in math/science education.” Cynthia Bickley-Green and Megan Driscoll, Monday, April 20, 11:00 - 11:50, L 100E Center
- “Pedagogical documentation in an online environment.” Patricia Tarr and Christine Marmé Thompson, Monday, April 20, 2:00 - 2:50, 200C Center
- “Young children’s construction of knowledge through art experience.” Ruslan Slutsky, Tuesday, April 21, 8:00 - 8:50, L100C Center
- “Children’s books for children by children: Using art and language to empower young children to use their voices.” Mary Geisser, Tuesday, April 21, 9:00 - 9:50, L 100D Center

This array of presentations represents the breadth of ECAE’s interests—in teaching and research, traditional and contemporary issues, the creation of a “usable past” and the construction of a future in which the role of art in children’s lives and learning is understood more clearly and valued more universally. But be sure to read the Convention schedule closely. Presentations related to Early Childhood concerns are sprinkled liberally throughout the program, under headings of Research, Museum Education, Social Theory, Elementary Education, Special Education, etc. For example, Patricia Tarr, one of the founding members of ECAE, has organized a panel for the Women’s Caucus, entitled “Tangled threads: Professional networking and personal lives of women in NAEA,” (Monday, April 20, 9:00 - 9:50, L100F Center). In this session, several longtime members of ECAE “share their experiences of being a member of this group, reflect on each others’ narratives as to the role that this organization has played in their professional lives and the importance of interpersonal relationships within the group.”

Anyone who is interested in early art education is welcome to join the group on Monday afternoon at 5:00 for our annual Business Meeting. We approach this time as an open discussion, a time to set priorities for the year ahead, and perhaps to plan a social event to follow. A topic we may consider at this meeting is how we might respond to

the challenge of “making Early Childhood visible” in the contexts in which we teach, research, and promote early art education. This topic, suggested by ECAE President-Elect Marissa McClure, is inspired by the Hopes and Dreams Project sponsored by the Tucson Children’s Project. As Marissa explains, “It’s an initiative to make visible the hopes and dreams of the early childhood community (teachers, families, etc.)” How do we do this in our encounters with young children? How might we increase the visibility of children in and through their art experiences? Bring stories to share about approaches that are working in your own community, as well as the obstacles you face there.

For several years, we’ve worked toward creating a bibliography of essential articles, books, and websites for art educators who work with young children, based on contributions of our members. We have a good start, but hope that we can gather additional resources when we meet in MN: Please come with your three favorite titles in mind (or, better yet, on paper)!

Finally, please e-mail me soon with news of early childhood-related publications, presentations, research, grants, programs, and recognitions to include in the annual report I will soon be writing for the NAEA Board, and your colleagues in ECAE. ■

United States Society for Education Through Art (USSEA)

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2010 USSEA Regional Conference: Presidents’ Message
By Allan G. Richards
(with special mention to Alice Wexler)

Two years ago, when I took over the leadership of the United States Society for Education through Art organization, the speech marking the beginning of my tenure called for all of us to focus on the goal of reforming USSEA. I believe then as I do now that USSEA must reach out to individuals and communities to make a difference in the lives of young people and people of all ages if we are truly going to live up to our responsibility to bring to life the creed “education through the arts.”

In advancing this USSEA goal of reaching out to individuals and communities, I created a new committee, USSEA Outreach Committee. This committee, led by Dr.

Alice Wexler from SUNY in New Paltz, met in New Orleans and discussed plans for the first USSEA Regional Conference in five years. It was agreed then that the arts’ contribution to impoverished communities is a vital subject for exploration. Further work of this committee resulted in the title “Youth and Community Development: How the Arts Serve Economically Impoverished Communities” for the next USSEA Regional Conference.

I want to thank Dr. Wexler and her committee members (Alice Arnold, Melody Davenport, Karen Keifer-Boyd, Marjorie Manifold, Mary Stokrocki, and Steve Willis) for their outstanding and professional work in making it possible for USSEA to start meeting its goal. The USSEA Regional Conference will be held at the State University of New York at New Paltz from Friday, June 11 to Sunday, June 13. The International Society for Education

through Art endorses USSEA’s Regional Conference.

The mission of the 2010 USSEA Regional Conference seeks to recognize the arts as critical to community building. The featured speaker for this event is Glenn Coutts, InSEA World Councilor and Professor at the University of Strathelyde, Glasgow. Coutts specializes in community programs and presents similar programs in his new book “Art, Community and Environment: Educational Perspectives.”

Topics expected to be covered in this regional conference are as follows:

- How can the arts be used as a school-to-work strategy, youth development strategy, and an economic enterprise strategy?
- How can adults put youth in leadership positions in community partnerships?
- How do we engage multiple facets of the community in the learning process of youth?
- How can youth create their own opportunities for growth where schools, states, and funding have failed?
- What are the specific and contrasting problems of rural and urban communities?
- How does culture affect learning?
- What are the perceptions of formal art education among different youth social groups?
- How and when are cultural values and educational experiences perceived as important?
- How can Art Education be used to galvanize community-cultural educational experiences that support social and financial benefits?
- How can teachers and students co-construct learning environments that extend beyond the school?

