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Naea

# NEWS

## Advancing Art Education

A Publication of the NATIONAL ART EDUCATION ASSOCIATION

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

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## 2010 NAEA National Convention

April 14-18, 2010 • Baltimore, MD

## Outside the Box in Baltimore!

Vanessa Lopez, Convention Program Coordinator

By the time you read this, your flight will be booked, your outfits planned, and your agenda book full. Soon, you will be attending the 50th NAEA National Convention in Baltimore, Maryland! The host state committee, the NAEA staff, and I have been working tirelessly to make this year's Convention one to remember. This Convention will excite and incite your intellect as well as expose you to some of the great things happening in Baltimore. If you have not signed up for a tour, an off-site workshop, or the local artist series, below are some that may be worth your time and money.

See you in Baltimore, hon!

### Tours

There will be various opportunities to tour the area's prominent art establishments.

Tours to the Baltimore Museum of Art, The Walters Museum, and American Visionary Museum are scheduled—as well as the Maryland Historical Society, National Museum of Women in the Arts, and the American Art Museum and Portrait Gallery in Washington, DC. In keeping with this year's theme and goals of equity and agency, there will also be tours to some institutions that fall outside of the established radar. Convention participants will be able to tour the studios of Nana Projects, the Creative Alliance, and the Latin American Youth Center, Art, and Media House—as well as the David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora, and the Asian Art and Culture Center at Towson University.

### Off-Site Workshops

Convention participants will also be able to take part in various theme-related Off-Site Workshops.

Thursday, April 15, youth advocate and community organizer **Rebecca Yenawine** will be presenting a pedagogy and methodology for creating issue-based art with youth. The pedagogy, called **Art Action for Social Change**, has evolved from 12 years of community arts practice in Baltimore at an organization called Kids on the Hill. Films created by students in this program will also be on view during the Convention.

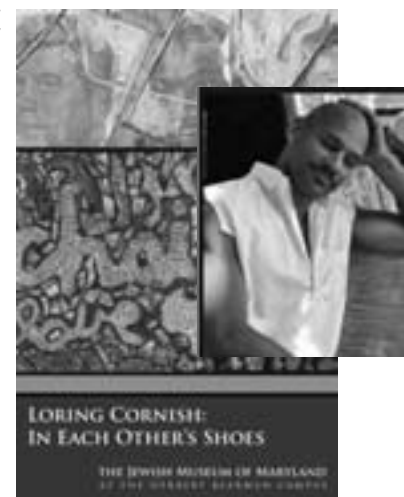
Friday, April 16, **Stacey McKenna** will present **Play: For Empowerment, Agency Imagination, and Change**. In this workshop, participants will experience some of the playful strategies that contemporary artists, designers, and art educators use to generate art ideas and identify art problems that often empower others to be agents in their own lives, to imagine alternative possibilities, and to bring about change in communities.

Mural artist and educator **Jerry Butler** will lead Convention participants in the creation of a site-specific mural exploring the theme of Art Education and Social Justice as well as issues of sustainability and community revival and investment. **Designing Sustainable Urban Communities** will be offered Thursday, April 15; Friday, April 16 (with Peter Yarrow in attendance); and Saturday, April 17.

### Local Artists

**Linda Day Clark** (www.linda-dayclark.com) is a community advocate working for change as an artist, educator, and scholar. Her subjects range from local North Avenue residents to images of the women of Gee's Bend and their life in rural Alabama. Her photographs have been called, "simple and stunningly beautiful" by *The Baltimore Sun*; "What art is all about" by *The City Paper*; and "Winners!" by *The New York Times*. She uses the camera to relate, to touch, and to inform. In addition to her fine art training, the whispers of her ancestors greatly inform her imagery. Currently a Professor of Fine Art at Maryland's Coppin State University, Clark received her Bachelor of Fine Arts degree from the Maryland Institute College of Art and her Master of Fine Arts degree from the University of Delaware. Her work has been featured in the book *Reflections in Black: A History of African American Photography 1840-1999* by Deborah Willis Kennedy, and is in collections including the Baltimore Museum of Art, the James E. Lewis Museum of Art, Morgan State University, the Maryland Historical Society, and the Smithsonian Institution.

**Loring Cornish** (www.loringcornish.com) is a visionary, "outsider" artist. His recent artworks explore the history of struggle against oppression shared by both African Americans and Jews. Cornish's monumental, civil rights-themed mosaics have references to the African slave trade, the 1963 March on Washington, and Martin Luther King, as well as the Holocaust, the Western Wall, and Jerusalem. Cornish counters his focus on particular experiences by invoking universal values such as hope for a peaceful future. "One religion always wants to step on another," he says. "But it's not, 'We're right



(continued on p. 5)



Express Yourself and  
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### Strategic Planning Studio

NAEA is your professional association, and we invite you to collaborate in shaping our future! We need your innovative images, big ideas, and expectations to inform the development of NAEA's 2011-2014 Strategic Plan. This is why we've established the *NAEA Next! Strategic Planning Studio*—a space specifically designed for you to create, draw, write, be inspired, collaborate, and contribute your ideas to be considered by NAEA leaders.

This project will launch at the 2010 NAEA National Convention in Baltimore. See details on time and location in your Convention catalog.

**Unable to attend the NAEA National Convention?** Express your ideas for the future of NAEA online at the virtual *NAEA Next! Strategic Planning Studio* at [www.facebook.com/NAEANext](http://www.facebook.com/NAEANext).



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# NEWS



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

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

View...

**Daily Convention Schedules**  
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## MESSAGE FROM THE PRESIDENT

# The Arts and Public Priorities/K-12 Public Visual Arts Education in the United States and Its Potential to Affect THE QUALITY OF LIFE

*The smart way to keep people passive and obedient is to strictly limit the spectrum of acceptable opinion, but allow very lively debate within that spectrum—even encourage the more critical and dissident views. That gives people the sense that there's free thinking going on, while all the time the presuppositions of the system are being reinforced by the limits put on the range of the debate.*

—Noam Chomsky, 1998

## What used to be hidden values inherent in educational research is each day becoming more apparent.

Effective teachers are often identified as those whose students conform and obey (Berliner & Biddle, 1995; Chomsky, 1998; Kohn, 2004; Kounin, 1970). Effective teachers are labeled as such because in many cases they send students the message that they can spot non-compliance through assigned work. Such labels are often connected to the broader notion of curriculum alignment for the greater good, and the greater good in many cases coincides with curriculum aligned to state mandates for standards and testing. When the imaginations of educators are neatly packaged to merely create from constraints and shunted off to the entrance hall of schooling, the role played by the arts in education can be reduced to reinforcing the niceties of culture. Imagination is born from both appreciation and motivation. The quality of life in our American democratic culture depends in part upon the capacity of its citizenry to imagine what can be, to critically question why not, and to be able to innovate in service to all humankind.

This article is the last of five installments in a series on cultivating art education in our public democracy. It endeavors to connect Americans' regard for the quality of life to purposes for art education in our society. It builds upon prior installments that discussed the role of arts education in American schooling to ensure liberty by protecting our nation and maintaining its security, to cultivate democracy, to foster community, and to promote prosperity (Wyszomirski, 2000). It discusses ways art education can enhance development and learning to help students realize accomplishments and embrace social justice as a pillar of studio-based education. And, it considers the kinds of teaching needed for students (Eisner, 1998) to be both well-educated and capable of improving the quality of our American life.

## Enhancing Learning to Help Students Realize Accomplishments

Broudy (1987) considers the role of imagery in various types of learning—the learning of concepts, the learning of attitudes, developing appreciation among other types of learning—and their values for generalizing or transferring skill sets mastered during some form of apprenticeship, something he calls applying “practiced solutions to unpracticed ones” (p. 9). This apprenticeship form of learning involves rules, their selection and application, and practice for mastery. Teaching the ability to generalize is somewhat beyond the scope of schools to develop as it is closely tied to intellect. However, the ability to explain *why* is tied to cognition; it depends upon both the ability of those teaching and the intellect of those learning to bring disparate bits and pieces of information together in meaningful ways. This type of learning rests in the recognition

of overall designs, patterns, or systems that employ the imagination by signaling thought through imagery to gain insights.

General educators sometimes dismiss the importance of knowledge that may be gained through feelings or sensory reactions. Humans have the capacity to develop thoughtful beliefs about people, places, and things based upon their feelings toward them and the sensibilities that they develop about them. This capacity is inextricably tied to the propensity of humans to make aesthetic judgments, and often what is judged are images. This type of learning—sensory learning—uses rich description and imagery “for something of which it is alleged to be a likeness” (Broudy, 1987, p. 11). And this *notion*—the connection between imagery, learning, and retention—has bearing for any environmental scan of values for learning as it is delivered and measured today. Language may be verbal or visual (Wilson, Hurwitz, & Wilson, 1987) but when verbal learning is enhanced by imagery tied to imagination (Bull & Wittrock, 1973) whether through imagery provided by the teacher or identified by students, verbal definition and retention of concept understanding are significantly statistically strengthened.

## Embracing Social Justice as a Pillar of Freedom and Culture

The moral basis of free institutions is self-governing communities. Jefferson conceived of local self-government as a form of liberty. Our Declaration of Independence from Great Britain cites life, liberty, and the pursuit of happiness as reasons to establish our American democracy. These aims were meant in part to be related to property, but the concept of prosperity embedded in the Declaration (Dewey, 1916/1989) was broader than wealth. For Jefferson, prosperity carried with it a social pact that morally binds one to others in the community rather than holding the individual superior to others.

Ideal aims and values often stem from imaginative ideas and are based upon passionately held beliefs (Dewey, 1916/1989). Each successive generation has the right to choose the form of government that best suits its new discoveries and generation of refined truths to maintain the natural order. When a form of government is an unfolding experiment, as is our American democracy, society may experience conflicts between science and spirit or culture and art (Fowler, 1996) that can affect the ordering of priorities and values for its citizens. Therefore, it is incumbent upon art teachers as citizens to offer service as leaders for fellow Americans by continuously describing and offering proof of the value of art and art education to those who participate in our democracy and determine the character and quality of students who will shape our nation in the future. The next series of articles for this column will discuss the notion of spirit in art and education in

an effort to address the ways in which spirit can be further defined through its natural dichotomy with the sciences.

## Staffing the Kinds of Schools Needed to Teach Students who will be Capable of Improving the Quality of our American Life

Students can sometimes be identified by their habits of dependency and compliance rather than independence and thoughtfulness. The arts have been appreciated for beauty and discussed for their contributions to great ideas—ideas defined both through apprehension as well as judgment and reasoning (Adler, 1994). If we are to hone a democratic citizenry, our public school curricula should include the kinds of teaching and learning that allow students to acquire organized knowledge through texts and other didactic means, to develop skills through teaching and supervised practice, and to develop their abilities to enlarge the understanding of ideas and issues through Socratic debate and questioning (Alder).

Artists bring meaning to content through making. Feldman (1982) offers us a way of understanding art by looking more carefully at those “who make it: artists” (p. vii). Art teachers are included in his descriptions of those who make art as hyphenated artists: “artist-teachers” (p. 200). Although Feldman’s intent may be the same as ours—to demonstrate through studio practice what we teach—a better description might be given to art makers who are members of our Association by the term *teacher-as-artist*. In many cases we seek to inform teaching practice through our studio research. For all but a very few of us, the behaviors of practicing artists are difficult to maintain due to the constraints that planning for instruction can often present. Artists, by definition, are makers on a regular if not daily basis. They attend to their practices by working in studios, perceiving on-site, or collaborating with others to pursue ideas and/or sustain their livelihoods. Art teachers prosper

(continued on p. 3)



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William Kentridge. Drawing for WEIGHING...and WANTING, 1997. Charcoal, poster paint and pastel on paper, 47 1/4 x 63 inches.© William Kentridge, courtesy the artist. (Season 5)



John Baldessari. Raised Eyebrows/ Furrowed Foreheads: (Black and Blue Eyebrows), 2008. Three dimensional archival print, laminated with lexan and mounted on shaped form with acrylic paint, 57 3/4 x 102 x 6 3/4 inches.© John Baldessari, courtesy Marian Goodman Gallery, New York. (Season 5)



Ursula von Rydingsvard. Damski Czepek, 2006. Polyurethane resin, 143 x 406 x 400 inches. Installation at Madison Square Park, New York. Photo by Jerry L. Thompson.© Ursula von Rydingsvard, courtesy Galerie Lelong, New York. (Season 4)

it is incumbent upon art teachers as citizens to offer service as leaders for fellow Americans by continuously describing and offering proof of the value of art and art education to those who participate in our democracy and determine the character and quality of students who will shape our nation in the future.

through teaching. The best studio teaching is informed by studio practice. And so, engaging though intermittent as our studio practices may be, our attempts to be teachers-as-artists are the routes through which we can best demonstrate artistic behaviors to others: thinking visually, or using symbols or the language of art; pre-visualization, or working from memory and imagination; telling stories visually; working from art and working experimentally; and working from observation (Carroll, 1998). It is this demonstration through the teaching of such artistic behaviors that our hyphenated practice shapes both the studio thinking and doing actions of the students we teach. Enabling the voices of our art students promotes their abilities to think both independently and thoughtfully about who they are and the ways they might fit into and contribute meaningfully to the world around them. Therefore, the best interpretation of our roles may be informed by the art we produce in order to keep and deliver on the claims and promises we make as teachers of art.

Art 21 and the Quality of Life

Art 21: Art in the 21st Century has offered PBS viewers over the past five seasons an opportunity to meet artists whose work in some ways raises consciousness about the quality of

life in our American democracy. Some of the images of work from these artists are included in this article. I encourage you to look at their full range of studio work and to consider ways in which to engage colleagues, students, and stakeholders in a dialogue about what ideas about the quality of life signify in our American democracy today. Use their imagery to pose questions that inquire how the work of contemporary artists comments upon or reflects the status of our American democracy and what import it has for the curricular choices art teachers and others may make for today’s students.

Improving the Quality of our Democracy and Art Education through NAEA Next

Good systems thinking (Senge, 1994), like that employed by NAEA in anticipating its next strategic plan, can address questions related to policy and inquire about evidence or proof of knowing; viewpoint or ways of looking at the situation; cause and effect to identify any patterns, opportunities, and consequences; conjecture about processes and sequences; and relevance to ultimately determine who will care. The very process itself—the dialogue of democracy—becomes instilled as a habit through learning, study, and practice (Meier,

2009). Yet this habit can only be formed if the art teachers we train are trusted to make decisions about their own craft. This is much the same as the process that an artist experiences during apprenticeship training. The apprentice shadows a master before engaging in thinking about design and production. Further study and training ensure that the habit of a democracy and its policies become refined, and that alternative approaches and ideas for leadership in service to others can be developed.

Recently, NAEA Past President Bonnie Rushlow, NAEA President-Elect Bob Sabol, and I had the opportunity to join Executive Director Deborah Reeve and NAEA staff to discuss planning for the NAEA 2011-2014 Strategic Plan (SP). Joining us to facilitate the dialogue were Sherry Schiller and Marsha Rhea; both are independent consultants for organizational development and manage their respective companies, Schiller Center and Signature I. The conversation we shared was both proactive and strategic; it addressed objectives to refine services and provide publications and other resources useful for both instruction and the shaping of ideas in art education to a reconceived member-centered Association. Goal areas in the current SP include learning, community, advocacy, and research and knowledge. Those focus areas will largely remain in place with a stronger tie drawn between advocacy and policy, and an examination of ways various groups within our Association are bound by common ties. The Association’s programs and services will continue to be directly linked to organizational vision. Essential staffing, partnerships with organizations that hold a stake in art education, and cost centers budgeted to track initiatives will continue to provide the metrics that define and benchmark our work. This

planning process, quite different from prior SP approaches, will be driven by design thinking, much like the prototypical approaches used the IDEO firm. Members will engage in behavioral mapping, shadowing clients, pictorial journaling, interviews, storytelling about beliefs, and unfocus groups much like the processes mentioned in the *Deep Dive* (Koppel, 1999) to set a direction for what is shaping up to be our next SP: **NAEA Next**. The intent is to find and uncover opportunities and problems rather than only solving existing problems and accessing current opportunities. NAEA Baltimore 2010: Art Education and Social Justice will feature a design lab staffed with a Discovery Team who will be available to members and encourage them to suggest ideas. Groups—much like focus groups but with unlike divisions and geographic locations—will be assembled to gather additional layers of input. Interviews will be conducted with decision makers in other organizations similarly interested in sustaining arts education as a core subject of study in American schools. The summer meeting of the Board to be held in Washington, DC in late July will be devoted to conversations centered on planning. The draft SP will be made available on the NAEA website for members’ comments, discussions, edits, and suggestions prior to its adoption with the aim that it be inclusive of the voices of all members and benefits from their creativity, imagination, and ideas about ways innovation can be used to push NAEA’s practices and relationships forward. Leadership is a fundamental relationship, and our aim is to continue to build the capacity of our Association to be the ‘go to’ group for art education in America and around the world. ■

NAEA ORGANIZATIONAL AWARENESS

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

- Reporting on the outcomes of the ESEA reauthorization stakeholders meeting held on Wednesday, January 20, 2010 and NAEA testimony delivered by R. Barry Shauck
- Plans for initiatives from the Research Steering Committee co-chaired by John Howell White, HE Division Director (Kutztown University) and Kerry Freedman (Northern Illinois University)
- Details regarding the development of NAEA’s virtual community of practice including the template(s) and writing/review process(es) for lesson plans to be provided to NAEA members as a special member benefit
- Involve elementary school students, art teachers, and art developmental and narrative drawing specialists from our Association in an attempt to break the Guinness record for the world’s longest drawing. The aim is to showcase both the value of art education research and developmentally correct and thoughtful studio practices.

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# Cleansing the Palette—April 2010

Just as I started on this month's Palette, *Fast Company* magazine arrived with its annual "World's 50 Most Innovative Companies." Even before I opened it, I knew that this cover story said something about the work ahead of us—for you as an art educator, and for the NAEA Board of Directors and staff—as we develop the new organizational plan that will guide our efforts to advance art education over the next few years.

In this episode of our "Year of Acting Assertively," I want to talk about **Arenas**: the spaces and places where Acting Assertively has been distinctively productive. To best support and champion you in your work, NAEA must break new ground and push beyond what's expected.

And that is what Arenas are all about—pursuing the unexpected—which is why the Arenas that are most important to us are those, to paraphrase Dan Pink, that are outside our art-educator "tribe" ... indeed, entirely outside the field of arts education.

That's what made this issue of *Fast Company* intriguing to me. The businesses they cite have learned that if you use the best practices in your industry or discipline, you are merely keeping up with the competition. The resulting change tends to be incremental, or more easily stalled.

As a result, it is increasingly difficult to spring a true surprise and seize the day. Think David and Goliath: Arts education will always be David ... who was able to defeat Goliath (in this case, the larger outdated system of education) because Goliath didn't know what hit him.

One of the most interesting things in the *Fast Company* story was how many companies were new additions this year: 33 out of the 50. They burst out of nowhere—some because they were truly original companies who were creating a new industry or market out of whole cloth; some because, despite being long-established companies, they were doing something entirely fresh. And that's our charge as NAEA members: like the Japanese practice of 'kaizen,' we must *continually* create our own best practices for advancing our profession and the field.

Now, I'm not suggesting that business provides all the answers. But they provide some instructive models—from outside our typical Arena. Let me give you a few examples.

## 1) Invest in down times

Facebook was the #1 most-innovative company in *Fast Company's* rankings. Even with the down economy, Facebook increased its engineering department by 50% in 2009 so they could keep their pipeline filled with new service offerings. In recent years, NAEA has invested in an entirely new technology infrastructure, including a twice award-winning website—a new NAEA global footprint.

Even a cause as noble as ours can get stuck on dated arguments and conventional thinking. Always look for the latest research, and even fringe thinking—it's common for fringe concepts to eventually end up in the mainstream.

**The lesson for NAEA "Acting Assertively:"** *Anticipate opportunities and be proactive in our work, even in the face of adversity.*

## 2) Don't wait for perfection

In *The New York Times* annual "Year in Ideas" special issue of their Sunday magazine, one entry was entitled "Good Enough" is the New 'Great.'" All three companies that *Fast Company* listed as #2—Amazon, Apple, and Google—practice this 'good enough' approach of getting product to market quickly rather than waiting for the optimum product design. Consider the iPod, whose sound is not great ... but given the iPod's portability and storage advantages, it's 'good enough.' In our organization, the Regional Vice Presidents and Elects and Division Directors and Elects are deploying and continually refining new organizational systems, creating NAEA 'position statements' and a newly developing virtual community of practice geared to professional development.

**The lesson for NAEA "Acting Assertively:"** *Implement strategies speedily, then modify as we go. The virtue of our "learning community" is its ability to productively move quickly and often.*

## 3) Practice intellectual honesty, not ideology

Pacific Gas and Electric is #7 on *Fast Company's* list, gaining notoriety in 2009 for resigning from the U.S. Chamber of Commerce because the Chamber refuses to recognize the threat of global warming.

**The lesson for NAEA "Acting Assertively:"** *Even a cause as noble as ours can get stuck on dated arguments and conventional thinking. Always look for the latest research, and even fringe thinking—it's common for fringe concepts to eventually end up in the mainstream.*

## 4) Adopt unconventional practices to promote unconventional thinking

One of the reasons pharmaceutical giant Novartis earned the #8 slot is that it has turned the conventional drug-development process on its head: rather than target broad markets, it focuses on narrow, undertreated markets and then builds applications out from there.

**The lesson for NAEA "Acting Assertively:"** *For years, we advocated for art education through traditional and obvious channels. But perhaps we should invite neuroscientists and others into our conversations who can talk about the scientific breakthroughs that are only possible through the visual acuity and creative problem-solving that is best nurtured through art education.*

These four "lessons" came from just a handful of companies on *Fast Company's* list. And the innovative impulse resides in many other Arenas. What about the Web designer who lives down the street ... or the lawn guy who's able to coax new levels of green out of your neighbor's yard ... or the parent who suggests a new approach for dealing with a gifted but "handful" of a child?