Other considerations concerning the cultural/financial/social dynamic are as follows.

- Creating group collaborative efforts for community benefits—e.g., performance, exhibitions, etc.—for family members and community residents.
- Creating mentoring and peer learning situations.
- Creating sustainable arts-related businesses.
- Creating partnerships between schools, the business community, and local organizations.
- Creating grassroots, school-site projects.
- Creating quality adult interactions with youth.

The Conference location at the State University of New York at New Paltz in New York is scenic. It is surrounded by the Shawangunk Mountains and is famous for its white granite rocks and its world-renowned rock climbing in Minnewaska State Park and the Mohonk Preserve. The French Huguenot settlement is in the town of New Paltz, which is also the site of organizations such as the Mill Street Loft, OASIS, and other organizations that serve the economically impoverished community.

USSEA, InSEA, and NAEA members are invited to participate in this regional conference. Submit proposals and share your expertise with other educators so we can start the business of community renewal through the arts. For information on this regional conference, please contact Dr. Alice Wexler at wexler@fastmail.fm. Also, please Google “USSEA” for information on this special event, the USSEA Regional Conference. ■

Online, Interactive Handbook Pioneers New Approach to Arts Education Professional Development

The Los Angeles County Arts Commission, San Francisco Arts Commission, and Santa Clara County Office of Education have launched *Designing the Arts Learning Community: A Handbook for K-12 Professional Development Planners*. The handbook is the first arts education professional development tool to reflect national best practices, features 50 model programs from across the country. It represents a move away from the one-day workshop or summer course to a systemic, ongoing collaborative approach that yields powerful results for students’ learning in the arts. It demonstrates how to establish, grow and sustain a learning community that comes together to improve arts instruction. The online, interactive tool can be found at <http://handbook.laartsed.org>.

The handbook is designed to be used online but offers options to print out sections or the entire handbook. The handbook is both a guide and a reference resource for arts coordinators, principals, superintendents of instruction, and anyone who designs professional development for K-12 arts education. It synthesizes documents, interviews, responses from outstanding practices in the field, as well as literature regarding professional development and arts education.

Design Issues Group (DIG) (formerly BEIG)

Robin Vande Zande, Coordinator of Art Education, School of Art, Kent State University, Kent, OH 44242. Tel: 330-672-7866. E-mail: rvandeza@kent.edu

All DIG members, guests, and interested NAEA members are invited to attend our annual meeting on Sunday, April 19, at 5:00 PM in the hotel Rochester room. The first agenda item will be to discuss the proposal sent to the NAEA Board of Directors regarding the inclusion of design education as an essential component for teaching and changing the organization's name to the National Art and Design Education Association. The proposal is a preliminary request for consideration. If the Board deems it worth pursuing, it will then require a formal resolution presented to the Delegates Assembly in 2010, and a vote by the NAEA membership. The second meeting agenda item will be to revisit the DIG goals that were established in 2006 and prioritize new goals for the next 3 years. The next part of the meeting will be used in discussion of the role that DIG will have for the 2010 NAEA Convention in Washington/Baltimore, and the 2011 Convention in Seattle, Washington. We will conclude with an election for the chair-elect and treasurer-elect of DIG. Please let me know in advance of the names of people you request for nomination, including self-nomination.

When at the Convention, pick up one of the in-great-demand and extremely-valuable Minneapolis Design Destination sheets created by Liz Kowalchek. They will be placed at the registration booths and around the convention areas.

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 Vesta A.H. Daniel is a Professor, in the Department of Art Education at The Ohio State University

Self-Definition: Is It Still a Racial Matter in Art Education?

“...race is an issue that I believe this nation cannot afford to ignore right now.” –President Barack Obama (2008)

Why should art educators care about issues of race? According to the Civil Rights Project at the University of California (cited in the ASCESmartBrief for Jan. 14, 2009), “Blacks and Hispanics are more separate from white students than at any time since the civil rights movement...” I do not believe that the United States can be described as a Post-Race America. I do not believe that the vestiges of racial discrimination have disappeared. However, I do believe that conscious repositioning—beyond status quo educational inequality and insensitivity based on race and assigned identities—is possible.

At this writing, it is February of 2009 and President Barack Obama has created the first-ever Presidential arts platform which includes: expanding public/private partnerships between schools and arts organizations, creating an Artists Corps, and publicly championing the importance of arts education. Moreover, he notes, “the arts embody the American spirit of self-definition.” As art educators, part of our charge is to assist students in understanding how identities are created and defined. Do individuals and groups define themselves? Or, are we more likely to be defined by visual cues from our own narratives and our supposed insights into the narratives of others. As educators, how are we involved in “the American spirit of self-definition?”

Newly liberated educators are searching for the language of self-definition that transcends racial categories and visual markers.

Welcome to our guest author, Fern Lerner. Fern is a member of ASID, MA, and an independent researcher in design theory and education. Please refer questions, comments, or references to fl2105@columbia.edu.

With regard to this year's celebration of the 50th Anniversary of *Studies in Art Education*, it is exciting to discover that at least three of the authors in the original 1959 issue—Frederick M. Logan, Irving Kaufman, and the editor, Jerome Hausman—were supporters of design in the art curriculum! The original *Studies* appeared on the cusp of an era of great educational strides. The realization in 1957—when the Soviets were first to send Sputnik into space—that we were technologically behind the Russians, precipitated the conferences and curriculum reforms of the 1960s, beginning with the Woods Hole Conference (1959), where excellence in mathematics and physical science was emphasized. Art education reforms drew funding and inspiration from many of these conferences prevalent during the Kennedy administration. One such commission, appointed by the National Art Education Association in 1965, was chaired by Jerome Hausman and included Irving Kaufman and Fredrick Logan as members. Their discussions were published in the *Report of the Commission on Art Education*.

In the *Report* (1965), Irving Kaufman's essay called “The Visual World Today” (similar to

the chapter in his textbook, *Art and Education in Contemporary Culture* [1964]) placed a new importance on the idea of an aesthetically educated citizen participating in the shape of his designed environment. He discussed the problems of clutter and ugliness in the environment, the teaching of the utopian Bauhaus methods and philosophy, and the importance of the designer to the modern world. He wrote that the designer “not only reflects a designed surface, he influences the internal concepts of his culture as well. He is not only the practical architect of the visually functional structure, he also engages in cultural midwifery when new forms are born” (p. 19).

In his own body of publications, Frederick Logan also commented about the importance of aesthetic environmental education for all citizens in his article “A Challenge to Art Education” (1970). His textbook, *Growth of Art in American Schools* (1955), had a section devoted to modern art and design theories. In a visionary 1950 article called “Kindergarten and the Bauhaus,” he presented a focused discussion about Froebel's kindergartens, their link to the Bauhaus, and the applicability of Bauhaus teaching for children.

The calls for combining art and design education from NAEA members have continued through the decades from Laura Chapman to Nancy R. Johnson, from Douglas Marschalek to June King McFee. As we enter another idealistic period of change similar to the Kennedy era, the extreme economic

demands on the Obama administration will require excellence in innovation and invention, with new aesthetic and environmental concerns. The design field is already becoming recognized as critical for the nation's progress.

While the design issues group members continue to advance our many areas of inquiry within the NAEA, it is fascinating to note some continuity since the first *Studies* edition. Dr. Martin Rayala, previous DIG chairperson, as it turns out completed his MA thesis at the University of Wisconsin with Frederick Logan as his advisor in 1971. (His doctoral advisor, June King McFee at the University of Oregon, was another supporter of environmental design.) Dr. Robin Vande Zande, current DIG chairperson, had Jerome Hausman on her dissertation committee at the University of Wisconsin-Milwaukee in 2002.

Dr. Vande Zande and Dr. Rayala both served on the February 2000 revision committee of the Wisconsin Academic Standards for Art and Design Education. Wisconsin was the first state to formally include Design Education in their Art Curriculum (not just in the sense of elements and principles, but addressing more specific areas such as information design, product design, spatial design, and experience design). The standards are available online at <http://dpi.state.wi.us/standards/pdf/art&design.pdf>. ■

As art educators, we are called upon to weigh our notions of identity against the morphing and complex content of visual culture which includes defining oneself and others. Collectively, we are challenged anew to reflect on our notions of visually racialized identities and how those notions are manifested in teacher narratives and behaviors. Art educator Wanda Knight (2007) encourages educators to consider the impact of personal narratives in addressing issues of race, class, and gender. She recommends that these stories need to be told and to be “critically reflected upon and understood with hopes that the insights gleaned from them will spur discourse that leads to substantive educational reform...” (p.25).

Narratives that shape our perception of reality can be very powerful. Consider this emerging narrative (description) as a source of imaging and a touch point for the interrogation of a racialized America:

I watched Sasha and Malia Obama enter the international stage with a countenance belying their ages of 7 and 10, bolstered by the confidence and steady bearing that centered, humane, confident, savvy parents can pass on to their children. They are beautiful. They are African-American. Their willing and untarnished smiles and attentiveness are at once youthful, inquisitive, and knowing. Their connection to other little girls and boys, adolescents, women and men, and me elude description but certainly have something to do with filling our hearts and granting us the relief that comes from a burden lifted. Across countless world contexts parents and teachers consume the Obama girls' delightful interactions with their parents and with public strangers. I admire their glistening intelligence and unfettered joy. As an educator, I hope to see such confidence in the smiles that students give me and each other as they learn, understand, and know.

What images does this narrative create? What are some non-traditional constructs about race in this narrative and how are they helpful in education? How do our students identify with the Obama girls as peers? How can this narrative encourage students to interrogate the concepts of race and self-definition? How does this narrative align or conflict with our perceptions of race in America? How do we reconnect the histories of peoples of the world through narratives? What is our role in this process?