Innovation lives all around us. We just need to take the time to look at our world in new ways and explore alternative possibilities. And there is no better place to start than at our upcoming 50th National Convention, where we have worked hard to tap other **Arenas** to help jumpstart our thinking ... and collaboration ... and community as we imagine **NAEA Next**. I encourage you to think about how you might get more engaged in your state association and in NAEA and make your voice heard. After all, NAEA is *the* professional art education association created by members for members! I hope to see you in Baltimore! ■



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## NAEA News Moves to Combined Summer Issue

**The June/August NAEA News will be combined to create one Summer issue that will mail late**

**June or early July in order for columnists to write about and gather photos for convention coverage.**

**If you have submissions that are timely, please send them to [naeanews@arteducators.org](mailto:naeanews@arteducators.org) for the summer issue by Monday, May 17.**

**Advertising space reservation deadline is May 1.**

**August 12 is the deadline for October NAEA News submissions.**

## Media Reviews Now Online

Looking for book reviews? The Media Reviews column, along with new books available for assignment to reviewers, formerly found in the print edition of *NAEA News*, is **now online**, in the "Learning" section of the NAEA website at [www.arteducators.org/learning/media-reviews](http://www.arteducators.org/learning/media-reviews)

And if you missed a recent review, you can find it by clicking on the Archive (in sidebar on right) on the "Learning"/Media Reviews page.

## CALL for Presentations

NAEA announces a Call for Presentations for the 2011 Convention, to be held in Seattle, Washington, March 17-20. Check the NAEA website for more details as this Convention date draws closer.

## NAEA Distinguished Fellows Name Class of 2010

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 2010 will be inducted at the 2010 National Convention in Baltimore.

Congratulations to:

**Liora Bresler**

University of Illinois at Urbana Champaign

**Anna M. Kindler**

University of British Columbia

**Deborah L. Smith**

Northern Illinois University

**Marilyn G. Stewart**

Kutztown University





## Get Connected!

Be part of NAEA's 24/7 virtual community of practice at [www.arteducators.org](http://www.arteducators.org). Take advantage of all of the valuable resources NAEA's website has to offer! Find information on:

### STORE

[www.arteducators.org/store](http://www.arteducators.org/store)

The much-anticipated online store is now OPEN! You can purchase NAEA publications and imprinted products at [www.arteducators.org/store](http://www.arteducators.org/store)

### NEWS & EVENTS

[www.arteducators.org/news](http://www.arteducators.org/news)

Read the latest visual arts education news on topics such as education policy, advocacy, workshops and seminars, art-related events, contests, and more. News and resources are added daily.

**Get the latest information on the 2010 NAEA National Convention**

View the 2010 NAEA National Convention Preview Brochure and see a complete listing of the hundreds of sessions available at [www.arteducators.org/convention](http://www.arteducators.org/convention)

**New this year!** The Expressive Media, Inc., Pre-Conference Institute—Art Education and Art Therapy: Drawing Parallels, Deepening Relationships—is being held on April 12 & 13. The Institute consists of 16 hands-on, 3-hour workshops. More information can be found at: [www.naea.expressivemedia.org](http://www.naea.expressivemedia.org)

**Subscribe** to one of NAEA's 20 e-mail lists at [www.arteducators.org/emaillists](http://www.arteducators.org/emaillists), and join the conversation on a variety of topics based on region,

teaching level, or committee or issues groups.

**Read** *NAEA News* online at [www.arteducators.org/naeanews](http://www.arteducators.org/naeanews), as well as the Winter 2010 edition of *NAHS News* at [www.arteducators.org/nahs](http://www.arteducators.org/nahs)

### LEARNING

[www.arteducators.org/learning](http://www.arteducators.org/learning)

Monthly Mentor—Read NAEA's arts education blog featuring a new author and new topic(s) each month. March features Bob Reeker, a 20-year veteran of education from Nebraska teaching K-5 students in the areas of Visual Art and Integrated Technology. He is also the current NAEA Elementary Division Director. Explore the topic of "assessment" with him at [www.arteducators.org/blog](http://www.arteducators.org/blog)

### COMMUNITY

[www.arteducators.org/community](http://www.arteducators.org/community)

Classroom Galleries powered by Artsonia: Share and view lesson plan starters and student artwork, enter a contest, and more.

Digication e-Portfolios: Providing a virtual space for art educators to network, showcase personal art, and share lesson plans. Learn how to create yours today by visiting the "Community" section. Click on the PDF links for "Quick Start Guide" or "e-Portfolio Help Guide."

**Join one or all of NAEA's growing social networks:**

- Facebook at [www.arteducators.org/arteducators](http://www.arteducators.org/arteducators)
- Twitter at [www.twitter.com/naea](http://www.twitter.com/naea)
- LinkedIn at [www.linkedin.com/in/arteducators](http://www.linkedin.com/in/arteducators)
- Ning Sites
  - Elementary at [naaelementarydivision.ning.com](http://naaelementarydivision.ning.com)
  - Middle Level at [naeamiddlelevel.ning.com](http://naeamiddlelevel.ning.com)
  - Secondary at [naea-secondary-teachers.ning.com](http://naea-secondary-teachers.ning.com)

### RESEARCH & KNOWLEDGE

[www.arteducators.org/research](http://www.arteducators.org/research)

View the newly released *No Child Left Behind: A Study of Its Impact on Art Education Programs*—Research Study of Visual Arts Educators Details the Impact of NCLB on Curriculum, Instructional Practice, Assessment, Teacher Workloads, and Resources—by F. Robert Sabol, PhD, Purdue University. Access the Summary of Findings, Executive Summary, and full Project Report online.

Learn about advertising opportunities at [www.arteducators.org/advertising](http://www.arteducators.org/advertising)

## NAEA Announces Newly Elected Officers



Eastern Region: Linda Popp



Pacific Region: Penelope Venola



Southeastern Region: Debra Pylypiw



Western Region: Laura Milas

NAEA members-at-large elected four individuals to serve as National Vice Presidents-Elect. Each Vice President represents their respective region—Eastern, Pacific, Southeastern, Western—and together they facilitate the running of Delegates Assembly.

Vice Presidents serve 2 years as Vice President-Elect, followed by 2 years on the NAEA Board of Directors as Vice Presidents.

These individuals will begin their terms as Elects at the close of the 2010 NAEA National Convention in Baltimore.

## Call For Nominations

**The Nominating Committee is seeking candidates for the following NAEA Board of Directors positions:**

**President**

**Division Directors**

**Elementary, Middle Level, Secondary, Higher Education, Museum Education, and Supervision/Administration**

The **President** serves for a total of 6 years—2 years each as President-Elect, President, and Past President. Candidates nominated for this primary leadership position must be members in good standing who have held active membership in the Association during the past 2 years.

**Division Directors** serve 4 years—2 years as Division Directors-Elect and 2 years as Division Directors. Those nominated for these leadership positions must be active NAEA members, employed more than 50% of the time within the job-alike category for which they are nominated (i.e., Elementary, Secondary, etc.).

The Nominating 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, 2010** in order to be considered for nomination:

- Completed Nomination Vita and Consent to Serve forms (these can be found at [www.arteducators.org/membership](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 703-860-8000x213, [kduse@arteducators.org](mailto:kduse@arteducators.org)

## 2010 Convention Artist Series

continued from p. 1

and everyone else is wrong.' I want... to help embrace the differences. It's about where we've come from, and where we are today." His work has been featured in *The Los Angeles Times* and *Baltimore Magazine* and his work been exhibited at the American Visionary Arts Museum and the Reginald F. Lewis Museum of Maryland African American History and Culture. He is in collections including the the Lewis Museum, the Hilton Baltimore Convention Center Hotel, and Baltimore Harbor's newest hotel: the Fairfield Inn and Suites by Marriott.



Internationally recognized, New York-based **Luba Lukova** ([www.lukova.net](http://www.lukova.net)) is regarded as one of the most distinctive image-makers working today. Whether by using an economy of line, color, and text to pinpoint essential themes of the human condition or to succinctly illustrate social commentary, her

work is undeniably powerful and thought-provoking. Lukova's solo exhibitions have been held at UNESCO (Paris, France), DDD Gallery (Osaka, Japan), La MaMa (New York, NY), Qbox Gallery (Athens, Greece), and The Art Institute of Boston. Her many awards include Grand Prix Savignac at



the International Poster Salon (Paris, France), Golden Pencil Award at One Club (New York, NY), Honor Laureate at the International Poster Exhibition (Fort Collins, CO), and Gold Medal at the International Poster Biennial (Mexico City). She has received commissions from *The New York Times*, *Time Magazine*, Adobe Systems, Sony Music, Canon, Harvard University, the Cultural Ministry of France, and the War Resisters League. Her evocative theatre posters have graced numerous stage productions in the US and Europe. Lukova's work is included in the permanent collections of the Museum of Modern Art (New York), Library of Congress (Washington, DC), Bibliotheque Nationale de France, and Centre de la Gravure et de l'Image imprime (La Louvière, Belgium). She is the author of *Social Justice 2008* ([www.clayandgold.com](http://www.clayandgold.com)), a critically acclaimed poster portfolio containing passionate visual reactions to many of the pressing issues of our time. The Health Coverage poster, included in the portfolio, was displayed in a prestigious exhibit at the Inauguration of President Obama in Washington, DC. Lukova holds an honorary degree of Doctor of Fine Arts from Lesley University, Cambridge, MA.



**Interactive Maps!**  
<http://baltimore.org/maps>



## EASTERN REGION

As I write this, the Eastern Region is under mounds of snow! It's good to know that by the time you read this, we'll be into Spring. Throughout the winter months the Eastern Region is busy with Youth Art Month, the Scholastic Arts Awards, and workshops. Here are some highlights from around the region:

### Rhode Island

Rhode Island art educators have been busy with the Scholastic Arts Awards and Exhibit at the University Gallery at Salve University in Newport. This year's featured speaker was Michael Townsend, aka the "Tape Guy." He is a RISD graduate who creates artwork using tape. Students were on the edge of their seats listening to him talk about his passion for art. Check him out at: <http://tapeart.com/new>

We have also had roundtable workshop sessions for the different levels of art educators, and a new series of workshops were held in January called the "Tech Squad." Each session is a technology topic.

YAM exhibitions are going up around our state. In March, RIAEA will also host a members' show at the Krause Gallery in Providence.

RIAEA this year is the proud host of Team East this summer; the official brochure will be on our website soon!

### New Hampshire

NHAEA's new Youth Art Month chairperson, Lisa Stevens, volunteered to bring back the flag competition after a 15-year hiatus. Under Lisa's leadership, NHAEA hopes to bring back a statewide YAM exhibit in 2011.

The NH flag design winner is Rich Gaynor, who attends St. Thomas Aquinas High School in Dover, NH. Rich is a senior who plans to study marketing in college. His art teacher, Paula Maskwa, is a member of NHAEA. Governor John Lynch and his wife, Susan, are strong supporters of the Arts and celebrated with Rich.



**Holly Jackson, Kate Armentrout, Brittany Cantley, Amanda Bowlick, Denise Ward and George Walsh inventory donated art supplies.**

### West Virginia

A student chapter of the West Virginia Art Education Association has been created at Concord University in Athens, WV. Under the supervision of their Art Education Professor, Dr. Lauri Reidmiller, their first order of business is a partnership with Katherine Arnoldi, a visiting instructor who just finished a Fulbright Fellowship last year in Paraguay. The goal is to provide the students in Yalve Sanga—an indigenous village in the Chaco area of Paraguay—with art supplies and lesson ideas.

"All of our members are dedicated to developing this partnership with Yalve Sanga," stated Denise Ward, the newly elected president. Dr. Reidmiller added, "I think the possibilities are endless with this partnership. Along with sending lesson plan ideas we could expand by exchanging information about curriculum, teaching resources and teaching strategies...."

### New Jersey

The State reception at the State House in Trenton (March 19) featured a presentation by NJ artist Andrew Werth. Seven designs were selected from over 120 submitted; the designs are used for our Flag as well as a poster, billboard, invitations to the Trenton show and, this year, a candy bar wrapper! All can be seen



**Lisa Stevens, Rich Gaynor, Governor John Lynch, Paula Maskwa, Martha Rives**

on the newly redesigned AENJ website: [www.aenj.org](http://www.aenj.org)

On May 1, the Symposium, The Special Artist in your Classroom, will feature keynote speaker Peter Geisser from Rhode Island, chair of the NAEA Special Needs Issues Group.

### Maine

Maine celebrated Youth Art Month with an exhibition at the Portland Museum of Art Saturday, February 27 through Sunday, April 4. The Celebration Reception was held on Saturday, March 6.

### New York

NYSATA's new website is up and running, and filled with easily accessible information. They are already planning for their 2010 conference in Rochester.

### Massachusetts

The Youth Ceremony was held Sunday, March 14, and Teen Night was Thursday, March 18.

### Connecticut

CAEA had their Youth Art Celebration 2010 at **The Hartford** in Simsbury, March 1-19. The Reception was March 13. ■



**Michael Townsend: Tapeart RIEA**



**AENJ Youth Art Month exhibit at the Liberty State Park Central Railroad Terminal**



### Debbie Greh

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Scotch Plains, NJ 07076.  
(h): 908-322-3651;  
[dgreh@comcast.net](mailto:dgreh@comcast.net)

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

## Call for Papers

We invite proposals for an interdisciplinary anthology ***Girls, Cultural Productions, and Resistance*** (editors Michelle S. Bae and Olga Ivashkevich), which will draw upon girlhood studies, cultural studies, media studies, ethnographic studies, and emancipatory pedagogies. The proposals should focus on one of the following themes: (1) Contemporary girls' cultural productions and participation (websites, blogs, video, writing, drawing, music, play projects, etc.) that challenge dominant constructions of gender, or (2) Pedagogical projects that encourage girls' transgressing, jamming, and talking back to the dominant images, messages, and meanings. Accounts of minority girls, working-class girls, young girls, disabled girls, and other underrepresented groups are particularly welcomed.

A 300-word proposal, preliminary chapter title, short bio, and contact information should be submitted electronically to [olga@sc.edu](mailto:olga@sc.edu) or [mbae@illinois.edu](mailto:mbae@illinois.edu) by **June 31, 2010**.

Proposal acceptance notification will be sent by August 31, 2010. If accepted, APA-style manuscripts of 4,500-5,000 words should be submitted by January 15, 2011 to Dr. Olga Ivashkevich, University of South Carolina, Department of Art, 1615 Senate Street, Columbia, SC, 29208.

## Call for Submissions: The Graphic Novel and Art Education / A Special Issue of *Visual Arts Research*

*Guest Edited by B. Stephen Carpenter, II, and Kevin Tavin*

The concept of the graphic novel as legitimate and meaningful visual culture content in art education has recently come to realization (Congdon & Blandy, 2003; Graham, 2008; Marie-Crane Williams, 2008). However, the examination of comic books and other graphic illustrations is not a new consideration our field. For example, in the 1960s Vincent Lanier (1966) and June King McFee (1968) advocated for the teaching of art through popular images and illustrations. In the 1970s Brent Wilson examined the "impure drawings" of little Julian and the superheroes of J.C. Holz (Wilson, 1974, 1976), while Laura Chapman (1978) argued for art educators to teach about comics, beyond books and blackboards. In the 1980s, artist and educator Tim Rollins in collaboration with his students, K.O.S. (Kids of Survival), initiated the creation of works of art based on works of Western literature, which included X-Men comic books. And in the new millennium, the work of Michael Bitz and the Comic Book project ([www.comicbookproject.org](http://www.comicbookproject.org)) stands out as an exemplar of the current work in art education that engages graphic novel form, content, and practice for art pedagogy. Further, Web-based applications such as Comiqs (<http://comiqs.com/>) and Xtranormal ([www.xtranormal.com](http://www.xtranormal.com)) enable users to employ Web 2.0 technology to create still and video-based graphic narratives with their desktop or laptop computers.

**All submissions to this special issue of *Visual Arts Research* must be entirely in graphic novel format;** however, text may be intermixed into the graphic novel formatted manuscripts to challenge traditional conventions for both graphic novels and academic papers. The publication will be Summer 2012, in Issue I in *Visual Arts Research* that year. All submissions will be peer-reviewed. All citations, references, and footnotes must follow APA standards found inside the cover of *VAR*. Topics that might be addressed include, but are not limited to: issues, research, practice, or projects in art education about or through graphic novels; the graphic novel as subject, medium, or discourse;

the history, relevance, relationship, roles, or pedagogical implications of the graphic novel in art education; and theoretical or philosophical explorations of the future of the graphic novel in art education.

**The deadline for submissions is January 1, 2011.**

Please send abstracts and submissions to B. Stephen Carpenter, II, Texas A&M University, 329 Harrington Tower, Department of Teaching, Learning and Culture, 4232 TAMU, College Station, TX, 77845, [bscarpenterii@gmail.com](mailto:bscarpenterii@gmail.com)

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*Visual Arts Research*, now in its 37th year, is published twice a year by the Art Education Division at the University of Illinois, Urbana-Champaign. Information about *Visual Arts Research* is available online at [www.press.uillinois.edu/journals/var.html](http://www.press.uillinois.edu/journals/var.html). For additional inquiries about *Visual Arts Research* please contact Elizabeth Delacruz, [edelacru@illinois.edu](mailto:edelacru@illinois.edu)



SOUTHEASTERN REGION


See you in Baltimore

It is exciting to realize that I will be seeing many of you Southeastern Art Stars very shortly at 2010 NAEA National Convention in Baltimore. The planning committee has put together an exciting convention program and Baltimore is an artsy cool place. It will be a great conference with lots of learning and lots of art.

- Some important times and dates for Southeastern Region members are:
- **Wednesday, April 14, 8:00 AM – 5:50 PM Delegates Assembly**
  - **Thursday, April 15, 2:00 PM – 3:50 PM Delegates Assembly**
  - **Thursday, April 15, 7:00 PM – 7:50 PM Southeastern Region Networking Meeting**  
**ALL** Southeastern Region members are invited to attend, along with the leaders of the state associations, to meet and greet and discuss Southeastern Region issues.
  - **Friday, April 16, 4:00 PM – 5:50 pm Southeastern Region Awards Ceremony**  
Please join us in celebrating the accomplishments of our Southeastern colleagues.

In addition to honoring each association’s Art Educator of the Year and our Southeastern Art Educators of the Year, we will honor our NAEA National Award recipients. The state Art Educators of the Year and the Southeastern Art Educator have been highlighted in previous newsletters. The number of National Award winners from the Southeastern Region is an indication of our region’s depth of talent.

**The National Award recipients are:**  
National Elementary Art Educator: **Judith Haynes**, Kentucky Art Education Association  
National Secondary Art Educator: **Barbara Clover**, Louisiana Art Education Association  
National Higher Education Art Educator: **Pamela Taylor**, Virginia Art Education Association  
National Museum Education Art Educator: **Anne Henderson**, Tennessee Art Education Association  
J. Eugene Grigsby, Jr. Award: **Minuette Floyd**, South Carolina Art Education Association  
NAHS Sponsor: **Debra Pylypiw**, North Carolina Art Education Association  
Student Chapter Sponsor Award: **Michelle Tillander**, Georgia Art Education Association  
VSA Special Need Art Educator: **Rebecca Guinn**, Alabama Art Education Association  
Beverly L. Gerber Special Needs Lifetime Award: **Doris Guay**, North Carolina Art Education Association  
**Southeastern Award recipients are:**  
Southeastern Art Educator: **Patricia Parker**, Virginia Art Education Association  
Southeastern Elementary Art Educator: **Pamela Morgan**, Georgia Art Education Association  
Southeastern Secondary Art Educator: **Kathie Sharp**, Virginia Art Education Association  
Southeastern Higher Education Art Educator: **Donalyn Heise**, Tennessee Art Education Association

Southeastern Museum Education Art Educator: **Wendy R. Wolf**, Florida Art Education Association  
Congratulation to all our award recipients!  
**New Southeastern Vice President**  
  
At the close of our Convention in Baltimore, I will have completed my term as Southeastern Region Vice President. It has been an enjoyable and stimulating 2 years. Taking over will be our very capable Vice President Elect, **Pat Franklin**, from the Virginia Art Education Association. Many of you know Pat and have enjoyed working with her over past years. For those of you who have not had the pleasure of knowing and working with Pat, let me give you a brief introduction.  
Currently, Pat serves as the Supervisor of Art Education for the Newport News Public School in Newport News, VA. She has held this position for the past 8 years. Before becoming an arts administrator, Pat’s 28-year career in the classroom included the teaching of studio art and art history from kindergarten through college. With her current position, she continues to teach AP Art History for the Virtual Virginia School. With a BFA, a Master’s in Supervision/Administration, and a second Master’s in Studio and Art History, Pat is well prepared to be an arts leader. Pat has served two terms as President of the

Virginia Art Education Association and has received numerous awards including the NAEA Supervision/Administration Award.  
Very proud of her family, Pat loves to tell of the adventures of husband Greg who travels the world as a buyer of exotic wood. She is also very proud of their son, David, and his successes as a MFA student at Temple University Tyler School of Art. For many years, Pat has included yearly travel in her own schedule as the organizer and hostess of an adult travel group that most recently has visited Egypt, Greece, and Italy.  
Her own artmaking consists of black-and-white photography and she says she “loves being in the dark room.” In addition to making art she loves horseback riding and does yoga for “[her] sanity.” Pat will be an exceptional Southeastern Region Vice President and NAEA Board Member. ■  
**See you in Baltimore!**

  
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PACIFIC REGION


**Congratulations to all awards recipients on your achievements!** The Pacific Region proudly presents our State, National, and Regional award winners. You are cordially invited to attend the Pacific Region Awards Recognition presentation in Baltimore, MD, Friday, April 16, 4:00-5:50 PM, Holiday Ballroom 3, when award recipients will be highlighted and honored.  
**National Art Educator: Doug Blandy**, Assistant Professor, Program in Arts and Administration, School of Architecture and Allied Arts, University of Oregon, Eugene, OR.  
**Manuel Barkan Memorial Award Recipient: Donal O’Donoghue**, Professor in the Department of Curriculum & Pedagogy, University of British Columbia, Vancouver, Canada. The Manuel Barkan Award Lecture is scheduled during the Baltimore Convention, Thursday, April 15, 5:00-5:50 PM.

  
**Pacific Region Art Educator of the Year, Diana McDougal**, is a National Board Certified secondary art teacher from Cheyenne, WY. Why she became an art teacher: “All through high school I wanted to be an architect. When I arrived at the university fresh out of high school, my advisor told me I could not pursue the degree because I was a woman and the field of architecture was for men. He enrolled me in Fine Arts. A later advisor recommended adding education courses, as electives. Now, I can’t imagine doing anything else. I became an architect of young minds, rather than of structures of wood and steel.”

  
**State Art Educator Recipients**  
**Alaska:** Upon learning of **Thalia Wilkinson’s** state


art award, her former high school art teacher (who continues to teach art at 70 years of age) wrote a congratulatory note stating, “It is very satisfying to know that former students are teaching and passing on their talent to the next generation.”  
  