Dr. J. Eugene Grigsby foresaw our aspirations in his transformative textbook *Art and Ethnicities: Background for Teaching Youth in a Pluralistic Society* (1977, 2000). He highlighted the need for and possibility of characterizing our nation as one that has common goals envisioned and enacted variously by diverse artists. Like Dr. Grigsby, I suggest that racialized imaging limits us. It is more enlarging to gather narratives and images that encourage the process of self-definition. Perhaps such images can help us to re-envision race or perhaps they can supplant the nervousness that often accompanies classroom discussions of racially varied artists and images. As educators, we have the ongoing challenge and opportunity to self-reflect and fine tune the commingling of our perceptions, beliefs, philosophies, and educational behaviors. We are presented with a wonderful opportunity to be better, to eliminate the “chasm of misunderstanding that exists between the races” (Obama, 2008). ■

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Public Policy and Arts Administration

President Barack Obama signed a \$787 billion economic stimulus bill into law on Tuesday, February 17, 2009—a bill that positively impacts the National Endowment for the Arts (NEA), the Smithsonian Institution, and educational institutions across the United States. The negotiations entered in attempts to build bipartisan support seem to have actually lessened the impact the bill might have had on our field. In example, Museum Education Division members might note that while the House originally called for \$150 million in support for the Smithsonian, the Senate proposed half that amount, and the final bill resulted in \$25 Million for the Institution. A positive negotiation was effected after the House bill's proposed \$50 million for the NEA was answered by a zero amount from the Senate, and yet in final negotiations yielded a return of the full \$50 million in NEA funding. A single column could not consider all the funds that are intended to be flowing into preK through Higher Education, but the urgency and speed at which these stimuli are to be initiated seems unprecedented.

It was of little surprise to see that the NEA was given 30 days to have its plan in place for spending allotted funds, with detailed spending budgets due in 90 days, and bi-annual progress reports required

in the future. Of the NEA funding within the compromise bill, 40% is to be awarded through grants for activities and projects “which preserve jobs in the nonprofit arts sector threatened by declines in philanthropic and other support during the current economic downturn.” Agencies were further directed to limit their administration expenditures to no more than 5%. What impact, if any, that this bill will have on the lives of arts educators in preK-HE setting is a matter that is yet to be determined. John Abodeely, in his 2/16/2009 Arts Education Network Weekly News, had this to say about the bill's impact on education:

From the White House Appropriations Website

Education: \$26 billion to local school districts through Title I (\$13 billion), IDEA (\$12.2 billion), and the Education Technology program (\$650 million); \$53.6 billion in state fiscal relief to prevent cutbacks to key services, including \$39.5 billion to local school districts and public colleges and universities distributed through existing state and federal formulas, \$5 billion to states as bonus grants as a reward for meeting key performance measures, and \$8.8 billion to states for other high priority needs such as public safety and other critical services, which may include K-12 and higher educa-

tion modernization. (retrieved on 2/18/09 from www.AmericansForTheArts.org/ArtsEducation/WeeklyNews)

John further outlined the \$1 Billion in Community Development Block Grants for community and economic development projects and noted that of the NEA's \$50 Million in support. Forty percent would be distributed directly to state arts agencies for redistribution. A press summary of the bill can be found at <http://appropriations.house.gov/pdf/PressSummary02-13-09.pdf>.

One might take note of how Americans for the Arts' encouragement of a national e-mail campaign and approach of legislators positively effected that legislation that President Obama signed into law. How those funds trickle their way down to the arts education classrooms and programs of NAEA constituents is a matter that readers are encouraged to follow—perhaps not just follow, but help shape! Rather than waiting until the last minute to advocate for policies and implementation strategies that positively affect the field, however, readers are encouraged to develop relationships with those representatives and senators they elected. Write them and thank them for their support of the stimulus legislation that could positively affect your work—or alternately, acknowledge the official's non-support and ask them to deeply

consider the impact of such actions on the lives of those students in your classroom. Taking a stance and sharing your opinions and insights as a citizen is certainly within the law, and I would argue is a responsibility in a democracy.

Forming alliances across the arts and among colleagues in the larger educational setting can help art educators to position their work as integral to our nation's economic and intellectual health. Assuming all politics are local, readers are encouraged to join their state's arts advocacy organization, become more deeply involved with their state art education association's policies and programs, and work closely with your state's department of public instruction/education. Strong leaders, clear thinkers, and those who keep the public value of the arts forefronted in building arguments for arts education support can make a difference! Act now while change is in the air, and, as Sojourner Truth remarked in her 1967 address to the Equal Rights Association, “keep the thing going while things are stirring.”

Information on joining the Public Policy and Arts Administration group can be secured by writing Karen Hutzel, Treasurer, c/o The Ohio State University, Department of Art Education, 258 Hopkin Hall, 128 North Oval Mall, Columbus, Ohio 43210 or e-mail hutzel.4@osu.edu. ■

Caucus For Social Theory In Art Education (CSTAE)

Website: <http://cstae.bluedoublewide.com>

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Guest Columnist Clayton Funk is CSTAE Coordinator-Elect.

The theme of this column is communication and responsibilities, and the social interactions associated with them. With our National Convention coming up, this topic is relevant because such interaction is formative to our identities as arts professionals and as individuals. With many activities and the business we conduct every year, NAEA National Convention is important because it is one of the few times that so many of our colleagues are gathered in one place. Our discursive engagement with spaces, objects, and social networks is concentrated in a single location for almost a week. The spaces we have for this discourse are framed in brick and mortar, webs of digital telecommunications, or watching and performing.

Beyond our annual Convention, the discourse of our organization extends to a flow of interaction at World Wide Web locations like Facebook, Twitter, Second Life, and e-mail. These are self-publications that relate closely to what we consider as social interaction in the Caucus on Social Theory in Art Education. In our work, all communication through these media flow together as hypertextual discourse.

Self-publishing has a long history in the United States that is directly related to histories of art education and visual culture. Early in the last century, home study courses for drawing, home decoration, and machining empowered their users who sought to retool their skills, whether for pleasure or work. In addition, many art educators self-published curricula for their own use. If we consider similar traditions of interaction today, as a constitution of identity among individuals and modes of learning, then self-publication is also part of our discourse.

One mode of self-publication emerged early in the 20th century in the forms of “zines” or

“fanzines” (Bartel, 2004). Often, publishers of zines spun off from the fandoms of other larger publications creating multiple layers of discourse. The well-known pulp magazine *Amazing Stories* began in 1926, publishing science fiction stories from contributing authors. Though articles on science may seem unrelated to art education at first, consider that many of them were about invention and forming new technologies that drove industry, especially advertising. Many who call themselves artists were trained to work with these new tools and became agents in the production of visual culture.

Amazing Stories contained a “Featured Letters” column, in which readers could discuss story ideas and scientific concepts. The letter writers' full addresses were printed along with their submissions, and eventually readers wrote to each other directly, resulting in a hypertextual web that extended beyond the magazine. Later, *Amazing Stories* drew a wide readership of 100,000 readers and the letter-writing discourse expanded. One example of a zine that derived from this hypertext in 1930 was *The Comet*, published by The Science Correspondence Club. It was produced on a typewriter with a ten-sheet “carbon sandwich” in three or four pages.

This account of zine publication is an example of hypertext supported by self-publication. In art education, many of our conversations, collaborations, imagery, and e-mails form a similar in visual culture. Similarly, our communications at NAEA, presentations, informal conversations, and telecommunications form social identities that constitute what we know as the NAEA Convention. The work of the Convention tends to stretch beyond this gathering, and more plans coalesce into other events. Just as the business of an organization extends past the Convention, so might the space in which it lives.

One such space is our CSTAE website, which has a new look and a new address at <cstae.bluedoublewide.com>. This site is built on a community-driven program from the self-publishing movement. The resources of the site can be configured to fit the social mission and routine business of our Caucus. Members are encouraged to register on the new site to become part of the communication of our Caucus. The social functions of discussions, online meetings, and image galleries are but a few modules that might enhance our organizational activities.

Another more formalized discourse will occur in Minneapolis when several of our members share their presentations at this year's Convention. Topics range from cultural history and critical social theory, to teaching practice, and activism. Here is a list of the presentations (please check <http://cstae.bluedoublewide.com> for full presentation details):

Friday, April 17

Beyond Critical Pedagogy for Popular Visual Culture

Applying Visual Narrative Power Narrative Analysis to the Image War between Dow Chemical and the Campaign for Justice in Bhopal

Multicultural Education Re-Activated: The Role of Visual Culture in Postmodern “Patriotism”

The Arts, the Evangelists, the Impresarios, and the Myth of the Public Good

Saturday, April 18

Authors' Roundtable: *Journal of Social Theory in Art Education*, Volume 29, 2009

Reflections and Projections on Social Theory in Art Education

Black Sites/Sights and White America: Pedagogies of Torture, Visions of Terror and Art Education

Executive Committee Meeting of the Caucus on Social Theory in Art Education

Sunday April 19

Class Among Nations, and Nation in The Art Class

Extra-Visual Content and The Temporality of Experience

Reflections and Projections on Social Theory in Art Education

Art Education and Masculinities in Boys' Schools

Monday, April 20

Who we are and what we teach; the disconnect between art education practice and theory

Photographic Witnessing of Richmond, Virginia: An Opening to Social Responsibility

Children's Drawing as a Lived Sociocultural Practice: Remakings of Gender and Popular Culture

Membership and Business Meeting of the Caucus on Social in Art Education

Tuesday April 21

Disturbing Images: Questions for Art and Its Education

Political Aesthetics: Reconfiguring the Thinkable

With all these formations of discourse in the NAEA, and in CSTAE, the Convention becomes one gathering among many, and new readers and longtime members are encouraged to participate in this discourse. ■

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Flavia Bastos, **Mary Stokrocki**, and **Barbara Caldwell** served as neutral chairs for the 2009 Women’s Caucus awards. I would like to thank **Karen Keifer-Boyd**, WC Vice President, for acting as committee member in your President’s stead for two awards. Three designees will present their acceptance as a special awards session in the Grand Ballroom A/Hotel on Sunday evening, April 19, 7:00 to 8:50 PM. **June King McFee**, **Mary Rouse**, and **Kathy Connors Award recipients** share their evolution in teaching, art, and research after being introduced by nominators.