**Arizona: Lynn Alison McGavack-Martin** slipped right into the AAEA presidency, hosting the 2009 Pacific Region Summer Retreat in Phoenix with the ease of a seasoned planner. LynnAlison honed her leadership skills over many years as the AAEA conference chairperson and presented workshops while teaching elementary students to become visually literate.

  
**California: Tami Lincoln** states her love to teach: “My room is not just the place where finger-paints and crayons live, it is the place where my head is. If I enjoy being here, then my students will too. From this will come an appreciation for hard work and, in turn, good art.”  
  
**Hawaii:** Art has been an integral part of **Dean Cox’s** life and influenced her view of the environment. Her exposure to a variety of artistic styles from the diversity of cultural influences in Hawaii also shaped her global appreciation of artistic expression.

  
**Idaho: Betty Ervin** states, “My love and passion for art was instilled in me at a very young age from my mother. I cannot envision my life without art. I believe there is creativity in everyone. It is

my vision to help students develop their own individual style.”  
  
**Montana:** Missoula HS art teacher **Marvin Pauls** believes, “The basic of visual arts is playing in a creative way, exploring the unknown, and having a willingness to blend technical skills with experimentation to find something new, effective, and powerful.”  
  
with experimentation to find something new, effective, and powerful.”  
all students who enter into my classroom.”

  
**Nevada:** “Art began to play an important roll in my life when I became a teenager. It was in Junior High when I decided I wanted to become an art teacher.” **Kristi Watson** is especially grateful to Mrs. Machese and Mrs. Riedel, Allendale Jr. High, and Mr. Stilson, Potter Road Occupational Center, Erie 1 BOCES, West Seneca, NY, who played such significant roles in her life.

  
**Wyoming:** Big Horn, WY, secondary art teacher **Maryke Nel** believes, “the most powerful verb in the world is ‘imagine’ and this is the definition of the visual arts to me. Understanding, appreciating, and creating visual art can be a heartbeat

to our very souls—the universal language of the human experience, in all of its ecstasy and sorrow.”  
Plans for the Pacific Region Summer Retreat, are underway for July 11-15, 2010, Las Vegas with special activities planned Monday and Tues-Thurs devoted to the leadership meeting. For more information, contact Nevada AEA President Cindy Allen at CKA333@interact.ccsd.net or Deborah Barton at BartenDA@mukilteo.wednet.edu  
*With mixed emotions, I make my final NAEA News column contribution as the Pacific Region Vice President. Reflecting over the past 2 years, I wish to thank the wonderful state presidents I had the privilege to work with, my fellow VPs, and Board members. The dedicated Reston staff helped make this journey a pleasant ride! As a VP, I am pleased to have been part of a support system, turning NAEA’s wheels in new directions. This is a great time to be a professional art educator! Please welcome the incoming Pacific Region VP, Deborah Barten, following the April Board meeting in Baltimore. We will all continue to work together as innovative pathways for art education and our leadership continue to evolve!* ■

  
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## WESTERN REGION

### Iowa

Iowa is adopting a core curriculum that is skill- and concept-based. Much to the detriment of arts programs, the fine arts are not currently mentioned in the Iowa Core Curriculum. But, thanks to 3 years of Iowa's arts organizations working together through the Iowa Alliance for the Arts, we now have the opportunity to give the arts a presence in the Iowa Core.

At the direction of the Iowa Department of Education, the Art Educators of Iowa and other arts organizations are writing a document that maps how the arts teach key concepts and skills in the core curriculum, demonstrating how the arts are critical to the solid education of students in Iowa.

### Minnesota

Minnesota reports that revisions of the Arts Standards were approved in November 2009.

Art Educators of Minnesota will hold its annual fall conference on November 5-6, 2010, in Rochester, Minnesota, at the DoubleTree Inn. The theme of this year's conference is **Community, Collaborations, Connections: The Three Cs of the 21st Century Art Education.**

### Wisconsin

The Wisconsin Art Education Association is Celebrating 60 years of furthering art education through professional development, service, advancement of knowledge, and leadership. Their Visioneers Design Challenge is in its 4th year and was awarded a **Gifted and Talented Division of WI Department of Public Instruction Grant.**

**Confluence, Where People Come Together, Where Ideas Flow Freely**, is the theme of our WAEA 2010 Conference, October 28-29. Our Keynote, Margaret Wertheim, will ignite your curiosity, revealing the ways in which art, science, and math are interrelated and how 'play' takes on an enormous role in innovation,

discovery, and creativity. Bravo to Maria Mason and the 2010 Conference Planning Team.

Over 800 students submitted designs for the WAEA Youth Art Month Flag Design Contest. The winning flag designer is Rachel Huettl, Berlin High School, and teacher, Kelley Coon. YAM WAEA Chairperson, Oberon Leslie and YAM Regional Chairs receive the **2009 Award of Excellence** for the YAM Scrapbook.

WAEA offered a free winter workshop for our membership led by Lynn Jermal, **Green Creativity: Exploring Sustainability Concepts through the Visual Arts** at The Phipps Center for the Arts in Hudson, WI.



WAEA YAM Flag Design Winner, Rachel Huettl

### Illinois

IAEA's state conference in November was an overwhelming success with a record number of attendees. This is attributed to the leadership of conference co-chairs, stimulating speakers, engaging presentations, student workers, and conference committee members.

An ongoing IAEA goal is to improve lines of communication with our membership and beyond. Twitter Site (twitter.com/ILAEA) and Facebook Page (www.facebook.com/IllinoisArtEducationAssociation) were created by editor Theresa McGee. Stop by for a visit!

### Indiana

Members of AEAI enjoyed another excellent Fall Conference in Indianapolis. Art critic Terry Barrett, artist Jaune Quick-to-See Smith,



IAEA conference attendees enjoy and study featured student artwork.

and NAEA Executive Director Deborah Reeve provided inspiring keynote addresses that added to the jam-packed schedule, loaded with significant professional development. The return to school after the holidays, however, was met with bad news. Governor Daniels has mandated a 300 million dollar reduction in funding for public schools. AEAI is hard at work across our state sending the message that art education is vital to Indiana's children and must not be reduced. They remain unwavering in our efforts to advocate for art education.

### Michigan

Michigan honored several past Executive Board members with a reception prior to our 60th Annual Conference Awards Banquet. Michigan held their first Executive Board election online this past January and welcomes a new Executive Board: President, Cindy Todd; President-Elect, Amy VanderPol; Past President/NAEA Delegate, Kimberly Cairry; NAEA Delegate, Suzanne Butler-Lich; Vice President, Carolyn Steenland; Recording Secretary, Cyndi Koppelman; Membership Secretary, Sarah DeKett; and Treasurer, Linda Tyson. Michigan has begun an association ning site as well as elementary, middle level, and secondary ning sites for our membership. Michigan welcomes Madeline Milidonis-Fritz as new executive secretary.



AEAI Members enjoy a moment with artist Jaune Quick-to-See Smith at Fall Conference.

### Kansas

The Youth Art Month exhibit was held February 27 in the state capitol building in Topeka, KS. The exhibit of over 200 pieces was held only one day as the capitol is still undergoing remodeling. The scholarship portion was then transferred to another section of the capitol to be exhibited for the remaining time.

To allow 3-D work to be exhibited beyond the initial day, members were asked to send a matted photograph of the work to be displayed. This allowed the students of KAEA members who taught 3-D to be in contention for the two \$500 Harry Hart Memorial Scholarships given. ■



### 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

## New from NAEA!

### Globalization, Art, and Education

"Globalization is more than international economic development... The best essays in this collection show art educators how contemporary art and digital technologies become exciting elements in thematic curricula that help learners critically examine crucial social issues."

—Mary Ann Stankiewicz

Professor of Art Education, The Pennsylvania State University

**Elizabeth Manley Delacruz, Alice Arnold, Ann Kuo, and Michael Parsons, Editors**

Timely research, critical analyses, narrative essays, and case studies from 49 scholars from all over the world examine how globalization interfaces not only with art and education, but also with local and regional cultural practices and identities, economies, political strategies, and ecological/environmental concerns of people around the world.

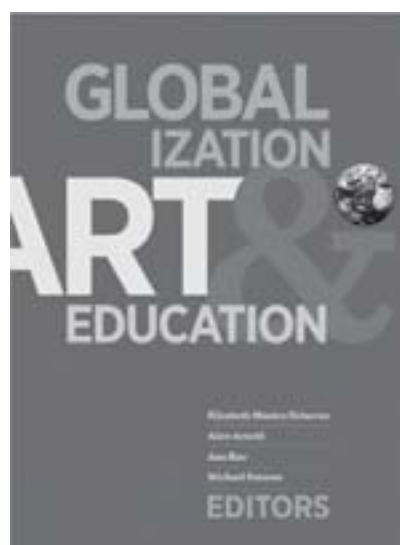
As Editor Elizabeth Delacruz notes, understanding "globalization" starts with the concept, "I am a citizen of the world," an active agent of global civil society..."

This thoughtful resource for 21st-century creative thinkers and globally conscious problem-solvers offers art educators new paradigms for learning and action. A must for college classrooms, academic libraries, and art educators' personal reference collections.

*Globalization, Art and Education* is endorsed by the United States Society for Education through Art (USSEA) and the International Society for Education through Art (InSEA).

334 pp. (2009). ISBN 978-1-890160-43-2

**No. 305. \$65.00. NAEA Members: \$55.00**



### Convention sessions with *Globalization, Art, and Education* authors!

Wednesday, April 14

**Rethinking Art Education as Transnational Inquiry: Cultural Identities, Hybridized Arts Practices, and Reformulated Educational Frameworks**

**Re-envisioning Art Education through Postcolonial, Intercultural, and Social Justice Frameworks: Globalization's Difficult Questions**

Friday, April 16

**Revitalizing Art Education through a Global Studies Framework: Hybridization, Glocalization, & New Cultural Identities**

Saturday, April 17

**Re-forming Art Education through a Global-Culture Framework: Digital Media and Sites for Creative/Cultural/Educational Practices**

### For shipping/handling and to order:

**800-299-8321**

or

**www.arteducators.org/store**



MUSEUM EDUCATION DIVISION

This year’s Convention is right around the corner, and a glance at the schedule indicates that it will be an inspiring and energizing event, as always. Once again we are holding the Museum Exchange for Teachers, and I want to thank Nicole Stutzman and William Crow in particular for the initiatives they have undertaken to make that event greener and more contemporary in terms of technology use. We have a fabulous array of sessions and Issues Forums to look forward to; the rich content is thanks to all of our colleagues who are sharing their expertise. I want to call your attention to one session in particular and encourage everyone to do a bit of “homework” in advance.

One of this year’s Museum Division Issues Forums is entitled **Identifying a Research Agenda for Art Museum Education**. This session evolved in response to discussions that took place at last year’s Convention in Minneapolis. It has been designed to bring together practitioners and researchers to present an overview of current research initiatives within the field and various methodologies appropriate for art museum education research, and to engage session participants in an active discussion regarding the important issues and questions facing our field. The goal is to use the ideas that arise in this session to formulate a research agenda that will help facilitate future research initiatives in art museum education. We hope the inspiration and clarity we gain through this session will have many outcomes, including dynamic collaborations with the other divisions of NAEA, in particular the Higher Education as a logical research partner.

So, here’s the ‘homework assignment’: In March you received notice through the Division Listserv of an online survey designed to identify our current needs, values, and beliefs regarding research in Museum Education. I hope you completed the survey and will continue to reflect on these issues before you arrive in Baltimore, because the more thoughtful we are in approaching the conversation, the richer and more useful the eventual outcomes will be. At the Issues Forum, the results of the survey will be shared, which will spur our thinking and give us a starting point from which to create our Division’s research agenda. I look forward to a stimulating conversation!

April 13 Preconference

Anne Manning has organized a terrific Museum Division Preconference, taking place on Tuesday, April 13. Thanks to Anne and to all of our colleagues in Baltimore who are hosting us and making this extraordinary event happen. Detailed information is available online at [www.arteducators.org/schedule](http://www.arteducators.org/schedule) or you can e-mail questions to [NAEAmuseumpreconference@artbma.org](mailto:NAEAmuseumpreconference@artbma.org)

2010 Museum Division Awards

We had a large and strong pool of nominees for this year’s national and regional awards. Since we are able to select just one winner for each category, this meant that many who were nominated did not win. While I expect this may have led to some feelings of disappointment, I hope everyone recognizes that a nomination itself is a confirmation of the high regard in which colleagues hold an individual and their work. Speaking on behalf of the

Museum Division Development Committee, I want to say what a joy it is to read through the nomination packets; it is like being immersed in an ocean of the positive impact that our colleagues are having in their communities and in the lives of individuals all across the country. While this is inspiring and uplifting, it can make the selection process quite challenging.

I extend my congratulation to this year’s winners, and look forward to the opportunity we will have to recognize them at the Division Luncheon at the Convention. The winners of the 2010 national and regional awards for the Museum Education Division are: **Anne Henderson** (National); **Wendy Wolf** (Southeastern); **Melinda Mayer** (Western); **Ben Garcia** (Pacific); and **Ted Lind** (Eastern).

News from Colleagues

I received more news items from colleagues than I could fit in the column, so watch for a posting of the rest of the updates on the Museum Division listserv around the time this newsletter lands in your mailbox.

The Los Angeles County Museum of Art has completed a multi-year evaluation of **Art Programs with the Community: LACMA On Site**. Using clear student and family indicators for talking about and making art, the evaluation studied 400 classroom workshops and 570 library workshops and documents the learning and social impact on students, teachers, families, librarians, and school administrators. A report will be available at [www.lacma.org](http://www.lacma.org) in Spring 2010. (submitted by Elizabeth Gerber, [egerber@lacma.org](mailto:egerber@lacma.org))

The Johnson Museum of Art at Cornell University received an IMLS Museums for America Grant to complete an **iPod Touch guide** for their new visible storage study center. The grant will also be used to redesign their website to serve more effectively as a delivery platform for interpretive technology programs as well as other information. Collaborators from many different campus and community audiences are helping on the iPod Touch guide, which will be used by visitors, college classes, and local schools. Contact project director Cathy Klimaszewski at [crk7@cornell.edu](mailto:crk7@cornell.edu) for more information.■



Lesley Wellman

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SUPERVISION AND ADMINISTRATION DIVISION

The 2010 NAEA Convention in Baltimore is just around the corner, and the Supervision and Administration Division has some exciting offerings for our membership.

Supervision and Administration Pre-Convention

One April 13, Supervision and Administration will host a Pre-Convention day at the Maryland Institute College of Art. The theme for the day will be: **Quality Art Teachers Lead to Quality Art Programs**. Beginning at 10:00 AM, this Pre-Convention Workshop provides a full day of local program showcases, collaborative issues forms, and dedicated Networking time. The focus of the day will revolve around the issues of what defines a quality visual arts program, and what defines a quality teacher certification program.

In the morning, Jay Tucker, Coordinator of Fine Arts for the Maryland State Department of Education, will share both the Maryland State Visual Arts Curriculum and the Fine Arts Assessment Toolkit—both are outstanding resources available online. Karen Carroll, Dean for the Center for Arts Education at Maryland Institute College of Art, will share recent research about teacher preparation programs entitled: “What If They Believed Us? How Well Prepared Are Art Educators to Deliver on the



Maryland Institute College of Art’s campus in Bolton Hill

Promises of Art Education?” The findings from this research will serve as a point of discussion for the remainder of the morning.

Lunch will be provided at the Maryland Institute College of Art. Following lunch, there will be three breakout sessions with local art supervisors involving the issues of Curriculum, Professional Development, Management, and Developing Leadership Potential. A panel of new teachers will round out the day, discussing successes and challenges that the first year teacher faces. At 6:00 PM we will end the day by joining the Museum Art Educators Pre-Convention participants for a closing cocktail reception at the Visionary Art Museum.

Supervision and Administration Division Luncheon

On Thursday, April 15, the Supervision and Administration Division luncheon will celebrate the accomplishments of our award winners. This year’s winners are: Eastern Region: **Viola Capitol-Jefferson** and Western Region: **Angela Fischer**. The Southeastern and Pacific Regions did not have any awardees selected this year. The National Supervision and Administration Division Award goes to **Brenda Makle**. Brenda will share her program in Prince George’s County, Maryland, focusing on areas of Professional Development, Curriculum, Building Leadership Potential, and Management issues. Following Brenda’s presentation, you will be treated to some of Maryland’s award-winning student artists.

Convention Sessions Not to be Missed! Wednesday

- 9:00 – 9:50 AM, Meeting Room 332/Center: **Strategy for Sustaining Arts Education: The Cleveland Arts Education Strategic Plan** – Karen Clark-Keys
- 12:00 – 12:50 PM, Meeting Room 332/Center: **Culturally Responsive Teaching Through**

- the Arts** – Mark Coates, Linda Newton, Jaye Ayres, Kiersten Bram
- 4:00 – 4:50 PM, Meeting Room 332/Center: **The Transformative Classroom; Preparing Art Educators for the 21st Century** – Carol Crittenden

Thursday

- 11:00 – 11:50 AM, Meeting Room 332/Center: **The Do’s and Don’ts of Writing a Curriculum: One System’s Approach to Standards-Based Art** – Sarah Delphos Neubold, Elizabeth Stuart
- 12:00 – 1:50 PM, Holiday Ballroom 3/Hilton: **Supervision and Administration Division Luncheon** – Mark Coates and Barbara Law
- 3:00 – 3:50 PM, Meeting Room 323/Center: **NASDAE – STEAM Works! Science, Technology, Engineering, Arts, and Mathematics = Arts and Social Justice for All!** – AnnRene Joseph, Limeul Eubanks
- 3:00 – 3:50 PM, Meeting Room 345/Center: **It’s Not Just Dinosaurs Anymore... Creating a Web-Based, Kindergarten-Integrated Curriculum** – Elizabeth Stuart
- 5:00 – 5:50 PM, Meeting Room 321/Center: **SEADAE – State Education Agency Arts Leaders – Conversations about Arts and Social Justice** – AnnRene Joseph, Limeul Eubanks
- 6:00 – 6:50 PM, Douglass/Hilton: **Supervision and Administration Business Meeting** (all are welcome to attend) – Mark Coates and Barbara Laws

Friday

- 11:00 – 11:50 AM, Meeting Room 325: **Teambuilding with Creativity** - Angie Fischer
- 1:00 – 1:50 PM, Meeting Room 325: **Supervision and Administration Issues Forum** – Mark Coates and Barbara Laws
- 2:00 – 3:20 PM, Meeting Room 325: **Fostering the Quality of Student Artwork** – Dean Johns, Barbara Laws

- 3:30 – 3:55 PM, Meeting Room 325: **Visual Creative Thinking: Integrating National Visual Arts Standards, Bloom’s Taxonomy, and Multiple Intelligences Theories** – Michael DeSiano

Saturday

- 8:00 – 8:50 AM, Meeting Room 333/Center: **For Administrators Only: Why Your Art Program Doesn’t Matter** – Nan Hathaway
- 11:00 – 11:50 AM, Meeting Room 333/Center: **Building A Learning Community Using Collaborative Units** – Linda Popp
- 4:00 – 4:50 PM, Meeting Room 333/Center: **Pass the Crayons! Leadership, Art Production, and Communities of Practice** – Zach Kelehear
- 5:00 – 5:50 PM, Meeting Room 333/Center: **Re-Thinking the Curriculum: An Overview of the Comprehensive Renewal Process of Arts Policy** – Mervi Salo

Sunday

- 11:00 – 11:50 AM, Meeting Room 321/Center: **Celebrate Minority World Cultures in Your District in an International Arts Exchange** – Sharman Wheatley ■



Mark Coates

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SECONDARY DIVISION

As we move into attending our National Convention in Baltimore, one of the important sessions held annually is our Secondary Division Luncheon and Awards Program. It is a time set aside to honor and celebrate some of our exemplary secondary art educators both regionally and nationally. This year our NAEA National Secondary Art Educator of the Year is **Barbara Clover**. She teaches at Holy Savior Menard High School in Alexandria, Louisiana.

**Kathie Tharp** is our Southeastern Region Secondary Division Art Educator. Kathie teaches at Chesterfield Public Schools, in Midlothian, Virginia.

**Barbara Fenne** teaches in the Washoe County School District, in Reno, Nevada. She was selected as our Pacific Region Secondary Division Art Educator.

**Karen Kiick** is our Eastern Region Secondary Division Art Educator. Karen teaches in Haddon Township School District, in Westmont, New Jersey. Karen was also recently appointed as the secondary regional rep-elect.

**Kathryn Petri** teaches at Rosemount High School, in Apple Valley, Minnesota. Kathryn was selected as our Western Region Secondary Division Art Educator.



Barbara Clover



Kathie Tharp



Barbara Fenne



Karen Kiick



Kathryn Petri



Katie Emmitt

**Debra Pylypiw**, from Onslow County Schools, in Jacksonville, North Carolina, was selected for the Outstanding National Art Honor Society Sponsor Award.

**Katie Emmitt**, who attends Southern High School in Harwood, Maryland, was selected as our Rising Star Award. Her NAHS sponsor is Michael Bell.

Congratulations to all nominees and award recipients for the NAEA Secondary Awards this year. We had an excellent response this year in terms of the number of nominations, which made the selection process that much more challenging. ■



Artwork by Katie Emmitt, NAHS Rising Star winner.



**Diane Scully**  
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*Elect:* Lynn Felts, 9 Starlight Ct., Winfield, KS 67156; 620- 221-0645; lynnfelts@cox.net

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

ADVOCACY  
Stay Connected to Other Secondary Art Teachers!

Join the NAEA listserv for bulletins and updates about current arts events and issues.  
JOIN 200 members on the NAEA Secondary Ning site for critiques, book discussions, info about NAHS, artwork examples, and more: [www.//naea-secondary-teachers.ning.com/](http://naea-secondary-teachers.ning.com/)  
We hope to see you soon!

ELEMENTARY DIVISION

You asked for it; you got it... Toyota! Many of you may remember this jingle from years ago. I think of it as the division directors have responded with an initiative that addresses a member need as reported in the member needs assessment. You asked for lesson plans as part of your membership and we are working to deliver. We are currently developing a system for the writing and collecting of many instructional resources to be part of a Virtual Learning Community that will be a member-only benefit. So, as NAEA works on its Big Audacious Goal (BAG) of doubling membership, please tell your colleagues who are not members about this wonderful benefit coming down the pike!