Mary Stokrocki, professor of art education in the school of art, Arizona State University, advises that the June King McFee Award will recognize for 2009 **David Burton** and **Elizabeth Delacruz**, keeping with a WC tradition of excellence by recognizing the outstanding achievements of two candidates. The first initiated of Women’s Caucus awards, the McFee originated in 1975. “The 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.” This year’s award honors the depth of candidates’ achievements in the slate proposed by Women’s Caucus members. The Rouse award neutral chair, **Flavia Bastos**, resides as assistant professor of art education in the school of art, University of Cincinnati. Her committee determined that **Marjorie Manifold** exemplifies the Rouse criteria, and will receive the 2009 award.

“The Rouse Award [first bestowed in 1979] 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 honors the memory of Mary J. Rouse, “whose untimely death in 1976 deeply affected the art education profession.”

Kathy Connors Teaching Award designee for 2009 is **Sheri Klein**, University of Wisconsin. **Barbara Caldwell**, associate professor of art education at Iowa State University, chaired the selection committee. “The Kathy Connors Teaching Award, instituted in 1999, honors an outstanding art teacher/educator who is recognized by students, colleagues, and supervisors as someone who consistently inspires and mentors students in a cooperative, collegial, collaborative and nurturing manner.”

Caryl Rae Church, **Carrie Nordlund Award winner** for 2009, will be featured speaker at the WC general business session on Monday, April 20, from 7:00-7:50 PM in Duluth/Hotel. Prospective members and guests are invited to join caucus members for the meeting. Church’s Nordlund presentation will take place at the beginning of the session. The Nordlund preK-12 Award [2002] is the most recent distinction among awards bestowed by Women’s Caucus. This award “is designed to honor a person who has made a special effort to incorporate feminist pedagogy into their preK-12 teaching.” Following her presentation, board members will summarize yearly activities and prepare for the coming year. **Yvonne Gaudelius** joins in chairing the general business session.

The board meeting of WC features the reporting of yearly activity. That meeting takes place on Sunday, April 19, 5:00-5:50 PM in Conrad D/Hotel. **Crickette Todd**, **Yvonne Gaudelius**, and **Karen Keifer-Boyd** are assisting with the meeting.

In Minneapolis, the Caucus continues an ad hoc session emphasizing avenues to change for art education. Last year participants published the session dialogue as an article in *Art Education*. Please join us for this informal event.

5:00-6:00 PM on Friday, April 17, 2009
NAEA Hilton Minneapolis Hotel lobby

“Enacting Change: What can we learn from each other?”

We invite current, previous, and future NAEA Women’s Caucus members to invite another person that you just met at NAEA to a dialogue about enacting change. Organized by the Women’s Caucus, last year at NAEA in New Orleans, a group of 16 women met to discuss “Vote 08: What Should a Feminist

Do?” The dialogue, which is available at the Women’s Caucus Web site at <http://www.niu.edu/artedu/naeawc/>, instigated several action plans. One involves developing and submitting as a collective authorship, 1-2 page visuals and/or textual pieces for the *Journal of Art Education*. “Vote 2008: What Should an Art Educator Do?” was published in the *Journal of Art Education* in July 2008. What are your ideas for the next one? Another suggestion is for the Women’s Caucus to organize mentor relationships. What are issues you would like to hear others’ experiences about or would like to share? Bring them to the open dialogue and let’s learn from each other in a dialogue about “Enacting Change: What can we learn from each other?”

We will meet at NAEA 2009 in the Hilton Minneapolis Hotel lobby seating area on **April 17, Friday, 5:00-6:00 PM**. If you can’t find the group, call **Karen Keifer-Boyd’s** cell at 814-404-8716 or **Read Diket’s** cell at 601-580-9118. ■

CALL FOR ENTRIES
VSA arts “Revealing Culture”

VSA arts is seeking visual artists who are interested in participating in the International VSA arts Festival to be held in June 2010.

“Revealing Culture” will showcase the works of international artists with disabilities in a juried exhibition at the Smithsonian Institution’s International Gallery, Washington, DC.

Deadline for entries: April 30, 2009.

For more information, see www.vsarts.org/revealingculture



The Value of Visual Arts Education: An Ongoing Dialogue Among Members

Over the past year and a half, NAEA has convened various conversations, symposia, and forums around the question, **“What can education learn from the visual arts?”** These conversations have occurred over the course of several meetings of the NAEA Board of Directors, as well as among members in regional meetings, and at a summit held last summer at the Aspen Institute in Colorado.