I asked NAEA Elementary members to share with me a concept, idea, or technique that they use to best meet the needs of diverse learners. Below are some thoughts shared by thoughtful and dedicated art educators. This is not everything sent to me. If you are part of the Elementary Listserv or ning, watch for more detailed responses coming soon.

Tricia Fuglestad of Dryden Elementary School, Arlington Heights, IL: "Engaging my students' multiple intelligences while exploring art concepts helps students of all learning styles and ability levels connect with the material in a meaningful and lasting way."

Diane Jaquith of Burr Elementary School, Newton, MA: "Choice-based art education encourages deep learning through opportunities for inquiry into student-selected topics, repeated practice, peer coaching, collaborative artmaking, and autonomy."

Carl Clausen of Newport High School, Bellevue, WA: "As with all students, I break a project down into individual lessons, usually with different media in each one. Since many students with disabilities tend to 'rush' to completion, I have them make two; one as a 'back up' for the following week's project and one for them to take that day. Depending on the project, sometimes I have them make a small version they can take."

Kathryn Antman of Anderson Elementary School, Conley, GA: "I have found that having a choice-based classroom helps me meet the needs of both populations. Allowing students to work on artwork that is important to them, and then assisting them with their needs for those projects individually or in small groups means that everyone is getting what they need, and in a meaningful setting the learning will stay with them."

Teri Sisulak of Sunridge Elementary School, Phoenix, AZ: "Get to know special educational populations' individual needs. Foster a love of art to them through what they are passionate about."

Joy Hudson of Guilford County Schools, Colfax, NC: "I use portfolios for each student. They are made of 3-4 sheets of colored 12x18 construction paper, folded and stapled like a booklet. We glue in their work as it is finished or glue it in to be finished later. Students work at their own pace."

Kirby Meng, Georgia, Director-Elect: "One of our favorite lessons is monoprinting with tempera: we pour two or three analogous colors on the table and let the students mix it with their hands. Then they take a tool such as a piece of Styrofoam with notches cut in it and make marks in the paint. Then

we put a piece of white paper on top and print it!"  
Thom Knab, New York: "I only alter the steps they take, modify the tools/materials they use as well as provide necessary assistance. I want them to have the same finished products all the students create, to create a sense of achievement and belonging."  
Vikki Chenette of Buffalo, WY: "Sketchbooks have helped me avoid many stressful classroom management issues when some kids get 'done' with the assigned work 'early'; sketchbooks allow for examples of student growth to be easily collected; sketchbooks provide opportunities for enrichment for highly motivated students; and sketchbooks provide a place for practice for students in need of extra support."

By the time you read this article, we will be just weeks away from National Convention in Baltimore. I hope you've made your plans and reservations to join us. We have many wonderful sessions planned: **Luncheon**, Thursday, April 15; **Conversations with Colleagues**, Thursday, April 15 and Friday, April 16; **K-12 Panel about Social Justice**, Thursday, April 15; and many others. Find the full schedule at: [www.arteducators.org/news/national-convention/daily-schedule](http://www.arteducators.org/news/national-convention/daily-schedule)

Also, we will honor our Elementary Award Winners: **Judith Haynes**, National; **Jane Berzner**, Eastern; **Anne Thulson**, Pacific; **Pamela Morgan**, Southeastern; and **Suzanne Mitolo**, Western. Come honor these five outstanding educators along with the many nominees for these awards. If you don't plan to attend Baltimore, please plan to attend Seattle in 2011.

Also, in a year, my term as your Director will be up and we will be electing a new Director-Elect to work with Kirby Meng. It has been an amazing ride... due mostly to the staff, Board of Directors, and leadership team I have had the privilege to work with on my great initiatives. Throw your hat in the ring; you will learn so much and be part of a legacy of leadership and vision for your organization.  
Finally, stay in contact with elementary art educators through our listserv and ning. Sign up at <http://arteducators.org/news/listservs>  
You asked for it; you got it! More member benefits!!! See you in Baltimore! ■



**Bob Reeker**  
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# MIDDLE LEVEL DIVISION

**Your Middle Level leadership is hoping to see all of you at the 2010 NAEA Convention!** First, we invite you to be present to honor our Award winners at the **Luncheon** this year, whether you have purchased a ticket for the luncheon or not. The luncheon will start at noon on Thursday, April 15 for those with tickets, and then at 12:45, the doors will be opened for the program at which the Award winners will be honored. Please join us in the celebration of their success.

Second, please mark your schedules to attend the Middle Level Showcases and the Middle Level Medley, where past award winners and your regional directors will share their best practices on Social Justice. Third, please don't miss the K-12 Panel Discussion on Social Justice... Fourth, our Conversations with Colleagues session is your opportunity to meet with your leadership at the middle level and share your ideas and concerns. Fifth, there are over 40 sessions for middle level art educators. For the complete schedule of these sessions, please visit the Middle Level Listserv or ning. Last but not least, please look for the NAEA Middle Level Lessons as part of the new NAEA/ Artsonia Virtual Learning Community. Come to the Convention to find out more about this exciting initiative.

Congratulations to **Leesha Dunkeson** as the 2010 NAEA Middle Level Division Art Educator of the Year! Leesha began her teaching career as a K-12 art teacher in the Wellington R-9 district in 1986, and has been a member of Missouri and National Art Education Associations since 1986. Since 1992 she has



**Leesha Dunkeson**

Leesha was selected as Missouri's Middle Level Art Educator in 2006, and Outstanding Art Educator in 2009. Leesha credits her high school art teachers and her university art education professors as being inspiration for her achievements. Having a passion for mentoring young teachers, she frequently accommodates student teachers and is a guest speaker for art education classes for preservice students at UCM. She has presented professional development workshops for MAEA, for colleagues at Knob Noster, and at National Art Education Association Conventions.

Congratulations also to **Linda Morgan**, 2010 NAEA Western Region Middle Level Art Educator of the Year! Linda received her NAED at Baker University in 2009 and absolutely loves her art teaching job at Haven Middle Level School in Haven, Kansas. Linda's belief in the power of art in the lives of her students is the foundation for everything she does. She sponsors the Haven Art Club which hosts an annual Empty Bowls Supper in conjunction with a Night of Fine Arts and the art club is active throughout the year with

been the educator for grades 6-8 art at Knob Noster Middle School in Knob Noster, Missouri. She served as the President of MAEA from 2006-2008 and represented the Association at national meetings and leadership conferences.



**Linda Morgan**

and at NAEA Conventions. She was honored as 2008 KAEA Outstanding Art Educator and will begin serving as Co-President of KAEA in June. At the national level, Linda served as the 2007-08 NAEA Western Region Middle Level Director and was part of the hosting team for 2007 NAEA Western Region and National Leadership Conference in Kansas City.

Congratulations also to **Thisbe M. Cooper**, NBCT. Thisbe was born in Charleston, West Virginia and is now living with her husband John, in Canaan Valley, West Virginia. She attended West Virginia University and earned two undergraduate degrees: BS in Speech pathology and Audiology, Cum Laude 1971, and BFA Visual Arts, Summa Cum Laude 1997. She earned her National Board Certification in 2008. She teaches in Tucker Valley Elementary Middle School in Hambleton, West Virginia. In 2007-08 she was one of six art teachers on the West Virginia Department of Education's Instructional Guide Writing Team. In 2009 she was the visual arts staff member in the WVDE's Summer Teacher Leadership institutes. Presently she is writing Project Based Learning

numerous projects. Linda has served the Kansas Art Education Association as Middle Level Representative, YAM Co-chair, and KAEA Summer Camp Coordinator, and begins her term this June as Co-President of KAEA. Linda has presented at KAEA Fall Conferences



**Thisbe M. Cooper**

Please don't miss meeting these creative and inspiring award winners at the 2010 NAEA Convention in Baltimore! ■

modules for the WVDE and is the President of the West Virginia Art Education Association. She received the 2004 West Virginia Middle Level Art Educator Award, the Elementary Art Educator Award for 2005 and the Middle Level Art Educator Award again in 2009.



**Mary Miller**

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# HIGHER EDUCATION DIVISION

Dear Reader:

**According to my internal timekeeping device**, which is notoriously unreliable, you should be stepping on a plane, or in a car, headed for Baltimore soon. On arrival, please be sympathetic to your Baltimore-Washington colleagues, who have been pummeled by snow all winter.

I look forward to seeing you all there and invite your participation in the following Higher Ed Division highlights.

## Wednesday, April 14

2:00 – 4:00 PM: Kevin Tavin's **HE Issues Forum**. Teaching Visual Culture: International and Intercultural Perspectives

## Thursday, April 15

12:00 – 1:50 PM: Elizabeth Delacruz's 2009 HE Art Educator of the Year speech at the **HE Division Luncheon and Awards Event**. Awardees: **Pamela G. Taylor**, National; **Patty Bode**, Eastern; **Connie Stewart**, Pacific; **Lisa Schoenfelder**, Western; **Donalyn Heise**, Southeastern; **Michelle Tillander**, Student Chapter Sponsor; **Sarah Sciba**, Student Achievement; **Donal O'Donoghue**, Manuel Barkan Award

4:00 – 6:00 PM: Ryan Shin's **HE Issues Forum**. Teaching Visual Culture: International and Intercultural Perspectives

5:00 – 5:50 PM: Donal O'Donoghue's **Manuel Barkan Award Lecture**.

6:00 – 7:00 PM: **Higher Education Business Meeting**.

## Friday, April 16

3:00 – 5:00 PM: Melanie Buffington's **HE Issues Forum**. Social Justice in Higher Education and Museum Education

## Saturday, April 17

11:00 AM – 1:00 PM: Melody Milbrandt's **Cross Division Action Research Working Group**. The How and Why of Conducting Research in Every Art Education Context

4:00 – 6:00 PM: Mary Hafeli's **HE Issues Forum**. The Social Injustice of Conformity: Subverting Creativity in Curriculum and Instruction

Please plan to attend the Higher Ed Business Meeting, where I will be introducing the committee structure we are putting in place to align the Division with the Strategic Goals (Research, Learning [Professional Development], Advocacy, and Community) of the Association. To that end, I am pleased to announce that Dr. Kerry Freedman will co-chair the Higher Education Research Steering Committee and Dr. Melody Milbrandt will co-chair the Higher Education Professional Development Committee.

## Other News

**Dennis Fehr**, Texas Technical University and Director of National Education Taskforce (NET: We catch the children left behind) (www.natedtaskforce.org), spoke at the U.S. Department of Education to a national audience of arts stakeholders as well as to department personnel. His topic was arts legislative language to be considered for inclusion in the re-authorized ESEA. Dennis reports that the department was grateful to have their document, which includes specific language for amending the act, such as, "The study of arts forms created by artists and communities representing multiple races, ethnicities, cultures, religious affiliations, gender identities and under-represented groups, as well as traditionally recognized groups, shall be included in all arts curricula." The full text can be viewed at www.natedtaskforce.org/Resources.html

**Columbus College of Art & Design** has initiated a new MFA program: The Master of Fine Arts in Visual Arts: New Projects. This is a project-based, non media specific curriculum that focuses on individual artistic/design development and creative leadership. The program brings together talented individuals from a variety of different media building a community that fosters exploration, profes-

sionalism, and creative success. The goal is twofold, to center the graduate experience in the conceptual and production processes of sophisticated artmaking, and to graduate individuals who are capable of successfully developing, organizing, and executing complex artistic/entrepreneurial endeavors. For additional information, e-mail rpetry@ccad.edu or go to www.ccad.edu/programs-of-study/master-of-fine-arts/mfa-overview

**East Carolina University's** art education program has shown continuous engagement in community outreach. The Carnegie Foundation for the Advancement of Teaching recognized their After School Art Program for children from 3rd through 8th grades, with the recent inclusion of secondary students with special needs, as participating in Community Engagement in Curricular Engagement and Outreach and Partnerships. It was identified as one of the oldest outreach programs in the university. The art education program is engaged in three other initiatives: 1) A service learning project with the Lucille Gorham Intergenerational Center; 2) A community arts management experience and course directed by Holly Garriott and held at the Emerge Gallery and Arts Council (www.emergegallery.com), where art teachers participate in projects targeted toward at-risk youth, special populations, and summer camps; and 3) A new regional exhibition that has been organized for 2010. The NC Regional Science and Engineering Fair includes an art competition, The Art of Science and the Science in Art (www.ecu.edu/ncregionalsciencefair/). Art education faculty at East Carolina University include Borim Song, Robert Quinn, Alice Arnold, Nanyoung Kim, Mark Malley, Audrey Kilgore, Phil Phillips, Nancy House, Kay Barrow, Annette Brooks, and Coordinator Cynthia Bickley-Green.

**The Ohio State University** will be sponsoring three Summer Art Institutes for teachers. This summer's offerings include: 1) Stories: Narrative Inquiry in Art Education (July 5-9),

Terry Barrett, Professor, University of North Texas (*intensive workshop exploring narratives related to art, self, and community*); 2) Identify Yourself: Psychological Thinking and the Self-Portrait in Art Education (July 19-23), Olivia Gude, Professor, University of Illinois at Chicago (*explore language and studio art projects that investigate how identity is constructed within dynamic familial and societal discourses within media-saturated cultures*); and 3) Community Based Art Education for Social Justice: Partnering to Build a Guernica Peace Panel (July 26-30), Vesta A.H. Daniel, Professor, and Karen Hutzel, Assistant Professor, The Ohio State University (*explore the historical and conceptual development of the Kids Guernica-International Children's Peace Mural Project as a model for encouraging social justice through engagement in community-based art and art education*). ■



**John Howell White**

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

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

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



# U.S. Department of Education Arts Education Stakeholders’ Forum – January 20, 2010

## Reauthorization of the Elementary and Secondary Education Act (ESEA)

Comments from R. Barry Shauck, President, National Art Education Association

Good afternoon. I am Barry Shauck, President of the National Art Education Association, the professional education association for art educators. Our members include pre-kindergarten through high school teachers of the visual arts; administrators; professors and researchers within higher education; art museum educators; and artists.

On behalf of our nation’s 90,000+ visual arts educators, I would like to thank Secretary Duncan and the U.S. Department of Education for convening this stakeholders’ forum regarding the importance of arts education relative to the reauthorization of the Elementary and Secondary Education Act.

I’d like to briefly highlight several key points to what NAEA refers to as Learning in a Visual Age, and underscore the critical importance of visual arts education as a core subject. Every day, American young people spend more than 4 hours watching television, DVDs or videos, 1 hour using a computer; and 48 minutes playing video games. In many cases, youths are engaged in two or more of these activities at the same time. Little wonder this era has become known as the “digital age.”

And yet—it might be equally accurate to refer to the current era as a *visual age*. Although many digital tools rely on sound and text, most disseminate images, and youths who spend a third of their waking hours in front of a screen are saturated with images. The pervasive presence of images in the lives of our students has transformed the way they learn and perceive the world. Their use of images has created a demand for new skills to enable all young people to make sense of the visual world.

These circumstances have also transformed the workplace. Aesthetics and creativity are just as important as technical knowledge in the new economy. In that “flat” world journalist Tom Friedman described in his book, *The World is Flat*, Friedman

says, “The secret sauce comes from our ability to integrate art, music, and literature with the hard sciences.” “That’s what produces an iPod Revolution or (results in a search engine like) a Google.”

These visual circumstances place a premium on the abilities visual arts educators develop in their students: visual-spatial abilities, reflective thinking about the relationship of parts to the whole, and experimentation. Schools and their community partners are strengthened when the content area of visual arts education is integrated into other areas of learning.

It is in this context that we underscore the critical leadership role of the U.S. Department of Education in ensuring that all students are guaranteed access to a quality education. The following recommendations are presented for your consideration:

- 1. First—Continue to support and value the arts as a core subject within ESEA reauthorization.**
- 2. Second—Champion the need to incorporate the arts into STEM\* initiatives by changing STEM to STEAM. Turning up the heat a little and placing a public value on the importance of the arts.**

We want to keep the United States and what it stands for along with the public purposes for democracy in service to both others around the world and to our citizenry. To do that creativity and innovation as delivered through artful and elegant challenges to students in the arts—the teaching of creativity and innovation—cannot be relegated to secondary status behind science, technology, engineering and mathematics, especially when thought leaders like Daniel Pink have proven the essential role of the arts as *the* driver for creativity and innovation so vital for our collective economic and intellectual contributions to the future.

- 3. Third—Ensure that a comprehensive education in all of the arts—visual arts, music, dance, and theatre—is accessible to all students and expand ongoing, reliable**

**data collection about both access to and learning in all arts content and instructional areas.**

The U.S. Department of Education can increase its efforts to make sure that the arts are included in all regularly conducted research and data collection regarding the core academic subjects so that information about the actual status of arts education in our nation’s schools is accurate and up-to-date and so that the arts are in a position of leadership to share creative ways to develop minds through carefully planned curriculum initiatives and arts content specific professional development **under the Title II program.**

**4. Fourth—Disseminate the findings of research on model programs funded by the U.S. Department of Education, and include research on arts assessment. Encourage states to demonstrate the extent to which they incorporate arts assessment in their evolving plans to refine teaching and learning.**

I’m pleased to present copies of the NAEA publication *Learning in a Visual Age: The Critical Importance of Visual Arts Education* as part of NAEA’s testimony today.

Thank you.

R. Barry Shauck,  
President, National Art Education Association

Assistant Professor, Art Education  
College of Fine Arts, School of Visual Arts  
Boston University

\*STEM = Science, Technology, Engineering, and Mathematics.

### Committee on Multiethnic Concerns (COMC)

Sandra M. Epps, Interim Chair, 90 Morningside Drive, No. 5, New York, NY 10027. E-mail sme6445@verizon.net

#### Where We’ve Been and Where We’re Going

The future of COMC will be discussed in Baltimore and I am extremely optimistic.



I want to thank all of you for the e-mails, phone calls, ideas, suggestions, and responses to my COMC columns, especially COMC Executive Board Members Minuette Floyd, Immediate Past

Chair; Alicia Robinson, Secretary; and Glendia Cooper, Treasurer; as well as Debra Ambush, Vesta Daniel, James Tucker, and Adrienne Hoard for their ongoing support and guidance.

**Dr. Adrienne Hoard**, Professor, University of Missouri Art Department, Former COMC Chair, Recipient of 1992 J. Eugene Grigsby, Jr. Award believes:

Part of the historic vision of establishing an organization like COMC was knowing that ‘we,’ meaning this body of multi-ethnic art educators, were coming to the annual NAEA Convention and that we would need COMC as a foundational structure for our community. All these years later, it still functions as a hub for information, research, creativity, education, and support in the visual arts for not just our nation, but for our ever-shrinking multi-ethnic world. Salutations to those early African American NAEA members, in that hotel room, who had the vision and the courage to love that strongly for those of us in the community to come. Now we are here and a force, a communal body of artists/educators enabled to do many things to further and maintain the

value of art instruction for people of all ages, especially for those in the early stages of identity formation. We have held on to the vision passed from those who have come before, and in this new year of the White Metal Tiger, we will be judged by our actions and not only by our articulations. Because we’ve kept the vision, we’ve arrived at our time of uplift, when national research proclaims to all, the benefits of art education for the emotional intelligence of children. This is a powerful time to be a credentialed art educator.

Graduate students in Dr. Hoard’s course “Art Education in the Multicultural Classroom” are reading the following article on this topic: <http://miller-mccune.com/news/arts-education-promotes-emotional-intelligence-1720>

#### Invitation to Travel

**Dr. Lee Ransaw**, 1990 Grigsby Awardee/ Professor of Art at Morris Brown College and Spelman College, is coordinating a tour to Amsterdam and Vienna from May 24-30, 2010. For further information, contact him at [ransaw501b@yahoo.com](mailto:ransaw501b@yahoo.com) or (770) 498-5579.

#### Update on 2010 Convention

Plans continue to evolve as we get closer to April 14. I spoke with **Dr. Laura Chapman**, one of our members attending Elizabeth Catlett’s 95th birthday celebration on April 15 at the Driskell Center. Known for her abstract sculpture in bronze and marble as well as prints and paintings, particularly depicting the female figure, **Elizabeth Catlett** is unique for distilling African American, Native American, and Mexican art in her work.

We so appreciate Dr. Chapman donating posters of sculptor Selma Burke to our members. The posters are in a 35” x 23” vertical format and were created to honor Burke during the 1987 National Sculpture Conference. They feature the Roosevelt dime and a brief narrative about Burke’s unaccredited role in creating that image; also a photo of Selma Burke, who was a participant in the NSC conference, as was Elizabeth Catlett.

Our Annual Luncheon will be held on Saturday, April 17 from 12:00 – 1:50 PM in the Holiday Ballroom 1/Hotel. The Committee on Multiethnic Concerns Business Meeting will also be held on April 17 from 6:00 – 6:50 PM in Latrobe/Hotel.

For your convenience, the following is a preliminary summary of all COMC Sessions. Please confirm times and location.

**Wednesday, April 14:** All sessions in Meeting Room 332/Center

**Tanisha Jackson**—Defining Us: A Critical Look at the Images of Black Women and Their Narratives

**Adriana Katzew**—The Barrio Mobile Art Studio: Providing Visual Arts and Cultural Pride for Mexican American Children

**Hye Youn Chung**—Beyond National Borders: Interpreting Korean Traditional Art Objects

**Thursday, April 15:** All sessions in Meeting Room 323/Center

**Tang-Ling Kuo**—Multimodal Contours of the Spatial Semiotic Morphogenesis of Ethno-Ecotourism in Chinatown

**Michell Whang**—Crossing Visual Culture: A Study on Border Perceptions

**Themina Kader**—Weapons as Agents of Peace: The Art of War

**Debra Ambush, Vesta Daniel, Sandra Epps, Patty Bode**—COMC Curriculum Roundtable I: Digital Action Research Clearinghouse Initiative as a Tool for Achieving Social Justice

**Friday, April 16:** All sessions in Meeting Room 329/Center

**Bernard Young, Vesta Daniel, Samuel Adu-Poku, Angela LaPorte**—*Art, Culture and Ethnicity*. A Panel Discussion of a Forthcoming NAEA Book

**Debra Ambush, Alicia Robinson, Quiquia Calhoun, Sandra Epps**—COMC Curriculum Roundtable II: African American Digital Action Research/Art Educators Perspectives on Curriculum Design

**Vesta Daniel, Christine Ballengee-Morris, Karen Hutzel, Patricia Stuhr**—Ohio State University-Jamaican Mostly Online MA Degree Program: Partnership for Social Justice

**Saturday, April 17:** All sessions in Meeting Room 326/Center

**Wanda Knight**—JUST Art Teachers: In Search of Democracy and Social Justice in Art Education

**Blake Smith, Bernard Young**—Art for Social Action and Awareness: Implications and Possibilities for Teaching and Research

**Marilyn Proctor-Givens, Minuette Floyd**—Students Armed With iPods Introduce Museum Goers to African American Folk Artists

**Sunday, April 18:** Meeting Room 323/Center

**Julia Li**—Chinese Ink Art Unfolded: A Journey into the Chinese Mind ■



Caucus on the Spiritual in Art Education (CSAE)

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

Have you ever had a conversation with an artist practicing any art form: music, dance, theater, visual arts—I mean a real artist, dedicated to their craft—who has not spoken of a spiritual quality to their engagement? Perhaps you too are such an artist? If so, is this not true for you as well? I don’t necessarily mean that you are creating illustrated manuscripts of some religious tract or another, or designing liturgical garments or edifices—or these too are there for some. I mean that in the very process of creating, starting from a void in space and time, you begin to create significant form. And this act of genesis somehow contains a spiritual ingredient, and somehow satisfies this same appetite of seeking to explore, and if [you are] lucky, it actually conveys a quality to being in the world, of that which lies beyond, or within the surface of things. You don’t necessarily start out that way—you just perhaps feel the urge and respond to the itch of creating something of meaningful beauty. And as you struggle to do so, something else emerges, something that satisfies in a different way. And at the closure of the effort, as you leave the studio, or the kitchen table, you feel refreshed, wonderfully tired out. You see things differently. Things look more vivid, more mysteriously unexplainable. There seems to be more color, more space between things. Things are not as awful and dire as before. You think, more optimistically than before, that you will get through it all right.