Involving members from different divisions of the Association—as well as representatives from the education, business, and policy fields—has illuminated a number of research directions, policy implications, potential partnerships, and practical implications for those involved in the fields of visual arts education and education as a whole.

The discussion has been focused on a thoughtful set of questions about the meaningful connections that enhance and expand our relationship with the visual world and with our own human potential. The intent has been to begin to reframe the conversation about visual arts education and what occurs in a “classroom” or “studio” and to extend the dialogue in ways that also consider arts education in the broader context of emerging social and cultural trends, and the impact on human, societal, and cultural learning and development.

Key elements of the discussions have included:

- The value of visual arts education,
- Connections between visual arts education and human and societal development,
- Connections between visual arts and other education domains,

- Ways of communicating the value of visual arts education so people hear and respond,
- What excellent art teaching looks like, and
- Implications for NAEA and our partners, particularly in the areas of research, policy and advocacy.

While the conversations have been varied, the central question of the value of arts education in today’s world remains at the core of this broad membership dialogue—and at the heart of our work at NAEA. The question is particularly relevant in the current economic, political, and social context as we again see a need to make a strong case about the importance of ensuring equity of and student access to quality visual arts education in times of deep economic strain.

We’ve been careful to document these conversations and to track areas of heightened interest and common purpose among members. As these conversations have taken shape, NAEA has crafted a statement that outlines the Association’s core beliefs about the important value that an education in visual arts makes to the education and development of students. In this preliminary statement, “Learning in a Visual Age: The Critical Place for Visual Arts Education,” the Association notes the capacities that art education develops in students. In addition,

the statement speaks to what high-quality instruction looks like, and takes a look at environments in schools and in other settings in which excellent instruction takes place. The statement concludes with NAEA recommendations for federal policy makers that can strengthen visual arts education to help ensure that all young people can thrive in the visual age.

That statement, which will be made public in time for continued dialogue at the NAEA Convention in Minneapolis, is one of a number of important positioning documents for the Association. Also to be released this spring are the revised version of NAEA’s “Standards for Art Teacher Preparation” and a new document, “Professional Standards for Visual Arts Educators.” In addition, a call for essays is planned to further explore and expand the discussion of the important ways that an education in the visual arts supports student achievement and development. As we reach beyond the professional borders of art education and advocate the value of visual arts education to learning in a visual age, we also must continue to critically examine the evolution of our field. To that end, tentative plans are being explored to review and update a 1977 landmark report, “What We Believe and Why,” prepared by an NAEA Task Force Committee on Art Education.

Individually and collectively, this work is intended to help frame NAEA’s position within today’s rapidly changing world and advance our organizational mission in ways that will guide external advocacy, partnerships, and research efforts.

An opportunity for member discussion of these topics will be a key part of the

Minneapolis Convention, where participants from the Aspen Institute symposium and the NAEA Board will participate in an “Interactive Forum on Learning in the Visual Age,” to be held on Monday, April 20, from 8:00 to 9:50 a.m. at the Minneapolis Convention Center.

The forum is designed to highlight key themes reflected from past membership conversations about the importance of an education in visual arts. In addition, the forum presents another opportunity to engage our diverse NAEA membership in this important dialogue.

Because of the importance and centrality of this topic to our membership and our Association, NAEA will continue to encourage and support ongoing dialogue among members. A set of conversation-starter tools has been developed to help art educators frame and engage broad constituencies in these discussions well beyond the Convention.

These tools can also be used to support NAEA members in leading conversations about the importance of visual arts education to learning in their divisions, regions, schools, or communities. The tools include conversation guides, discussion prompts as well as video and audio clips from the Aspen Institute summit to spur debate and dialogue. They are now available online in the Learning section of the new NAEA website: www.arteducators.org/learning. ■

John and Mable Ringling Museum of Art EDUCATION FELLOWSHIP Closes: Midnight 4/14/09

The John and Mable Ringling Museum of Art in Sarasota, FL is announcing a 12-month, post-graduate education fellowship designed to enable recent recipients of a master's or doctoral degree in the arts, arts administration, or museum studies to prepare for careers in museum management and administration, or museum education and curatorial careers. Expected starting date is June 12, 2009. Salary is \$24,500 plus benefits. EOE

The Fellow assigned to Scholastic Programs will be responsible for coordinating all activities related to the Museum's K-20 programs, one of our largest and most critical audiences. These duties include but are not limited to:

- writing Sunshine State Standards based curriculum for permanent collection/special exhibitions
- functioning as liaison for school tour docents within the docent corps, approximately 50 individuals
- constructing and delivering training for school tour docents for permanent collection/special exhibitions,
- working with Admissions, Security, and other areas of the Museum to coordinate all K-20 museum visits
- write annual teaching poster/lesson plan on Museum's permanent collection for state-wide distribution
- designing and implementing *Saturday for Educators*
- Representing the Museum at local and state meetings and conferences related to K-12 programming

Requirements are Masters Degree in Art or Museum Education or related field. Fingerprinting and a valid driver's license required. Experience in classroom teaching and writing Sunshine State Standards curriculum and lesson plans preferred.