Ever feel this way? I do.

Ever teach in such a way as to purposefully nurture the possibility of your students having similar experiences? I do.  
Shouldn’t art teaching be based on artmaking? That is, shouldn’t the teaching about how and why to make art resemble why and how real artists do what they (we, you, and I) do? I think so.

What if the teaching of art and the preparation of teachers of art, incorporated fundamental purposes and strategies of artists? I bet if we did this with bravery we might well find that how we now teach art and why we now teach art and how we now prepare teachers of art would be quite different from our new conclusions. And the new would include a serious consideration and cultivation of the spiritual. After all, how else will we with any honesty include in our teaching any mention at all of Rembrandt, Michelangelo, Bellini, Van Dyck, Blake, van Gogh, Durer, or Kandinsky, Noguchi, Brancusi, Aretha Franklin, Martha Graham, Yoyo Ma, Bach, Brahms, Beethoven, Magdalena, Hesse? (You know other names? Add them here.)

Do you think there is any merit to this line of thinking for yourself as an art teacher, as an artist? If so, even if not, we invite you to become a member of the Caucus on the Spiritual in Art Education, pursuing these and related questions with a group of similarly interested colleagues investigate these and related ideas. ■

Women’s Caucus (WC) naeawc.net

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

Awards night with the Women’s Caucus features this year’s honorees for the Conners, McFee, Rouse, and Fletcher de Jong. The awards ceremony has been scheduled in the Key Ballroom of the Baltimore Hilton from 7:00 to 8:50 PM on Friday, April 16.  
The Kathy Connors Teaching Award in 2010 honors Linda Lewis of Brooklyn College. Linda Lewis is described by Pamela Crimmins as an inspirational instructor whose “intelligent, well-reasoned, and passionate presentations upended my teaching practice, even though I had already been in the classroom for over a decade.” A decade after meeting Linda Lewis, Pamela joined the graduate community of students working with this fine professor, and found her place within a caring and contributing group. Another graduate student, Elizabeth Deull writes that “Professor Louis is the visionary, the teacher, the advisor, the advocate, the administrator, the coordinator and more. Her touch is visible in every aspect of the art education program.” Linda Lewis shares in her statement that, “I strive always to ensure that my students’ voices are heard.” Judith Burton shares in her nomination letter, “To my mind, Linda is one of the finest teachers, mentors and collaborators it has been my privilege to work with.”  
The longest standing Women’s Caucus honor, the June King McFee Distinguished Contributor Award, goes this year to Kristin Congdon, professor of philosophy and humanities at the University of Central Florida. Nominator Mary Stokrocki notes Kristin’s extensive publication record that seeks “to celebrate artists...who have had little visibility in the art world.” In a personal statement Kristin reviews her work that frequently crosses discipline territories; she shares, “I have been fortunate to be able to explore various topics that interest me from a variety of different disciplinary places, all related to art, visual

culture, and creativity.” Collaborator Paul Bolin relates that Kristin Congdon was “Dr. McFee’s last doctoral student.” Karen Keifer-Boyd remarks in her letter of support on Kristin’s contributions to the video, *Conversations with June King McFee* (1995). As Congdon’s collaborator on book projects, Bolin speaks highly of “her breadth of knowledge and ability to speak to a range of audiences.” Doug Blandy concurs that “Kristen has not just continued June’s legacy, but has produced a body of work that can be considered transformative of art education in its own way.”  
The Rouse Award for 2010 recognizes Stephanie Springgay of the University of Toronto for her early career contributions to the field of art education. Rita Irwin, nominator, details Springgay’s publication record and commends her on the “national and international” recognition gained in “curriculum studies and body knowledge, visual culture studies, and arts based educational research.” Stephanie Springgay has authored a book, *Body Knowledge and Curriculum: Pedagogies of Touch in Youth and Visual Culture*, published in 2008 by Peter Lang. She has co-edited three other books. Her record as an early professional is “breathtaking.” Christine Thompson notes in her letter that Stephanie’s publication success preceded her doctorate and she “has maintained this exceptional level of activity and accomplishment, in the midst of numerous personal and professional adjustments and expectations.” Further, Christine shares that Stephanie approaches research as “‘living inquiry,’ and ‘teaching and learning as spaces for interrogation, intervention, and exploration.”  
Maryl Fletcher de Jong Service Award celebrant for 2010, Mary Golubieski is a past president of the Ohio Art Education Association who teaches visual art in Cincinnati. Nominated by Linda Hoepfner

Thursday, April 15, 2010		
Peter London, Ph.D. Chair, CSAE  with Virginia Freyermuth	<i>Teaching as a Spiritual Practice</i> Teaching as we practice it is a spiritually informed endeavor. The arts lend themselves to a rich expression of this view because they reveal the present, historical and possible self.	4:00 – 4:30 PM Meeting Room 344/Center
Friday, April 16, 2010		
Brooke Hunter Lombardi	<i>Educator as Artist: The Journey Continues</i> This session touches on the spiritual in art.	11:00 – 11:50 am Professional Development Meeting Room 347/Center
Susan Nakao, Ph.D. Assistant Chair, CSAE with Patricia “Rain” Gianneshchi-McNichols, Western Division Representative, CSAE and Mary Sue Foster, Wichita State University	<i>Art 1: Facts of Faith: Transcendent Light, Perfect Justice, Dynamic Love</i> How do artworks representing different faiths portray spiritual light, dynamic love and perfect justice? This “must attend” presentation establishes the strong relationship between art and spirituality from an interfaith approach.	3:00 – 3:50 PM Meeting Room 346/Center
Judith Fowler M.F.A. /A.T.R. Professor, Missouri State Brooke Hunter Lombardi	<i>Special Needs Students and Art Education</i>	4:00-4:50 PM Meeting Room 334/Center
	<i>Cadre: Theory Meets Practice in 5 Advenced Lectures</i> This session touches on the spiritual in art.	7:00 PM-7:50 PM Secondary Bribe/Hotel
Saturday, April 17, 2010		
Peter London, Ph.D. presiding	<i>Causes on the Spiritual in Art Education Breakfast</i> Guest Speaker: Dr. Peter London, Chair “The Inner, Invisible Spiritual Dimension as the Enduring Reef”	7:00 – 8:50 AM TBA
Barbara Riser	<i>Teaching Art As A Home-Based Business</i> Thinking about teaching art to people of all ages outside the traditional school setting? Participants of this session will discuss the formation of, and the operation of a home-based business teaching art.	8:00 – 8:50 AM Lifelong Learning Meeting Room 330/Center
Susan Nakao, Ph.D. Assistant Chair, CSAE	<i>Shosho and the Art of Transcendence</i> Reichi (spiritual wisdom) and transcendence are foundational concepts in both the Japanese calligraphic art of Shosho and issues of social justice. Examine the spiritually transcendent artworks of contemporary Shosho artists.	1:00 – 1:50 PM Meeting Room 320/Center
Sandra Cean Pacific Region Representative	<i>Global Healing Through the Spirit of Art</i> This presentation explores how art provides a spiritual vision, and social-ecological healing. Learn about art offering restoration of humanity in a time of war.	2:00-2:50 PM Meeting Room 343/Center
Nan Watersstreet	<i>Stories Lives: Spirituality and Art Teacher Practices</i> This presentation examines elementary art teachers’ approaches to spirituality, their decision-making processes for including spiritual topics, and the reported policy challenges they encounter in their teaching practices.	4:00 PM-4:50 PM Meeting Room 332/Center
Peter London, Ph.D. Chair, CSAE	<i>Caucus on Spiritual in Art Education Annual Business Meeting</i> Business meeting to conduct all affairs of the caucus meet new members and propose new initiatives. Newly elected officers will be introduced.	6:00 – 8:30 PM Business Meeting Ruth Hotel

Poling and Juliann Dorff, she is commended for “standing up for what she believes in a literal and vocal way—her conviction does not waiver in the face of adversity...[and] she is not one to sit and be silent when those disenfranchised need recognition and a voice.” Mary is an advocate for her K-12 students: “I hope that my students will believe that art is for every student. With effort and interest, all students, not just those with talent, are able to achieve and succeed. I am working to prepare critically thinking, culturally aware, creative individuals for the visual society in which we live.” Mary Golubieski continues that “it is my professional responsibility to educate and inform the community within and outside the

school building of the purposes, definitions, and possibilities of visual art.”  
The Women’s Caucus received no nominations for the Nordlund award this past October. We hope that next year we will receive submissions in this award category.  
We encourage WC members and those interested in joining with us during the conference to check out the program guide for Women’s Caucus on our official website. Members this year will receive an exhibition catalog and a copy of the President’s *Report*. Women’s Caucus call for consideration for elected positions can be also be found on the Web at naeawc.net ■

Arts Integration Schools: What, Why, and How

At the John F. Kennedy Center for the Performing Arts, Washington, DC

April 7-10, 2010

This conference shares a decade of Kennedy Center’s experience in 20 Washington, D.C. area schools aimed at building a school- wide philosophy for and practice of arts integration. The program, Changing Education Through the Arts (CETA), is a school reform effort realized through ongoing, in-depth professional learning for teachers.

WHAT and WHY

- Examine a definition and rationale for arts integration
- Explore the key features of the Kennedy Center’s school-based arts integration program
- Visit a Kennedy Center CETA school to see arts integration in practice

HOW

- Examine and apply a process for creating an arts integration school
- Participate in guided team planning
- Enjoy an evening with the arts: attend Terrence McNally’s Master Class, the Tony-award winning play which depicts opera diva Maria Callas as she reflect on the glories, triumphs, and tragedies of her own life and career.

Full Attendance Option (April 7-10): \$350 per team member (includes conference, 200-page resource binder, meals, and a Master Class)

Partial Attendance Option (April 7-8): \$225 per person (includes conference and meals)

<http://www.kennedy-center.org/education/ceta/conference.html>



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

NEW EMIG host and website in progress: [www.niu.edu/artedu/emig/](http://www.niu.edu/artedu/emig/)

**Diane C. Gregory**, EMIG-TEA Chair, Director, Undergraduate & Graduate Studies in Art Education, Visual Arts Department, Texas Woman's University, Denton, TX 76205. US. Tel: 214-501-4362.

**Joanna Black**, EMIG-TEA Column Editor, Assistant Professor, Visual Arts & Technology, Faculty of Education, Department of Curriculum, Teaching and Learning, University of Manitoba, Winnipeg, Manitoba, Canada. R3T 2N2. Tel: 204-474-9028.

**Liv Valmestad**, Art Librarian, President of ARLIS/NA Canada, University of Manitoba, Winnipeg, Manitoba, Canada. R3T 2N2.

Best Free Social Learning Web Tools for Art Educators and Their Students

By Dr. Diane C. Gregory

Over the last 2 years, there has been an explosion of free and very low cost social learning and artmaking technologies that can help art educators collaborate with other art educators on various art, art education, and research projects. I have collected over 100 social and artmaking Web-based sites that are free, low cost, or moderate cost. Below, I have listed my top 13 social learning Web-based tools and have provided a brief description for your consideration. All of these are free, Web-based, and can be used on multiple operating systems.

Productivity

**Google Docs:** [www.google.com/docs](http://www.google.com/docs)

Google, in its attempt to take over the Internet, has quietly provided an unprecedented amount of productivity tools that are free. Simply sign up for a Google account and take advantage of the free document, spreadsheet, and presentation tools available to you on the Web.

**Google Alerts:** [www.google.com/alerts](http://www.google.com/alerts)

This tool is one of my favorites whenever I am gathering the latest information on my current research topics. Again, all you need is a Google account; then sign up for Google Alerts about a topic of interest to you and you will receive e-mails from Google whenever new information is available on the Web.

Collaboration

**delicious:** <http://delicious.com/>

Delicious is a social bookmarking tool that allows account users to share and store their best bookmarks. The tag-making feature allows users to organize bookmarks in categories, much like a table of contents. I recommend this tool to my graduate students and colleagues when they are seeking new information on a topic. It provides recommendations for good bookmarks and it can consolidate my bookmarks in one central location. Before using delicious, I had bookmarks strung out over three different computers—my desktop at home, my laptop, and my university desktop.

**VoiceThread:** [www.voicethread.com](http://www.voicethread.com)

VoiceThread can help students and faculty collaborate to make slideshows effectively without having to get together face-to-face. Co-presenters who are working together to make a presentation at a conference can also use it to share and streamline their work.

**Google Calendar:** [www.google.com/calendar](http://www.google.com/calendar)

When working on a collaborative project when participants are miles away, using the Google Calendar can help everyone set appointments and deadlines on the same software. This makes it much easier to work collaboratively and keeps everyone on track.

**WebEx:** [www.webex.com](http://www.webex.com)

WebEx is a video Web-conferencing tool by Cisco that can be invaluable for conducting a meeting. There is a free trial and a low-cost version.

**Etherpad:** [www.etherpad.com](http://www.etherpad.com)

If you need to work with someone else or several others to work on the same single or multiple documents, then this real-time document collaboration Web-ware can help move the process along. There is no further need to send revised documents back and forth via e-mail. Everyone can view the same document in real time and watch it unfold before your very eyes.

Presentation

**Slideshare:** [www.slideshare.net](http://www.slideshare.net)

Slideshare is a presentation making and sharing software that allows collaborators to use the same software and avoid cross platform obstacles. It makes it easy to work together and share presentations.

Artmaking

**Gloster:** [www.glogster.com](http://www.glogster.com)

This is a fun tool to create Interactive Posters that can be used on the Web. This can be used to advertise an event creatively and easily. It can also be used as a design tool to help students acquire graphic design skills. The possibilities are endless for the creative and advertising tool.

**Picasa:** <http://picasa.google.com/mac/>

This is a Photo Organizer just for Mac users and can be used for collaborative projects. It now has a free photo editing software by Google. As a Mac user myself, I could not help but list this great Web tool. No doubt, a PC version will be available soon. Now that is a switch!

Social Networking

**LinkedIn:** [www.linkedin.com](http://www.linkedin.com)

This is a terrific professional social networking site. One of my graduate students has a LinkedIn account and is using it to search for teaching jobs, galleries, and agents to sell her artwork. She has created an amazing slideshow on LinkedIn to attract galleries, employers, and like-minded individuals. It is truly the best professional social networking site I have seen and it accommodates for the needs of arts and creative professionals. This is a keeper.

**Wetpaint:** [www.wetpaint.com](http://www.wetpaint.com)

Wetpaint is an easy-to-use and intuitive wiki site for teachers and their students. Both teachers and students find they can upload pictures, add text, videos, and links very easily. It is a safe environment for K-12 students and teachers that is so easy to use. Try it, you will like it.

**TeacherTube:** <http://teachertube.com>

TeacherTube is fast becoming a well-known alternative to YouTube for K-12 teachers. It features instructional video sharing teachers and students can use for teacher-directed or collaborative learning projects. There is no need to worry about objectionable material; it is kid safe. It provides great resources that busy teachers and students can re-purpose for a variety of creativity lessons and projects. ■

Special Needs in Art Education (SNAE) [www.southernct.edu/~gerber/SEDarts/](http://www.southernct.edu/~gerber/SEDarts/)

**Peter Geisser**, SNAE President, 19 Philmont Avenue, Cranston, RI 02910; [specialneedsart@cox.net](mailto:specialneedsart@cox.net)

A little more than a decade ago, the NAEA Convention offered only one or two presentations related to students with special needs. This year, the NAEA Convention in Baltimore promises more information to NAEA members about students with unique learning needs than any other NAEA Convention in our 50 year convention history! In addition, there is a 2-day Pre-Convention session on Art and Art Therapy (see [www.arteducators.org](http://www.arteducators.org)). On Friday, at 4:00 PM, a Super Session, "Artism: Understanding Autism through Art Education," will be presented by Beverly Levett Gerber, Julia Kellman, Judith M. Burton, and Susan D. Loesl, which also heralds NAEA's soon-to-be-published, *Understanding Students with Autism through Art* (Gerber & Kellman, Eds.). This increased interest demonstrates that art educators understand the universal nature of art.

To help you plan your time at the Convention, included here is a list of Special Needs Presentations and Meetings. Be sure to check your convention catalog to verify times, places, and full descriptions/titles. (Apologies to any presenters of special needs sessions not mentioned.) At the end of this column is a quote from Paul Kahn, an extraordinary artist, poet, playwright, and friend, who died on January 1st. Paul transformed life for people with disabilities. It is in Paul's memory that I celebrate the coming NAEA Convention and its information about people with differences.

2010 NAEA Convention, Baltimore: Special Needs Presentations and Meetings

**WEDNESDAY: 1:00 PM**—'Artism' & Adolescence (Corrie Burdick); **2:00 PM**—The Work of Art (Adrienne Hunter); **3:00 PM**—VSA arts SNAE Showcase (James Modrick); **4:00 PM**—Collective Creation: Using the Collaborative Process to Teach Art to Adults with Disabilities (Katharine Healy).

**THURSDAY: 11:00 AM**—Teaching Art to Deaf Students with Multiple Disabilities (Mary Silvestri); **1:00 PM**—Cultural Collaborations: Arts Access for Adults with Developmental Disabilities (Katharine Healy, Miranda Clark-Binder); **1:00 PM**—Now I Can Hold a Paintbrush, What Else Can I Do? (Susan Loesl); **2:00 PM**—When Pigs Fly: Empowering Students Who Struggle (Jennifer Sonkin, Katie Douglas); **4:00 PM**—Project Eye-to-Eye: Mentoring and Art (Teri Sisulak); **5:00 PM - 6:50 PM**—Special Needs Art Educators Awards Ceremony: The NAEA/CEC/VSA arts Special Needs Art Educator of the Year Award (Rebecca W. Guinn), The NAEA/CEC/VSA arts Beverly Levett Gerber Special Needs Lifetime Achievement Award (Doris M. Guay), and State Awards; **7:45 PM**—SNAE Celebration dinner at McCormick and Schmick's (just a few blocks from the hotel). RSVP to [specialneedsart@cox.net](mailto:specialneedsart@cox.net).

**FRIDAY: 11:00 AM**—Center Schools for Emotionally/Behaviorally Disabled (Joseph Parsons); **1:00 PM**—Special Needs, Art and

IEP's (Rachel Motta); **2:00 PM**—Modifications for Students with Autism (Leah Karchin); **3:00 PM**—Art Education in Court Schools: Teaching Art in Alternative Schools (Kim Emilianowicz); **4:00 PM**—At-Risk Learners: Making Art (Judith Fowler); **4:00 PM**—SUPER SESSION: "Artism": Understanding Autism through Art Education (Beverly Levett Gerber, Julia Kellman, Judith M. Burton, Susan D. Loesl); **6:00 PM**—Critical Thinking Skills... Inquiry-Based Art Instruction (Patricia Deckert, Margaret Walker); **7:00 PM**—SNAE Business Meeting I; **7:00 PM**—Visual Vocabulary for the Social Deficits of Asperger's Syndrome (Peter Curran).

**SATURDAY: 8:00 AM**—Art for All—Preservice... Special Populations (Laurie Gatlin); **11:00 AM**—Where Have We Come From? Who Are We? Creating a Mural with Incarcerated Youth (Peter Geisser); **1:00 PM**—Reaching Juvenile Offenders ... (Bradford Venable); **1:00 PM**—Inclusive Art Rooms (Jennifer Gonzales, Donalyn Heise); **4:00 PM**—Autism, the Art Classroom, and (Nadine Gordon-Taylor); 5:00 PM—A Journey of Hope: In Recovering from Autism (Suzanne Duvall-Zurinsky, Joy Brown); **6:00 PM**—SNAE Business Meeting II; **7:00 PM** What are you doing here? Autism (Corrie Burdick).

**SUNDAY: 8:00 AM**—Motivational Strategies ... Students with Autism... (Suzanne Duvall-Zurinsky, Joy Brown).

Other presentations in the Elementary section: **THURSDAY: 3:00 PM**—Teaching Accomodations for the Elementary Art Room

(Thomas Knab); **5:00 PM**—Teaching Art to Students with Special Needs: Ideas, Resources and Best Practices (Elizabeth Stuart).