The Ringling Museum of Art, in its affiliation with Florida State University, is the largest museum/university complex in the nation. Located on an impressive 66-acre estate on Sarasota Bay, it preserves the legacy of John and Mable Ringling, educating and enabling a large and diverse audience to experience and take delight in a world-renowned collection of fine art and special exhibitions; Cà d'Zan, the Ringling historic mansion; the Circus Museum; the Tibbals Learning Center; the Original Asolo Theater; and historic architecture, courtyard, gardens and grounds overlooking Sarasota Bay. The Visitors Pavilion serves some 350,000 annual guests. A new Education Building houses our library, conservation facility, classrooms and staff offices. For more information, please visit www.ringling.org.

Interested applicants are required to submit an online application with attached or mailed cover letter, résumé or cv, and list of references. Additional materials will vary depending on the position. If you have questions about fellowship positions, please contact Karen Patriarca, Student Services Coordinator for The John and Mable Ringling Museum of Art at: karen.patriarca@ringling.org
941-359-5700 x4401

To apply go to: www.jobs.fsu.edu. Keyword: Ringling

CALL FOR ABSTRACTS

Practice Theory: Seeing the Power of Teacher Researchers

Written and edited by Melanie L. Buffington and Sara Wilson McKay

This introductory text is about helping teachers see the power of their practice and how it relates to research. The goal of the book is to help graduate students explore theoretical ideas about research and relate these practical examples of research studies. The book is specifically aimed at master's level students who are teaching in a variety of contexts and conducting their first research project.

Due to the perceived disconnect between higher education and preK-12 teaching, we are soliciting two types of chapters, but both will overtly address relevance to preK-12 teaching. The two types are **methodological descriptions** and **research exemplars** from a variety of teaching contexts.

Methodological description: Share your research knowledge about a specific methodology that explains and describes the methodology and provides ideas for how it might be used in a research setting. Through the lens of a particular methodology, authors may address concepts including truth(s), the nature of knowledge, social justice, empowerment, the relationship of theory to practice, and so forth. Explain how the methodology is useful to our field. (For example: Why should art educators care about feminist research? *or* How is historical research useful for a teacher? *or* What questions that are important to teachers can be answered through a quantitative survey?) Though this is not an exhaustive list of possible ways to show relevance of a methodology to the field, it should give an idea of how submissions should address relevance to the field.

Research exemplars: Describe research you conducted in a teaching setting (preK-12, museum, higher ed, community-based, service-learning, etc.) Please address several of the following: research question(s), theoretical position, methodology used, research setting, participants, data collection, data analysis, or conclusions. For instance, How have you used action research to address issues in your teaching? Have you used a survey to better understand your students or colleagues? How has critical race theory informed your pedagogy?

Faculty-student teams are encouraged.

Specific methodologies that we are looking for include:

Action research, arts-based research, case study, content analysis, critical theories/methodologies (critical race theory, post-colonial theory, queer theory, etc.), ethnography, experimental, feminist, historical, phenomenology, quasi-experimental, survey (qualitative and quantitative), theoretical/philosophical inquiry, etc.

Interested authors should email a 300-word abstract to practicetheory2009@gmail.com by April 15, 2009. Please address any questions to this e-mail.

Melanie L. Buffington, Assistant Professor, Virginia Commonwealth University
Sara Wilson McKay, Assistant Professor, Virginia Commonwealth University

CALL FOR PAPERS

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

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

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

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

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

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

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

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

Information: hofstra.edu/culture

Symposium Director: Donna R.

Barnes, EdD

CALL FOR PAPERS

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

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

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

CALL FOR PAPERS

The Heart of Art Education: Contemporary Approaches to Holistic Human Development and Integration

Art educators at all levels are invited to submit papers to a new NAEA publication addressing contemporary and historical approaches to holistic art education. By comprehensive or holistic education, we take into account physical/sensory, emotional, and cognitive functions, as well as social/cultural, ethical, and spiritual attributes. We also view the student—not in isolation, but as connected to community, the wider culture, and the environment. Contributions are encouraged from educators in preK-12, higher education, research, museum education, special needs, supervision, and so on. Similarly, papers should address a holistic, student-connected approach from various perspectives, e.g.: issues-based, integrated curriculum; teaching for artistic behaviors; aesthetic education; visual culture art education. Two forms of contributions are invited: full papers and vignettes. Full papers should include theoretical, historical, and practical aspects, though these can be weighted differently. Along with longer articles, we also invite brief vignettes that describe actual examples of holistic art education in action.

Deadline for submission of manuscripts is July 1, 2009.

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



Remember to check your Convention catalog for the FINAL dates, times, and details of presentations. Some information may change before the Convention begins.

Pre-registration will be open on Thursday, April 16 from 2:00 – 7:00 pm in the Minneapolis Convention Center.