Paul Kahn once wrote: "I try not to gloss over the pain that can attend living with a disability—the sense of differentness and alienation, the dependence on people and technologies, the confrontation with mortality. Like others have said, we are human, only more so. And the stress of being human can damage us, but it also has the potential for giving us a greater wisdom. I'm interested in exploring that phenomenon. I'm interested in the old, old alchemy of art—its capacity to transform the dross of suffering into the gold of beauty.... I would just like to add the thought that all the arts have the capacity to break down the attitudinal barriers that isolate us. They accomplish this by showing that the content of our hearts and minds is no different from anyone else's." ■



**Paul Kahn: Artist, Poet, Playwright, Access Advocate (1945-2010)**

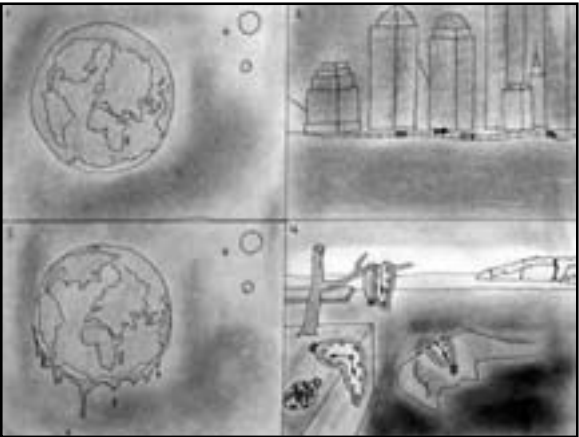


**Marjorie Cohee Manifold**, President, Associate Professor, Art Education, Indiana University, School of Education, 201 N. Rose Avenue, Bloomington, IN 47405-1006. E-mail: [mmanifol@indiana.edu](mailto:mmanifol@indiana.edu)



**The date of the USSEA conference, Youth and Community Development: How the Arts Serve Economically Impoverished Communities, quickly approaches.** The conference theme is especially timely as a shrinking national economy threatens art teacher layoffs and the elimination of K-12 arts programs across the country. Speakers, presentations, and interactive workshops to be held during the conference will consider the critical place of the arts to community building, regeneration of culture, and economic stimulation within societies. Speakers will challenge boundaries of art education by considering how art education might benefit from partnerships with art therapy, public art, and various Internet artists' communities. While this conference was originally conceived to address needs of members of several economically disenfranchised counties in New York state, a current climate of economic stress has compelled a broadening of these conversations to include art education in all communities that may have become weakened by stressful economic situations. The conference theme was inspired by findings of extensive research conducted by Shirley Brice Heath (1999). She found that youth in both urban and rural settings need the interactive support of adults in order to arrive at positive self-images that assist youth

in developing meaningful life goals. K-12 art programs alone cannot provide all that is needed in this regard; intergenerational community projects are called for. Community art engagements assist youth in developing "multiple talents that place 'intelligence' not just in the individual, but also in group collaborative effort and resourcefulness for community benefit" (ArtShow, p. 8). In addition to Professor Heath of Stanford University and Artists for Humanity, featured speakers during the conference will include Glen Coutts, InSEA World Councilor and Professor at the University of Strathclyde, Glasgow, Scotland, whose work focuses on development of community art programs, and Elizabeth Delacruz, Associate Professor of Art Education, University of Illinois at Urbana-Champaign, and Editor of Visual Arts Research. Delacruz's research focuses on the interface of visual arts education with contemporary art practices, social theory, multicultural education and community, and new media/technology. During the conference, panels of art educators will discuss and invite audience response to topics highlighted in *Globalization, Art, and Education*, edited by Elizabeth Delacruz, Alice Arnold, Ann Kuo, and Michael Day. This new anthology was published by NAEA with sponsorship from USSEA and InSEA (International Society for Education through Art). Another featured event will be, *Children's Voices: What's Going On in Our World?*, a touring exhibition of 4-panel child art collected and organized by Masami Toku. The ongoing exhibition event is



**Global Warming by Allie Grant. With permission from the artist and Masami Toku, Director of Manga/Art Project.**

described in a catalogue of the art images that will be made available. **The conference will be held June 11-13 at State University of New York at New Paltz.** Pre-registration for the regional USSEA Conference is now open, with pre-registration forms and information about travel and lodging available on the USSEA website at: <http://ussea.sdstate.org> and the USSEA Facebook site at: [www.facebook.com/group.php?gid=163902027374](http://www.facebook.com/group.php?gid=163902027374)

The board of USSEA also announces a 2010 membership drive. During these trying times for children and families all over the world, the goals and works of USSEA are especially relevant. This year a lifetime membership to USSEA is being offered for \$250.00. For a limited time, we also offer the book *Globalization, Art, and Education* (Delacruz,

Arnold, Kuo, & Day, 2009) with lifetime membership. However, a limited number of these books are available. One-year, two-year, and three-year regular memberships are available for \$25, \$45, and \$60 respectively. Student memberships are still available for \$25. To find out more about the work of USSEA, or to become a member of USSEA, access the website at <http://ussea.sdstate.org> ■

**Seminar for Research in Art Education (SRAE)** <http://www.uiowa.edu/~srae/glance/overview.htm>

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

**The Evolution of SRAE**  
The viral YouTube video called the "Evolution of Dance" is a frequently requested attraction in my house, particularly by the 5-year-old. Specifically, she's a big fan of "the robot." I reference this video, which begins with Elvis' "Hound Dog," not only because it still makes me laugh, but because lately it seems clear that there needs to be an Evolution of SRAE. Remarkably, the present state of research is not profoundly developed as compared to the 1950s. We are still trying to sort out the same issues, and while the paradigms may have shifted slightly from a positivist perspective to a more constructivist and even critical theorist approach, researchers have largely not built upon knowledge in the field in ways that build bodies of cohesive knowledge (Hafeli, 2009). The Seminar for Research in Art Education (SRAE) was founded in 1970 on the heels of the 1966 Seminar in Art Education for Research and Curriculum Development at Penn State. Its founding members wrote bylaws that declare its purpose: to "provide for an informal, yet focused, exchange of ideas about research and inquiry in the field of art education." Fifty-plus years since Elvis' hit and *Studies'* first issue, there have been many ways to focus the efforts of SRAE in pursuit of the purpose for which it was founded. As President of this group, I have been exploring what will best contribute to the active professional dialogue that SRAE has been charged to develop. With the educational climate as it is, and research agendas cropping up in strong ways from K-12 schools, museums, and other art-oriented spaces, it seems a perfect time for SRAE to evolve into a useful forum for cross-divisional researchers yet again.

But pointing to our evolution requires tracing the path of the recent past. I will do this by exploring SRAE's stated purposes (from the bylaws) through a lens of what SRAE already does or plans to do. **To afford opportunity for the exchange of ideas and information concerning research in art education and related fields.** Would, at our annual conference, promoting, and building in time for, dialogue at SRAE-sponsored conference sessions (like the discussants at the American Educational Research Association (AERA) conference) be a significant step toward idea exchange? **To provide a forum for dialogue in issues and research problems in the field of art education.** How could we encourage the use of the SRAE listserv ([srae-subscribe@artedlists.org](mailto:srae-subscribe@artedlists.org)) for all matters pertaining to research? Would an active listserv brimming with questions about research and great discussion be a suitable 2010 version of SRAE? **To furnish criticism and stimulation through discussion of research procedures and findings.** The Marilyn Zurmuehlen Working Papers—the annual graduate student presentations—create a special conference evening of responsive attendees looking for high quality research. Also, SRAE officers serve as ex-officio members of research/strategic task forces and ad hoc groups providing committees with their point of view on relevant issues of research. **To survey and appraise current research needs and directions and suggest means for meeting these needs; and furthermore, to anticipate new problems, issues and concerns for the profession of art education that involve the**

**various aspects of research such as the development of workshops, institutes and graduate student seminars.** While at the annual conference, for example, our Now & Then panel or the Past Presidents' panels are reserved for examining the work of both emerging scholars as well as the skilled and experienced researcher. But might we benefit from a more closely aligned agenda with NAEA? Should SRAE aim for developing research skill-building institutes? Or what else will allow SRAE to be responsive to cross-divisional needs? **To serve the NAEA as a resource of individuals uniquely qualified and interested in research in art education.** In the 1980s, SRAE published a little blue book of members and their research interests/expertise. How else can SRAE be of use to the larger organization? **To support activities that will allow those in art education to become more cognizant of the role of research in art education and more competent in the ways to interpret and conduct adequate research.** Maybe referencing a guy "Kung Fu Fighting" isn't exactly the way to build SRAE familiarity, but perhaps it did catch at least one new person's interest. But would open forums (both e-salons and face-to-face at conference) be useful spaces of cross-divisional informal research roundtables? Would people come and hone their skills, ask questions they don't know about and share their methods of data analysis? **To encourage the dissemination of information concerning significant research in art education.**

A most recent contribution to SRAE's history of trying to create space for idea exchange—the Elliot Eisner Award for Doctoral Research—honors significant new research in the field and promotes publication through the partnership with the journal *Visual Arts Review*. Come be a part of the evolution (and no, you won't have to dance, unless you want to!) at **the SRAE sessions at the Baltimore Convention, Wednesday at 3 PM and Saturday from 4-7 PM.** We look forward to seeing you there! ■ **References**  
Hafeli, M. (2009). Forget this article: On scholarly oblivion, insitutional amnesia, and erasure of research history. *Studies in Art Education*, 50(4) 369-381.  
Lailly, J. (2006, April 6). The evolution of dance [Video file]. Retrieved: [www.youtube.com/watch?v=dMH0bHeiRNg](http://www.youtube.com/watch?v=dMH0bHeiRNg)

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

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

## Are You In or Out

**Kristin Congdon (2004) has taught us that “we all belong to many communities;** even people who think of themselves as ‘non-joiners’ inevitably do join others in many kinds of community configurations... People build communities in various ways” (p. 9). What have you done lately for our community of queer educators?

Community building starts with the simple gestures of individuals. Active participation in workshops, presentations, caucus meetings, online communications, poster sessions, and social celebrations are ways you can help build our **Lesbian, Gay, Bisexual, Transgendered, and Queer Community of Art Educators**.

So, are you *in* the community or *out*?

Here are **some** LGBTQ events and activities planned for the NAEA Baltimore Convention:

## Opening Up: Unpacking Social Justice, an Interactive Exhibit of Boxes

At the Convention, the LGBTQ Caucus will host an interactive exhibit as an opportunity for art educators, students, community members, and groups to produce works of art examining the intersections of personal and group identity with social justice. Contributors



should use the concept and structure of the box—and its literal, symbolic, historical, cultural, and personal connotations—to explore, critique, and represent issues of identity and social justice. Everyone is welcomed and encouraged to submit, including students at all grade/age levels.

Submissions may be personally delivered on-site at the Convention Center or shipped in advance to:

Roland Park Elementary Middle School  
Attention: Vanessa Lopez – SOCIAL THEORY  
BOX INSTALLATION  
5207 Roland Avenue  
Baltimore, MD 21210

## Thursday

11:00 AM – 11:50 AM  
Meeting Room 330/Center

### School, Homosexuality and You: A Conversation Circle

This presentation is an organized group discussion examining the ways homosexuality and homophobia has affected your teaching, personal feelings, and students’ behaviors. We learn by hearing one another.  
*G.E. Washington*

2:00 PM – 2:50 PM  
Meeting Room 330/Center

### Queer 101: How do I handle...?

We all hear it: “That’s so gay.” A student comes out to you. Now what? Whether LGBT/Q, straight, allied, or uncomfortable, join this discussion. Ask questions, share ideas, answers, successes.  
*Tracy Burton*

## Friday

11:00 AM – 11:50 AM  
Meeting Room 324/Center

### Social Justice and Identity

This session shares how 6th-grade urban charter school students successfully engaged in learning about marginalized groups of individuals, such as LGBTQ artists, while discussing social justice and identity.  
*John Chamberlin*

1:00 PM – 1:50 PM  
Meeting Room 332/Center

### Becoming Visible: Creating Art Education Courses on GLBTQ and Disability Issues

Are your art education students confident in creating art curriculum that addresses the needs of *all* abilities? Are they comfortable including GLBTQ artists and issues? Exchange ideas in creating syllabi!  
*Kathleen Maniaci*

1:00 PM – 2:50 PM  
Meeting Room 341/Center

### Talk Back Session: Art Education, Sexual Identity, and Social Justice

LGBTQ and “straight” art educators present strategies for introducing relevant LGBTQ content into the art classroom through artists and artworks. Breakout sessions will explore participant questions related to LGBTQ-inclusive pedagogy.

*Mindi Rhoades, Olivia Gude, B. Stephen Carpenter II, Patricia Bode, Laurel Lampela, James Sanders III, Kim Cosier, John Chamberlin, Melanie Davenport, Kevin Hsieh, Tracy Burton, G.E. Washington*

6:00 PM – 6:50 PM  
Holiday Ballroom 5/Hotel

### Business Meeting: Lesbian, Gay, Bisexual, Transgender Issues Caucus Membership Meeting

All are invited to attend a meeting to welcome new members and to discuss issues pertaining to the NAEA Affiliate.

*John C. Chamberlin, G.E. Washington*

3:00 PM – 3:50 PM  
Meeting Room 324/Center

### Images and Visual Culture of a Sub-Culture Community Magazine

What do images and visual culture from gay community magazines show and tell us? This presentation will show a yearlong research conducted in the metro-Atlanta area to better understand preservice art teachers’ opinions and thoughts about visual images and other issues in these gay magazines.  
*Kevin Hsieh*

## Saturday

4:00 PM – 4:50 PM  
Meeting Room 328/Center

### Thinking Conceptually: Engaging Students in the Work of Contemporary Artists Who Identify As Lesbian and Queer

A session highlighting the work of three contemporary artists from New Mexico who identify as lesbian or queer. A lesson plan and a CD of images will be provided to all.  
*Laurel Lampela*

7:00 PM – 7:50 PM  
Holiday Ballroom 3/Hotel

**Business Meeting:** Lesbian, Gay, Bisexual, Transgender Issues Caucus Business Meeting  
All members of the Executive Committee are requested to attend to review items pertaining to the NAEA Affiliate.

*John C. Chamberlin, G.E. Washington*

### LGBTIQ Caucus and Caucus on Social Theory & Art Education - PARTY

TBA  
Location: American Visionary Art Museum  
([www.avam.org](http://www.avam.org))

800 Key Highway  
Baltimore, MD 21230  
Phone: (410) 244-1900

### Big Gay Church

TBA  
For information on these and other queer conference events e-mail: garnellwashington@yahoo.com

## References

Congdon, K. G. (2004). Community Art in Action. Marilyn G. Stewart (Eds.), *Art Education in practice series*. Worcester, MA: Davis Publications.

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

## Design Issues Group (DIG)

**Robin Vande Zande**, Coordinator of Art Education, Kent State University, School of Art, PO Box 5190, Kent, OH 44242. [rvandeza@kent.edu](mailto:rvandeza@kent.edu). 330-672-7866

**Hello DIG members. I hope to see all of you at the DIG annual meeting** and the many DIG-sponsored presentations at the NAEA Convention. There is a lot to discuss at the meeting, as usual!

In this column, I wanted to make you aware of a wonderful resource and a new initiative, sent with an invitation to become a founding member of a new organization.

The resource is NEXT.cc, which is an eco Web learning site. NEXT.cc’s three-part journeys introduce creativity and the importance of imagination at every age. It combines tools used by scientists, artists, designers, and environmentalists with information about the earth, air, water, energy, climate change, and well-being. The eco Web of [www.NEXT.cc](http://www.NEXT.cc) introduces 101+ transdisciplinary journeys that link learning with over 1,000 museums, institutions, and contemporary practices. Understanding that ideas have consequences and that all creative acts are connected to other systems are essentials of the eco-literate person.

The initiative is a new international organization called **IDEAS: International Design Education Alliance in Schools**.

You are invited to attend the inaugural meeting of IDEAS, held on April 13, 2010, at the National Building Museum in Washington, DC. The meeting will be held from 10:00 AM-4:00 PM.

IDEAS is a collaboration of PreK-12 teachers, schools, universities, organizations, businesses, museums, institutions, individuals, and others supporting design education initiatives in K-12 schools. The Alliance is being created to support information design, object design, environment design, and experience design in PreK-12 schools and teacher education programs. The purpose of the Alliance is to develop a policy of support for inclusion of design education at the international, national, state, and school district levels.

The mission of IDEAS is: (1) to initiate the implementation of design education licensure at the appropriate governing levels; (2) to encourage students to become more aware of and ideally become active members of their communities; and (3) to create worldwide

partnerships with design, education, and business organizations.

The vision of IDEAS is: (1) to change education and student learning by implementing design education in PreK-12 schools and ensuring that every student receives regular instruction by qualified design educators; (2) to create design education curricular and professional development materials for teacher preparation programs and school districts; and (3) to further the missions of our partner organizations to teach students about social responsibility and improving the economy through design, allowing us to accomplish more as a collective than as individual entities.

You are invited to attend onsite or as a Web conference participant. Registration for people attending in person is \$49 to cover materials, continental breakfast, lunch, and other amenities.

Provide your name, affiliation, address, e-mail, phone, etc. with your check for \$49 made out to BEIG/DIG and send it to: Rick Knivslund, Art and Design, Price Laboratory School, 19th and Campus, Cedar Falls, Iowa 50613.

If you want to be a Web participant, e-mail me or Martin Rayala, [rayala@kutztown.edu](mailto:rayala@kutztown.edu). We will send you information on how to join in the web discussion. ■



Early Childhood Art Educators (ECAE)

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

Early Childhood Art Educators have much to look forward to at the NAEA Baltimore Convention. Contemporary research, theory, and teaching practice are focal to an array of intriguing presentations, listed below for your convenience in planning busy days in Baltimore.

In addition, this Convention will feature a series of three-panel presentations organized by Pat Tarr and designed to consider the ECAE position statement—Art: Essential for Early Learning—in light of the recognition that the ways that we understand, provide for, and teach young children cannot be separated from concerns for social justice. The “Living the Vision” panels begin on Thursday morning at 11:00, continue on Friday at 4:00, and end with a final 2-hour panel presentation and “talk back” session beginning at 5:00 on Saturday. We hope that everyone who is interested in early art education will join us for this exceptional event, and help us to continue the conversation at the ECAE Business Meeting on Saturday from 6:00 – 7:50 PM. Our special thanks goes to Kathy Duse and Vanessa Lopez for helping to make this event a reality.

More information about the following presentations can be found in the official Convention Program or online:

Wednesday

12:00 PM – 12:50 PM  
Meeting Room 330/Center

Early Childhood Art Educators (ECAE)  
**The Kids Are A-Twitter: Children’s Art in the Age of Immediacy**  
Marissa McClure

Thursday

11:00 AM – 11:50 AM  
Meeting Room 350/Center

Early Childhood Art Educators (ECAE)  
**Living the Vision: Early Childhood Education in Troubling Times-Art: Essential for Early Learning**

Pat Tarr, Christine Thompson, Linda Louis, Pan Krakowski

Friday

1:00 PM – 1:50 PM  
Meeting Room 333/Center

Early Childhood Art Educators (ECAE)  
**Re-Centering the Child: Meaningful Arts Practices in Early Childhood**  
Dana Frantz

3:00 PM – 3:50 PM  
Meeting Room 331/Center

Early Childhood Art Educators (ECAE)  
**Preschool Children’s Aesthetic Preferences for Picture Books**  
Kathy Danko-McGhee, Ruslan Slutsky

4:00 PM – 4:50 PM  
Meeting Room 343/Center

Early Childhood Art Educators (ECAE)  
**Living the Vision: Early Childhood Education in Troubling Times – The Responsive Teacher**  
Vicky Grube, Linda Louis, Cathy Topal, Marissa McClure

5:00 PM – 5:25 PM  
Meeting Room 324/Center

Early Childhood Art Educators (ECAE)  
**Analyzing Children’s Visual Utterances**  
Hyunsu Kim

5:30 PM – 5:55 PM  
Meeting Room 324/Center

Early Childhood Art Educators (ECAE)  
**Drawing Santa: Children’s Graphic Play as Method in Early Childhood Research**  
Kristine Sunday

Saturday

8:00 AM – 8:50 AM  
Meeting Room 344/Center

Early Childhood Art Educators (ECAE)  
**Between Impurity and Innocence: Images of Children in an Age of Anxiety**  
Marissa McClure, Christine Marmé Thompson, Victoria Grube

4:00 PM – 4:25 PM  
Meeting Room 345/Center

Early Childhood Art Educators (ECAE)  
**Strengthening Early Childhood Arts Experiences Through Artist-In-Residence Programs**  
Angela Eckhoff

4:00 PM – 5:50 PM  
Meeting Room 341/Center

Talk Back Session  
**Living the Vision: Early Childhood Art Education in Troubling Times. The Child’s Right to Artistic Expression**  
Pat Tarr, Sayward Wilkinson Blanc, Penelope Miller, Pam Krakowski

4:30 PM – 4:55 PM  
Meeting Room 345/Center

Early Childhood Art Educators (ECAE)  
**Do Fish Have Wings? The Significance of Young Children’s Symbolic Investigations in the Visual Arts**  
Martha Taunton, Cynthia Colbert

5:00 PM – 5:50 PM  
Meeting Room 345/Center

Early Childhood Art Educators (ECAE)  
**The Aesthetic Delight of Babies**  
Kathy Danko-McGhee

6:00 PM – 7:50 PM  
Holiday Ballroom 2/Hotel

Business Meeting  
**Early Childhood Art Educators Business Meeting**  
Christine Thompson, Marissa McClure

As always, remember to check the schedule for presentations related to early childhood and elementary concerns and issues of interest to those who teach young children that appear under headings other than ECAE. Recently, ECAE President-Elect Marissa McClure and I were contacted by Bob Reeker, the Head of the Elementary Division. We will meet during the Convention to begin to discuss ways in which the Early Childhood Issues Group can collabo-

rate with The Elementary Division, particularly in relation to the growing number of art teachers who are asked to teach preschool and kindergarten children. Similar convergences of interest exist across many issues groups and divisions, and the process of building understanding and alliances for the good of teachers, researchers, and children is an ongoing commitment of our group.

My term as President of ECAE ends on April 18, as President-Elect Marissa McClure begins a 2-year term (and ECAE select a new President-Elect). The organization could not be in better hands: Marissa has been a great ally and advisor throughout her term as President-Elect. It has been a privilege for me to work so closely with NAEA and the members of ECAE for the past 2 years. ECAE is a place where people value young children as complex and capable, worthy of the most serious attention as learners and as people. It is a community of people who understand that the intelligence of children’s inquiries is demonstrated in the interplay of graphic and oral languages, long before it is manifested in the conventional languages favored by schools throughout the world. It is a group that understands that we, as a culture, underestimate children and sentimentalize childhood to the detriment of the real children for whom we are responsible. I encourage everyone who shares these convictions to seek out members of ECAE at the Convention in Baltimore, and to join this impressive group of teachers, scholars, and advocates for art, education, teachers, children, and communities. You will be in the best of company. ■

Retired Art Educators Affiliate (RAEA)

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The Baltimore 2010 NAEA National Convention is an opportunity to reunite with our colleagues and to celebrate and share our accomplishments.

It is at the Convention that we conduct our annual fundraising project, the RAEA Silent Auction. As I write this in February we anticipate having at least 20 of our NAEA-RAEA members exhibit their artwork, with the sales going to support RAEA projects and programs. We will be having the auction as a part of the opening night festivities at the Artisans Gallery. This will give all Convention attendees an opportunity to view and purchase the work of our retirees.

RAEA has two award areas that we manage each year: the National Retired Art Educator of the Year Award and the National Student Chapter Award. Nominations for these awards are submitted by individuals and are then reviewed by NAEA-RAEA member committees. This year’s recipients are from the state of Maryland: the National Retired Art Educator Award recipient is Mr. Duane Sabiston from Baltimore, MD, and the National Student Chapter Award goes to Towson University’s NAEA Student Chapter in Towson, MD.

Duane Sabiston represents the best attributes of a ‘retired’ art educator. His 30-year teaching career in the Baltimore County Public Schools included being department chair at several

high schools and being recognized as a master teacher by students, parents, administrators, and colleagues. He excites students with his passion for art and his love of teaching. He finds ways to adapt to students’ limitations, as he did at Parkville High School when he taught Dan Keplinger to paint using a brush mounted in headgear—as featured in the Academy Award-winning documentary *King Gimp*.

Duane teaches a summer painting on location course for the Baltimore County Public Schools GT Summer Enrichment Camp which he has grown to include students’ art teachers working side-by-side. This way he mentors teachers as they are working side-by-side with students. His approach to color, or “ish” as he calls it, is extremely helpful for students to see and understand color, light, and shadow. His “ish” methods were featured in a November 2004 *School Arts* article. He challenges teachers to Rethink, Restructure, and Rename (the 3 Rs of teaching art) their old, standard approaches to teaching.

Duane has taught at the South Carolina Governor’s School and has conducted workshops in Canada, Washington state, Virginia, and Pennsylvania. He has served as a studio mentor for the MICA (Maryland Institute College of Art) Summer Teacher Institute. Here he guides teachers just beginning to take up the craft of painting, as well as guiding more advanced students in their explorations.

Duane Sabiston has impacted the development of many art educators as an active educator and as a retired art educator. Duane has not retired; he has broadened his sphere of influence. RAEA is proud to recognize Duane Sabiston as the National Retired Art Educator for the Year 2010.

**The Outstanding Student Chapter Award for 2010 recipient is the Towson University NAEA Student Chapter.** This student chapter organized 4 years ago and currently has 40 members. The chapter is recognized by the Maryland Art Education Association and the Student Government Association at Towson University. Through their activities and programming, they embody the meaningfulness of employing the effort and enjoying the benefits of belonging to one’s professional association.

In the chapter’s short history, its accomplishments include encouraging student travel and getting financial support for professional conferences—including New York City, New Orleans, and Minneapolis—as well as fostering students’ professional growth and facilitating communication between current members and alumni. An annual fundraising project is the creating and selling of Fine Art Pins and Buttons. The chapter leaders work closely with student government, the Art Department Chairperson, and the Dean of the College of Fine Arts and Communication to locate

funding for art education students’ Convention expenses. This work has enabled 5-8 students to attend the NAEA Convention each year.

Members of the chapter participate in the Undergraduate Research Expo, where undergraduate students are able to present their research via a formal academic forum. This year, students will be presenting at the NAEA Convention in Baltimore.

The Towson Student Chapter believes that art education professionals should be involved in their local communities. They serve as volunteers at the Asian Art and Culture Center and through participation in ‘Papel Picado’ workshops for neighborhood children, held in the Patterson area of Baltimore City.

The Towson University Student Chapter is a shining example of student professionalism and commitment. Their many accomplishments make them our proud choice for the National Student Chapter Award for 2010.

RAEA is proud to sponsor programs that promote recognition of outstanding accomplishments by our NAEA-RAEA members. We will continue to build strong bridges for our students and our retired members as we seek to better the art education profession. ■

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

## Visionary Leadership, Advocacy and Action!

Arts Education is a part of the definition of basic education in most states and is a core and academic subject area in Federal Law. The issue at hand is to ensure that The Arts—dance, music, theatre, and visual arts—remain a part of state and federal laws, regulations, and policies as integral in the “well-rounded education of the whole child”—every child in America!

### A recent quote supporting this vision by Secretary of Education Arne Duncan follows:

*“Let’s build a law that discourages a narrowing of curriculum and promotes a well-rounded education that draws children into the arts and sciences and history in order to build a society distinguished by both intellectual and economic prowess.”*

### Key National Initiatives:

All of us must be aware of the new initiatives for federal monies in education that are now the focus of states, the names and acronyms. They will affect our work and The Arts. These are: Race to the Top (RTTT), Common Core Standards (CCS), The American Recovery and Reinvestment Act (ARRA), and the reauthorization of the Elementary and Secondary Education Act (ESEA), formerly known as No Child Left Behind (NCLB). We believe that a focus on innovation, creativity, and all 21st-century learning skills can be demonstrated by comprehensive, sequential, and standards-based learning experiences in The Arts. A movement to insert the Arts

into the STEM Initiative (Science, Technology, Engineering, and Mathematics), to make it STEAM (Science, Technology, Engineering, Arts, and Mathematics), just received some national attention in the following February 12, 2010 article by the Northwest Evaluation Association publication, *FORWARD 2010*. Major national initiatives were discussed and are listed in the brief overview of this national conversation, just released:

...**FORWARD 2010**, hosted by the Northwest Evaluation Association Charlotte NC. Agenda, panelists and speakers included: Common Core Standards, The American Recovery and Reinvestment Act, The Reauthorization of the Elementary and Secondary Education Act, and **Kevin Carroll**, “Play is Serious Business.” Secretary Riley referred to STEM as STEAM (A for Arts added) to address the need for innovation and creativity. Above entities sent critical staff and, due to inclement weather, the audience was a cozy 70-or-so. I had easy access to people I normally would never have had the privilege to “brain pick.” After a few days with this group, I have a renewed excitement about educational policy.” (*Forward 2010 is a two-day event that covers the essential topics at the top of the national education agenda. The centerpiece? Innovatio—what it means, what works and how it can help you win critical funding.*)

The State Education Agency Directors of Arts Education (SEADAE), of which all of the National Association of State Directors of Arts Education (NASDAE) are members, is part-

nering with the Council of Chief State School Officers (CCSSO) and all national arts organizations including NAEA, to require longitudinal data collection about arts education across the United States, in aligned acts of improvement, requiring all states to provide the same type of data to ensure high quality arts educational experiences for all U.S. citizens.

### Chiefs Embrace Call for Data Collection for All Core Courses

“Chiefs should encourage data collections of school courses, teachers, and numbers of students enrolled. Collections should include the core academic subjects as defined by ESEA as well as physical education, health, and career technology education.” (*ESEA defines core academic subjects as English, reading or language arts, mathematics, science, foreign languages, civics and government, economics, arts, history, and geography.*)

Sue Gendron, Commissioner of Education (Maine) and CCSSO President, stated, “As we move ahead with our unprecedented effort to collect important and comparable data from all states, it is critical that we have a complete picture of the range and depth of the curriculum around the country. This includes the curricular areas that are tested as well as those that are not.”

Jerry Zahorchak, CCSSO Liaison to EIMAC and Pennsylvania’s Commissioner of Education, noted “When state data on classes, teachers, and students are collected, we must have a complete and accurate picture of what courses are being offered, who is teaching them,

and how many students are receiving the instruction.”

“The Council is vitally interested in promoting a full and balanced curriculum for all students. Collecting data on all curricular areas is the only way to make this balance transparent,” added Gene Wilhoit, Executive Director, CCSSO.

The State Education Agency Directors of Arts Education (SEADAE) brought forward the concern on behalf of the non-tested subject areas. “We are grateful to CCSSO for embracing this recommendation and setting the expectation for all subjects to be included in these developing state data systems,” stated Deb Hansen, SEADAE President. “By having reliable data for all core subjects, education leaders, policy makers, and subject-area specialists will have the information needed to make informed decisions regarding student access to the broad range of subjects that make up a quality education.”

We hope you will be able to use this valuable information in the coming months. Looking forward to seeing you in Baltimore in 2010 and in Seattle in 2011! MORE ARTS! ■

Artists Christina Meares & Robert Bunch




## CREATE ART IN THE DIGITAL AGE

AT THE WESTCHESTER COMMUNITY COLLEGE  
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**In the last few weeks, my first semester art education students persistently asked, “How do I keep from teaching stereotypes?”** I found myself repeatedly saying “stories.” Take the time to genuinely listen to stories and let your students experience artists telling their own stories. Personal narratives have depth and make individuals *real*.

**What story would you tell if you knew everyone was listening?**

Social networking sites captivate me. Perhaps it is a bit of voyeuristic fascination, mixed with the feeling of closeness when “friends” share about their day, and validation when someone engages in commentary on your thoughts. Mixed in with my usual newsfeeds, these intriguing status updates from Professor Elizabeth Delacruz appeared and invited serious reflection:

**January 31 at 11:12 am**

Elizabeth Delacruz: *Stilwell Oklahoma H. School keeps brand-NEW mascot, Tommy Tomahawk, after board of education “democratically” votes 3-2 to reinstate the mascot at a special meeting Jan. 25 2010. (Noting composition of board members: 2 Native Americans). See Photo & Story by CHRISTINA GOOD VOICE. Like the Tick-Tick poster in bkgd. <http://...>*

**January 31 at 1:37 pm**

Elizabeth Delacruz: *The UIUC Faculty Senate concluded in 1998 that the Chief was no longer acceptable. The NCAA helped UI Board of Trustees finally do-duh-right-thing in 2006. [www.retirethechief.org](http://www.retirethechief.org)*

**February 3 at 7:20 pm**

Elizabeth Delacruz: *Picaninnies were often depicted side by side with animals. On postcards, Black children were often referred to as coons, monkeys, crows, and opossums. The message was that Black children are more animal than human. School “Indian Mascots” developed in the 1920s in conjunction with widespread use of animal mascots. The... [www.ferris.edu](http://www.ferris.edu)*

**February 4 at 9:08 pm**

Elizabeth Delacruz: *If we raise the “Indian Mascot” issue in art education national discourse, won’t that open the floodgates for every other social justice issue plaguing humanity? Is social justice someone else’s job?*  
Dr. Delacruz has done something admirable—with over 650 friends (and counting) she uses status updates as a teaching opportunity. She puts bits of information “out there,” poses important questions, and presents opportunities for people to seek more information. Informal learning can be contagious!

As a result of reflecting on these posts, a question has my mind churning and burning: “Whose job is social justice?” An overwhelming number of art educators argue that it is the professional responsibility of all art teachers, and it is the theme for the 50th NAEA Convention. As I witness my students facing the challenges of shifting their thinking, it is necessary for me to address the question: “What does teaching for social justice look like?” and “When does it happen?” Sifting through proposals for lesson plans, I am inspired to stress that answers only come from experiences that start with issues and ideas,

and it often involves meaningful and necessary trouble (Freedman, 2007).  
Through her posts, Dr. Delacruz has offered ways to connect with meaningful stories that have the power to trouble that which was sadly taken for granted. They are invitations to listen to stories, interact, and talk back. According to Delacruz, “...I get a lot of FB email and regular email in response to my FB posts, along with chat invitations in FB, and I have many brief conversations about the content of my posts with individuals who don’t want to post their responses to my FB wall” (personal communication, 2/08/10). These posts incite reflective thinking and meaningful dialogue in ways each individual is prepared to interact with the ideas.  
Looking forward to the Convention, we are invited to engage in dialogue and listen to meaningful stories. CSTAE has 18 sessions, described at <http://cstae.bluedoublewide.com>. Several, such as the “town hall” membership meeting and “Investigating Social Justice through Art and Theory” re-conceptualize what a session can be, relying on interaction and co-construction of knowledge.

Thursday, April 15, @ 6:00 PM-7:50 PM, Latrobe/Hotel  
**Open Executive Committee Meeting of the Caucus on Social Theory and Art Education**  
Friday, April 16: 11:00-12:50, Latrobe/Hotel  
**TALK BACK SERIES: Investigating Social Justice through Art and Theory: Questions, Practice, and Research**  
Engage in democratic and dynamic discussion with a panel of CSTAE members who define,

question, practice and research Social Justice and Art Education.  
CSTAE members will share a range of theoretical discourses to converse with the audience about identifying, deconstructing, and inspiring social justice perspectives in art education. Panelists’ remarks will be followed by round table discussions. These small group “talk backs” will be made visible, audible and included in the larger NAEA discourse through the NAEA wiki for future reference and continued dialogue and research.

Friday, April 16 @ 7:00 PM–3:25 PM, Latrobe/Hotel  
**Membership Town Meeting of the Caucus on Social Theory in Art Education**  
Saturday, April 17 @ 7:00 PM–8:50 PM, Latrobe/Hotel  
**Roundtable: Journal of Social Theory in Art Education**

This session will provide future JSTAE authors with information regarding submission policies and procedures. Much of the presentation will focus on the shift from traditional print to digital format, and what this means for authors and reviewers.  
This looks like a great year for meaningful stories that invite dialogue and reflection! ■  
—Christine Woywod

**References**  
Freedman, K. (2007). Artmaking/Troublemaking: Creativity, policy, and leadership in art education. *Studies in Art Education*, 48(2), 204-217.

# The AIB Experience

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Public Policy and Arts Administration (PPAA)

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Hush-up and tighten your belt! or Speak out for Arts Education?

On the First of February the Obama Administration released details of its Fiscal Year 2011 Budget. In this budget, The National Endowment for the Arts is slated for a **\$6.4 million decrease** from the \$167 million approved last year. See Americans for the Arts CEO Bob Lynch's response to the news at [http://www.artsusa.org/news/press/2010/2010\\_02\\_01.asp](http://www.artsusa.org/news/press/2010/2010_02_01.asp)

While the President's budget is a nonbinding framework designed to guide congressional deliberations regarding FY 2010 federal spending, it says a lot about how he values the arts.

Americans for the Arts (AFTA) has also reported that U.S. Department of Education (DOE) staff have been considering the consolidation of Arts in Education (AIE) into a new \$265 million "Effective Teaching and Learning for a Well-Rounded Education" program, one involving six other non-arts related programs. AFTA reports that DOE's expectation is that successful arts integration programs will likely be funded through a new competitive grant program that rewards innovation and best practices among seven (non) arts programs. See the AFTA Table on Obama's budget.

**So given these figures—what can U.S. arts educators in PreK-20 schools, museums, or community arts centers do?** My answer keeps the late Tip O'Neill comment in mind, given "all politics is local." We can and must act in our own schools, neighborhoods, cities, districts, and states if we want those in policy and funding positions to know not only that we value the arts, but why we value them, describing how we see them contributing to the health and vitality of our communities and nation. Here is a bulleted list you might consider addressing—perhaps engaging your students, colleagues, and constituents in public dialogue about arts education, instead of passively expecting someone else to do the job.... Like religion or social justice, one does not have to preach a position in the classroom, but one can present facts in ways that are compelling and open up new ways of thinking about our work—whether that's arguments built on economic, aesthetic, cultural,

FY 2011 Appropriations Status

(In millions of dollars unless otherwise indicated)

Agency/Institution	FY10 Request	FY10 Enacted	FY11 Request
NEA	161.315	167.5	161.315
NEH	161.315	167.5	161.315
Arts Education (Education)	38.16	40	***
Professional & Cultural Exchanges (State Dept)	208.872	210	209
Smithsonian (total w/facilities) *Facilities	759.161 125.0	761.395 125.0	797.6 136.750
**IMLS	266.0	**282.251	265.556
Kennedy Center *Repairs	39.947 17.447	40.447 17.447	37.42 13.92
National Gallery Art *Repairs	165.245 56.259	167.005 56.259	162.8 48.221
Holocaust Museum	48.551	49.122	50.520
Corporation for Public Broadcasting (advanced appropriations 2011, 2012)	440	445	460
Community Development Block Grant (CDBG)	4.45 billion	4.6 billion	4.4 billion

\*Denotes the specific funds for repairs/facilities, but it should be noted that the itemized amount is already included in overall budget allocation to the entity.

\*\*Denotes the budget amount for the federal agency also includes earmarks (\$16.382 million for 2010).

\*\*\*Arts in Education Program has been consolidated into a new \$265 million program titled "Effective Teaching and Learning for Well-Rounded Education" including six other non-arts programs.

- or political foundations. Here are some steps I would encourage you to consider:
- Talk to your neighbors about the arts/art education and why you find it important
  - Write a letter to the editor of your local paper and let the public know how you feel about public investments in the arts and art education
  - Get involved in community cultural productions, attending exhibit openings or performances, and show your students/faculty that you "walk your talk"
  - Write letters to your local elected officials, sharing in what arts programs, services, or functions you are engaged
  - Establish why you value them
  - Describe what they contribute to your sense of community

- Define how (much) they contribute to your local economy
- Reaffirm why they are essential to a child's comprehensive education
- Send similar letters to your state representatives in both the house and senate
- Revise and send yet other letters to your district's house representative and state senator
- Join your State Arts Advocacy organization and support their work through contributions
- Keep informed about your city, county, and state's funding/support of arts education
- Participate in your state's arts advocacy day, governor's awards for the arts, or state functions honoring artists, organizations, and leaders

- Get involved in Organized National Arts Advocacy efforts
- Utilize or encourage your state advocacy group to use AFTA's Arts Action Center
- Sign up for CapWiz and follow its action alerts and legislator communication tools at [www.capwiz.com/artsusa/home/](http://www.capwiz.com/artsusa/home/)
- Look at the advocacy campaigns of other arts fields (music educators use *scientific studies* effectively in their field's promotional practices)
- Consider making financial contributions to candidates who support the arts and get their attention even before they assume office (it's easier to get help if you already have a relationship with the official)

There are many opportunities to advance our field, and you may find yourself far more encouraged by working to sustain and grow our field rather than simply sitting back and complaining about waning support. It's your future... make it!

If you are interested in joining the Public Policy and Arts Administration Special Issues Group, contact Karen Hutzel at [Hutzel.4@osu.edu](mailto:Hutzel.4@osu.edu) for more information. Dues have been temporarily eliminated, so we have tried to remove all fiscal barriers to your participation! ■

**CONSIDER JOINING NAEA's Public Policy and Arts Administration (PPAA) issues group. Please send an e-mail to Karen Hutzel, Treasurer, at [hutzel.4@osu.edu](mailto:hutzel.4@osu.edu) with your name, address, e-mail, professional affiliation, phone number, and NAEA Membership number. Membership renewals and new membership applications are currently being accepted *without dues* in order to broaden conversations across a broad base of constituents. Through what will hopefully be an expanded membership base, we seek to rebuild a community committed to advancing socially equitable practices in Public Policy and Arts Administration.**

Independent School Art Education (ISAE)

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**Forging Ahead in a New World I believe we are at a pivotal time in art education.** Technology and the use of it to shape the future of education in blended learning or virtual learning is and will continue to reshape how we think about education and the mainstream classroom experience, and art education has the capacity to be at the forefront. Because the nature of arts classes are portfolio-based, learning can be measured through pre- and post-assessment activities that do not involve a test! And because teaching is facilitated in group as well as independent activities, the arts lend themselves to be a good fit for technology and virtual teaching. In general, the very nature of arts and arts education is the teaching and facilitation of creative thinking—and thanks to Daniel Pink's Book, *A Whole New Mind*, creativity is currently one of the new buzzwords in education. Many believe that if we don't teach it, the United States will not remain viable in a global economy.

So, where does this leave the independent school art educator? We can work at the forefront of education and continue to develop

and creatively fund cutting-edge programs that serve our students and shape our profession. However, it is up to us to be a team. NAEA is providing us with the structure and platform to become a *community* of art educators. Through ISAE, we have the potential to meet new colleagues, share knowledge, showcase our schools, learn, and define what it means to be a highly qualified educator in the 21st century.

Wikipedia states that the definition of community is *the intent, belief, resources, preferences, needs, risks, and a number of other conditions may be present and common, affecting the identity of the participants and their degree of cohesiveness*. As ISAE members, our identity is our shared art education experiences in the independent schools. Our degree of cohesiveness is dependent upon the number of members, the degree of involvement shared by the membership and the ownership and buy-in we feel to our community.

At the 2010 NAEA National Convention in Baltimore, we have a new opportunity to create an identity and develop cohesiveness as a group through our belief in the

power of art education. It will be a time to get involved, accept or volunteer for a leadership role, and establish a vision for what our *community* of independent art educators can become. Presently, my vision is and has remained for independent art educators to join together and become a part of decisions as they are made to effect change in art education. That role has been accomplished as many state boards now ask for independent school representatives to serve. The special issues group has an invited seat at Delegates Assembly and for 3 years, I have attended the NAEA SE Region Summer Leadership Retreat to represent independent schools as work on platform statements has been hammered out. My vision for the future will be to bridge the two national organizations, NAEA and NAIS, so that at the national and down to the state levels, each art educator has the benefit of having two powerful organizations that work together to support the goals of art education.

**Yes, I believe we are truly at a pivotal time in art education.** While the use of technology will change the landscape of education, it will be the art educators who can measure and

prove creative thinking in student growth and development and thus reshape art as a core course of study in education. Thus, art education has the potential to lead as a necessity, and the ISAE community can help clear a path to make it happen. If you are reading this, you are already involved in NAEA! Encourage your colleagues in art to join, invite a neighboring school to go to your state conference or attend the National Convention with you. And, attend the ISAE Business meeting at the NAEA Convention and take a role in changing the landscape of art education.

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



Committee on Lifelong Learning (LLL)

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

This month’s column is devoted to the upcoming NAEA convention to be held here in my corner of the world. As I write this I’m listening to 45mph winds whipping around my house as the third round of “snowpocalypse” batters the Washington, DC region. I’m really looking forward to April!

The Committee on Lifelong Learning has some very intriguing presentations scheduled that encompass our womb-to-tomb art education philosophy. We encourage you to attend some of these presentations as well as our board meeting and add your voice, ideas, and research interests to our conversations.

Wednesday, April 14th

1:00 PM-1:50 PM Meeting Room 337/Center Committee on Lifelong Learning (LLL)

**Creative Aging: Instructional Arts Programming for Older Adults.** A national perspective with local implementation models. Learn about “creative aging” from leaders in the field: Gay Hanna of National Center for Creative Aging, Maura O’Malley and Ed Friedman of Lifetime Arts. See how professionally conducted arts programs enhance the quality of life for older adults and build livable communities for all ages.

Maura O’Malley, Edward Friedman, Gay Hanna

5:00 PM-5:50 PM Meeting Room 336/Center Committee on Lifelong Learning (LLL)

**Intergenerational Legacy Quilt—Lessons Learned through My Practice-Based Research.** Learn techniques and strategies that this art teacher/researcher utilized while working with senior adults and preschool children in a cooperative quilt-making project.

Susan Whiteland

Thursday, April 15th

1:00 PM-1:25 PM Meeting Room 324/Center Committee on Lifelong Learning (LLL)

Documenting Community Art and Traditions through Blended Learning.

Discussion of best practices for developing a blended learning course for adult learners to study fieldwork techniques and document their community art and traditions.

Alice Lai

1:30 PM-1:55 PM Meeting Room 324/Center Committee on Lifelong Learning (LLL)

**Elder Resident and College Student Joint Memory Art Project.** Elder Assisted Living residents are visited by college art education students. Together they explore a memory project of shadow boxes. Results, benefits and challenges are discussed. Future possibilities are suggested.

Lydia Dambekalns

3:00 PM-3:50 PM Meeting Room 335/Center Committee on Lifelong Learning (LLL)

**Assessing Art Learning in Adult Education Programs.** Adult learners want to know if they are achieving their goals. Assessment provides adults with evidence of how they are mastering art skills and confirming insights into their creative processes.

Priscilla Lund

Friday, April 16th

2:00 PM-2:50 PM Meeting Room 330/Center Committee on Lifelong Learning (LLL)

**Approaches to Training and Curriculum Design in the Visual Arts for the Elderly.** Those exploring the Visual Arts desire to express themselves and learn skills needed to function adequately both for leisure and aesthetic experiences that can become part of their lives. Where do we, as art educators, learn how to work with this population, and share what we know?

Pearl Greenberg

4:00 PM-4:50 PM Douglass/Hotel Committee on Lifelong Learning (LLL)

**Soul Searching: Art Educators & Values Education.** Soul searching is part of creating any program of Values Education based in Art. Educators can watch youths or adults struggle alone in a sea of ethical dilemmas or jump in with them, armed with their teaching skills and human convictions. This session freshly revisits one of art’s oldest functions .

Annie Storr

5:00 PM-5:50 PM Meeting Room 330/Center Committee on Lifelong Learning (LLL)

**Meaningful Objects of Ritual.** Curriculum identifies meaningful objects of personal ritual. Discussions and making art contribute to students’ understanding of their own identity through meaningful cultural and historical objects of everyday life.

Angela La Porte

Saturday, April 17th

8:00 AM-8:50 AM Meeting Room 330/Center Committee on Lifelong Learning (LLL)

**Teaching Art As A Home-Based Business.** Thinking about teaching art to people of all ages outside the traditional school setting? Participants of this session will discuss the formation of, and the operation of a home-based business teaching art.

Barbara Reser

1:00 PM-1:50 PM Meeting Room 330/Center Committee on Lifelong Learning (LLL)

**Artstories: In Their Own Words, Portraits of Master Artist Educators.** This presentation explores life history in the form of video-taped interviews with active and retired master artist educators as an effective mentoring resource for pre-service and novice art educators.

Pamela Lawton

4:00 PM-4:25 PM Meeting Room 330/Center Committee on Lifelong Learning (LLL)

Stories About Exploring Art/Identity/Leisure/Health in Second Life.

Based on recent trends in narrative research, this session explores how senior citizens make meaning about art/identity/leisure/health in this giant Montessori playground called Second Life.

Mary Stokrocki

6:00 PM-6:50 PM Johnson A/Hotel

Lifelong Learning Issues Group Business Meeting.

The Committee on Lifelong Learning invites officers, and interested NAEA members to our annual business meeting to discuss the past, current, and future activities and goals of the organization.

Pamela Lawton, Angela LaPorte, Deborah Wall, Susan Whiteland

Membership

Annual dues will be collected during the business meeting. Sustaining member \$15; supporting member \$10; student member \$5. Questions regarding membership should be directed to Susan Whiteland our treasurer and membership officer. She can be reached at Susan.Whiteland@unt.edu

Please visit our ning network site at: http://lllarted.ning.com/ ■

Student Chapter (SC) Website: www.arteducators.org/community/student-chapter

Kristen Peck, Aux Sable Elementary School, 1004 Misty Creek Drive, Minooka, IL 60447. Tel: 312-237-6245. E-mail: naeastudents.kpeck@gmail.com

Beefing Up that Resume: Where to Gain More Experience

If you have little other than student teaching on your resume, take advantage of these four wonderful yet often untapped sources of hands-on experience. Not only will your resume and confidence grow; your professional relationships and networking opportunities will also swell.

1. **Help out in local art classrooms.** Art teachers in the classroom always need help in accomplishing and maintaining tasks that go beyond a typical teaching job. As a chapter, cold-call local schools and ask art teachers if they would like a student-volunteer to help out. Here are suggestions for assistance you or your colleagues could provide:

- Hanging artwork around the school.
- Photographing artwork for an online gallery like Artsonia. (This is one job that my volunteer has become great at!)
- Organizing art room clutter; creating labels for boxes/containers.
- Cutting paper or prepping art supplies.
- Organizing student participation in an art contest (you could research current contests or ask the teacher if any have come across his/her desk).
- Help with a fine arts fair. (Many schools have the event once a year and it is lots of work!)
- Suggest organizing a community art show to publicly display student work in a local library, restaurant, or other gathering.

2. **Provide art classes at a local community center** such as a local park district. Find out how to submit a proposal by speaking with a program coordinator, and decide if you would like to offer a voluntary service or one that could potentially pay. Develop an itinerary that includes class session dates and times as well as project/lesson plans.

3. **Teach at an art supply store.** Art suppliers are in need of educating their consumers about products and how they work. You can provide voluntary service by offering to help customers experiment with products to make a piece of art. My former student chapter at Columbia College Chicago worked with Blick Art Materials in Chicago for four Sundays. We selected one session each and worked together to build a lesson plan ahead of time. We then presented this experience at the National Convention Student Chapter Roundtables!

Here are some steps to follow:

- Talk with a manager to set up workshop dates and times for your student chapter members to come in.
- Make flyers for the store to advertise ahead of time. Send flyers to students in surrounding schools as well.
- Create lesson plans ahead of time for specific material demonstrations. Watercolor pencils and oil pastels are great mediums to teach to a public audience.

(Be sure to stop at the vendor booths at this year’s Convention in Baltimore so that you can

have fun experimenting and making art with complimentary materials!)

4. **Volunteer regularly at an art museum or a children’s arts center.** Most art museums have child centers. Find out how to volunteer in that department. Personally, I volunteered once a month for 2 years at the Art Institute of Chicago. It was a great opportunity to teach mini art lessons to kids, to make art, and to assist with family tours in the galleries.

If you take advantage of these valuable opportunities to work with a community, with children, and to put instructional methods into practice, be sure to take photographs for visual evidence and to add interest to your portfolio!

The National Convention is here! It is only a matter of days before the NAEA National Convention begins in Baltimore! The Student Chapter Presidential team is so excited to meet and greet student members from all over the country!

**Be sure to stop by the Student Chapter Welcome Table.** The Welcome Table is a perfect place to linger while in between sessions and presentations. Pick up your own Baltimore Student Chapter pin, make an art project, sign in to let us know where you are from, volunteer to sit behind the desk for an hour to meet other groups of students to share stories and network! In addition, handouts will be available to guide you through the city and through the convention.You can download a Student Chapter events schedule ahead of time on our website to plan your valuable

time in advance. Go to www.arteducators.org/community/student-chapter. Each day of the Convention, the Student Chapter Presidential team hosts two-to-three events that you don’t want to miss!

**Farewell as your President!** After the Convention, our current President-Elect, Kristie Nixon, will step into my position as President and I will become Past-President. Elections for the new President-Elect take place in Baltimore at our Student Chapter Reception. We will be saying good-bye to Heidi O’Hanley, our current Past-President, whose hard work for the past 3 years has strengthened our community of students.

Come find us in Baltimore this April! ■



## The Marie Walsh Sharpe Art Foundation 2010 Summer Seminar Program



David King

Designed as an art institute, this nationally available scholarship program offers an intensive visual art studio program for artistically gifted high school juniors (2009-10). Artists-in-residence provide instruction, giving specific problems to solve and assignments to complete. Three 2-week seminars will be held this summer: June 6-19, June 20-July 3, and July 4-17.

Visit the Foundation's website (<http://sharpeartfdn.qwestoffice.net/summer1.htm>) for entry requirements and details on the Seminar. **The application deadline is April 7, 2010.** For more information, please contact Kim Taylor, Program Officer, at: [kim@sharpeartfdn.org](mailto:kim@sharpeartfdn.org)

## Canson Inc. Launches First Eco-Friendly Children's Art Line Featuring The World of Eric Carle™ Illustrations

The quality art products, aimed at children ages 3-9, are branded with The World of Eric Carle™. "What Do You See?" illustrations provide a surface for young minds to express, create, learn and grow.

The environmentally-friendly product range is composed of recycled paper from sustainable forests. It features soy-based ink cover art and is manufactured using environmentally-friendly methods. The line includes pads for sketching, painting, tracing, and a variety of other creative activities.

"The Eric Carle Eco-Friendly kids product line was designed to be fun and educational, encouraging children to create while developing motor skills and the foundation for drawing and painting," said Giulia Giovanelli, product manager at Canson. "We welcome the partnership with Eric Carle and trust that his popularity among children will inspire a new generation of artists."

# NAEA 2010 Co-Sponsored Academies

The information below is an introduction to each of the 2010 Co-Sponsored Academies. Please visit [www.arteducators.org/programs](http://www.arteducators.org/programs) for more detailed descriptions.

## Texas Christian University Art Educator Summer Institute

July 5-9, 2010 / Fort Worth, TX

Participants may choose to register for one or both of the following workshops:

**Plein Air Acrylic Painting in Historic Fort Worth** is for all levels of artists. This workshop will provide art educators with the tools to competently teach landscape painting to all levels of students, as well as strengthening each teacher's artistic skills. Participants will spend each morning painting outdoors in historic Fort Worth, learning the traditional method of Plein Air painting.

**Pastel Portraiture with Master Artist Vilas Tonape** is for all levels of artists. Participants will learn the basics of creating pastel portraits and develop their existing portraiture skills. This workshop will provide art educators with tools to strengthen their students' Advance Placement drawing portfolio.

## 2010 Art Education Summer Study Institute: An Invitation to The Dinner Party

The Department of Art Education and Crafts at Kutztown University of Pennsylvania, in collaboration with *Through the Flower*, a nonprofit Feminist art organization founded by artist Judy Chicago in 1978

July 11-16, 2010 / Kutztown, PA and Brooklyn, NY

Thirty years after its completion, *The Dinner Party* by artist Judy Chicago found a permanent home at the Brooklyn Museum in the Elizabeth A. Sackler Center for Feminist Art. It is with this recognition of the monumental nature of *The Dinner Party* and its place in history that we offer educators an opportunity to consider the artwork, in all of its complexity, as a catalyst for investigating the history of women in the Western world, gender issues, feminism, and feminist pedagogy. During this 5-day institute, participants will explore strategies designed to deepen understandings of this iconic artwork while developing new ideas, activities, and lessons with a focus in K-12 art teaching.

## Connecting Collections: Integrating Modern and Contemporary Art into the Classroom

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

July 12-16, 2010 / New York City

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 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; and explore exhibitions independently.

## ArtsWeek

Presented by the Professional Institute for Educators (PIE), The Division of Continuing Studies, The University of the Arts

### Multiple dates and locations:

**June 28-July 2, 2010:** ArtsWeek at the Wayne Art Center in Wayne, PA—Studio courses offered are ceramics-throwing, jewelry, landscape painting, printmaking, still life collage, and watercolor.

**July 12-16, 2010:** ArtsWeek at the GoggleWorks Center for the Arts in Reading, PA—Studio courses offered are Apple iMovie, ceramics-raku, glass, landscape painting, painting, and wood projects.

**August 9-13, 2010:** ArtsWeek on-campus at the University of the Arts in Philadelphia—Studio courses offered are Apple iMovie, book structures, ceramics-throwing, collage, creativity in the classroom, fibers, glass, print design, monoprinting, observational drawing, screen-printing, and wearable art.

## CRITICAL Santa Fe: Developing Criticism in Ceramics

Sponsored by The National Council on Education for the Ceramics Arts

October 27-30, 2010 / Santa Fe, New Mexico

You are invited to participate in a unique 3-day Symposium of investigation and dialogue to establish new practices essential to the future of art criticism. Attendance is limited to provide you an exclusive opportunity for audience interaction with key international speakers and panelists, including: Donald Kuspit, Dave Hickey, Janet Koplos, Raphael Rubenstein, Paul Mathieu, Gabi Dewald, Glen Brown, Garth Clark, and Tanya Harrod, plus 15 international panelists representing educators, galleries, artists, and writers.

## New Directions in African American Art: Think Tank for Transformative Aesthetics Curriculum Design in Art Education

Sponsored by the Committee on Multiethnic Concerns and The Maryland Institute College of Art

November 11-13, 2010 / MICA

This professional development opportunity is a two-day planning collaboration between COMC art educators and artists who have recently presented during a landmark conference on topics related to new directions in the field of African American Art and Aesthetics. Relationships to the community, digital technological approaches to artistic production as they impact this community, contributions from the vanguard of MacArthur scholars, and a vision for critical thinking comprise the core topics from this conference. The opportunity to explore these topics in-depth will set the stage for exchanging curriculum design that directly impacts K-12 art education programs.

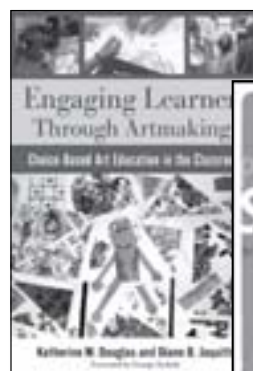
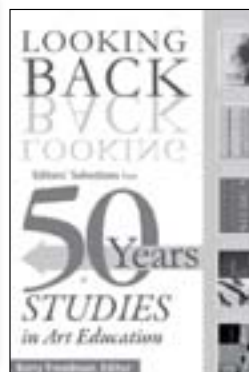
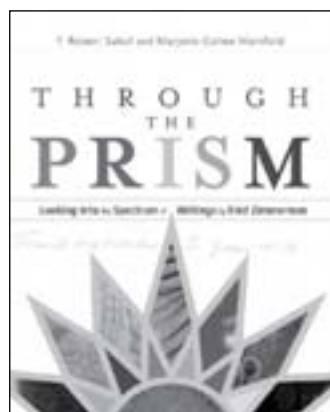
## Michigan Art Education Association Summer Professional Development Institute

Frostic School of Art, Western Michigan University

August 1-6, 2010

The MAEA Summer Professional Development Institute emphasizes the benefits of a learning community through its residential theme. Participants have the opportunity to live and work together for up to 6 days, sharing meals and conversation, trading stories and lesson plans, and participating in the development and evolution of ideas to improve teaching and learning in the classroom and studio. Formal and informal opportunities for participant interaction abound in a campus setting, with significant opportunities for discourse embedded within the two-day workshops. The curriculum of the institute touches on issues of studio methods, art history, educational theory, policy and leadership, and pedagogical practices.

**Use Your Member Discount on these Resources from NAEA!** See [www.arteducators.org/store](http://www.arteducators.org/store)







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

**Department of Art Education  
The Ohio State University  
Summer Quarter 2010**

**ART EDUCATION 795**

**Stories: Narrative Inquiry in Art Education  
(5 credits)**

**July 5-9, 2010**

**Terry Barrett, Professor, University of  
North Texas, and Professor Emeritus,  
The Ohio State University**

In this one-week intensive workshop we will explore narratives, or stories, related to art, self, and community. We will read about narrative research methodology, and apply it by writing narratives for art education. Participants will receive readings prior to the week, will write during the week, and will have time after the week to complete projects. The workshop is open to graduate students of all art disciplines and to teachers.

**ART EDUCATION 795**

**Identify Yourself: Psychological Thinking  
and the Self-Portrait in Art Education  
(5 credits)**

**July 19-23, 2010**

**Olivia Gude, Professor, University of  
Illinois at Chicago**

Suggesting that traditional self-portrait projects may teach students ideas about the formation of identity that are at odds with contemporary psychological theory, this course explores language and studio art projects that investigate how identity is constructed within dynamic familial and societal discourses within media-saturated cultures. Fusing artmaking with critical reading and discussion, participants will consider a range of theoretical and aesthetic practices that examine the construction and deconstruction of identity. Artmaking in drawing, collage, and digital media, based on contemporary art practices and curriculum research in the Spiral Workshop, will encourage educators to imagine art education practices that support students in developing critical and "souful" selves. Facilitated interactions of participants will model methods for creating safe spaces for students to question, interact, and share feelings, ideas, and personal narratives.

**ART EDUCATION 795**

**Community Based Art Education for  
Social Justice: Partnering to  
Build a Guernica Peace Panel  
(5 credits)**

**July 26-30, 2010**

**Vesta A.H. Daniel, Professor, and  
Karen Hutzler, Assistant Professor,  
The Ohio State University**

This course will explore the historical and conceptual development of the *Kids Guernica-International Children's Peace Mural Project* as a model for encouraging social justice through engagement in community-based art and art education. The perspectives of theorists such as J.E. Grigsby, Paulo Freire and others will provide foundation for class discussions and the development of personal perspectives and voice. Students will partner with other community groups to create an 11' x 20' mural to become part of the well-established *Kids Guernica* international peace initiative.

**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:  
Department of Art Education  
The Ohio State University  
258 Hopkins Hall  
128 North Oval Mall  
Columbus, Ohio 43210  
or email [thomas.404@osu.edu](mailto:thomas.404@osu.edu)

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## The Professional Institute for Educators

Graduate-level courses for teachers in the visual and performing arts, technology and education. Providing unique opportunities for teachers in many subject areas and grade levels, courses are designed in intensive weekend sessions at multiple locations to serve the needs of educators, and are also offered online. Additionally, PIE hosts ArtsWeek, a summer studio intensive for educators in arts-based curriculum that draws participants nationally.

## Pre-College Summer Institute

Intensive programs for rising juniors and seniors in: Acting, Art + Media Exploration, Dance, Music Studies and Musical Theater. Programs are one, two or four weeks in July, and four-week programs offer college credit. UArts Pre-College Programs also offers 10-week college-level courses in the spring and fall semesters.

For more information email [cs@uarts.edu](mailto:cs@uarts.edu) or call 215.717.6006



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# E-Portfolios: An E-asy, E-xcellent, E-ducational Way to Store (and Share) Your Teaching Tools!

By Debi West, EdS, NBCT Art Educator, North Gwinnett High School

Last year when NAEA recreated their award-winning website, they had one thing in mind: creating a site that was interactive and user-friendly for all of their members! In my opinion, they did it! In perusing the site I was most excited about the user-friendly tool, e-Portfolios powered by Digication!

I wanted to know more! So I immediately began to play with the site to see how it worked. It was like a virtual filing system! All I had to do was gather my personal information and put it all into this electronic, **free** portfolio. At the time I had information all over the place. I had a school website, a website for my Children's Art Studio, several gallery sites with my personal artworks, a carepage account for my son, a blog spot for my students, and a plethora of websites that I used on a regular basis. It was too much to keep up with!

NAEA's e-Portfolio tool helped me to organize it all and keep it in one place... a place that's easy to find since it's located on the front page of the NAEA site! Go to [www.arteducators.org](http://www.arteducators.org), scroll down, and Voila! There you have a complete directory of members' e-Portfolios—tools that help teachers organize their information while allowing other teachers to learn from the best!

When I started, I planned out what I would initially need on my site. I wrote some personal information about who I was on the home page, along with a photo. The modules are so easy to understand and use, especially for those

of us who aren't particularly techno savvy, which WAS me! Since using this site, I feel as though I have grown in my ability to use technology and I would now classify myself as a growing "tech-y" kind of teacher and I believe that is what our students need... we have to keep up with them and use the tools they are familiar with.

Since I have spent the last 17 years in the art room, teaching both elementary and secondary, I thought I would begin to store some tried and true lessons and visuals from both divisions, having a place I could find them quickly while sharing them with colleagues. I then added a current student gallery. Since our school's website is a bit complicated to use, I just cut and pasted the link to my e-Portfolio's student gallery onto to my school site and suddenly students, community members and parents can see our student art with one simple click! And the best part, my students are now nationally published artists!

Here is a list of tabs currently on my e-Portfolio and there are several tabs under each of these—home, lessons, images, visual journals, galleries, ideas,

quotes, websites, ideas—and it keeps growing!

Home, Elementary Lessons, Secondary Lessons, Visual Journals, Student Gallery, Artsonia: North Gwinnett High School, Crystal Collage Children's Art Studio, ART with a PURPOSE Ideas, Croy's Cause...Urea Cycle Disorder Awareness, Memory Project Information, Vitae, Personal Art, Presentation Information, GAEA Information.

The best part is that my site is being used! Within the first few months of setting it up, it had received over 6,000 hits! Today it has received over 25,000 hits! That means that by organizing my info I also have the opportunity to share it... and let me say, I often use other e-Portfolios and have borrowed several **great** lessons and ideas from them! I have always said that "Together, We Are Better" and now we have a place to prove it!

If you have not attempted to create an e-Portfolio yet, might I suggest that you make it your New Year's Resolution! You won't regret it and I look forward to having the opportunity to springboard from you and see the exciting things happening inside of your art room!

For more information, please don't hesitate to contact me via my e-Portfolio: "Debi West's ARTSTUFF" <http://naea.digication.com/artstuff/Welcome/published> ■



## NAEA Artisans Gallery and Crayola Creative Studio: Opening Night Event

Wednesday, April 14  
6-9 PM / Key Ballroom, Hilton Baltimore

NAEA and Crayola celebrate art educators as creative leaders! Join your colleagues for this opening night reception. Connect with your peers, enjoy inspirational performances, and shop the Artisans Gallery.

- Stimulate your senses through visual storytelling sculptures by six Baltimore City schools guided by **Arts Every Day**, an organization dedicated to arts education and arts integration.
- Energize your inner spirit with Kevin Reese's innovative performance by **SchoolSculptures** showcasing 5-minute excerpts each hour from the Calder-inspired *A Perfect Balance*.
- Explore and preview student artwork from the Crayola Dream-Makers **Visual Voices: Speak Up for Creativity** exhibition before this artwork takes permanent residence at the U.S. Department of Education.
- Create with innovative Crayola materials and contribute your art to the "Visual Voices: Speak Up for Creativity" exhibition.

See you there!

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