

## INSIDE

Get Connected	5
People in the News	6
Regional News	7
Division News	9
Issues Groups	12
Calls	16, 25
Media Reviews	26
Professional Opportunities	27
2010 NAEA National Convention	1, 28



## 2010 NATIONAL CONVENTION

Notes from the Convention Program  
Coordinator

The first word that both my mother and I spoke in English was *corn*. I was 6 years old; she was 38 years old. I grew up having to read and write for most of my elders who did not understand the language or the pace and structure of American culture, life, and its various systems. I made it through school, when so many others around me failed because luck upheld my smarts. I had a few teachers who pitied me and even fewer that understood me. I needed an education that valued the strength within my struggle. I needed my experience to “coexist in a nonhierarchical way with the other ways of knowing” (hooks, 1994, p. 84). I needed my experience to be valued.

In *teaching to transgress* (1994), bell hooks articulates the difference between education as a practice of freedom and education that merely strives to reinforce dominance. This year's Convention theme—Art Education and Social Justice—strives to position art education as an act of freedom and thus as a collective responsibility. From the keynote speakers, super sessions, Pre-Convention workshops, concurrent sessions, talk back sessions, and artists talks, it is my hope that everyone in attendance will become an active participant, not a passive consumer. I hope that everyone embraces their participant role, allows discomfort with dialogues to stir intellect, and leaves knowing the Convention has provided valuable professional growth. There will be multiple opportunities to hear various perspectives. I invite you to bring your

(continued on p. 5)



**This is our 50th!  
See p. 6 for members'  
memories of past  
NAEA Conventions...**

And send your own to [naeanews@arteducators.org](mailto:naeanews@arteducators.org) for possible publication in *NAEA News*!



# NEWS

*Advancing Art Education*

A Publication of the NATIONAL ART EDUCATION ASSOCIATION

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February 2010  
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**NAEA President R. Barry Shauck**

Thursday, April 15, 8:00 am - 9:50 am

Join with NAEA President R. Barry Shauck as he reflects on the accomplishments of the Association over the past year, and the role of the art teacher as hero. Hear from Vanessa Lopez, 2010 Convention Coordinator, and Brenda Makle, Maryland Art Education Association President.

**Special performance by award-winning slam poet Gayle Danley!**



**Video Games and Social Change**

Co-sponsored by the Alliance for Young Artists & Writers

Friday, April 16, 8:00 am - 9:50 am

Explore the power of video games to educate, engage, and empower 21st-century students to apply their artistic skills in order to bring about meaningful social change. Featuring some of the world's most innovative designers and entrepreneurs in the video game industry, this panel discussion will be led by Alan Gershfeld, Chairman of Games for Change.



**Carrie Mae Weems**

Co-sponsored by Art21

Saturday, April 17, 9:00 am - 9:50 am

With the pitch and timbre of an accomplished storyteller, Carrie Mae Weems uses colloquial forms—jokes, songs, rebukes—in photographic series that scrutinize subjectivity and expose pernicious stereotypes. Weems' vibrant explorations of photography, video, and verse breathe new life into traditional narrative forms—social documentary, tableaux, self-portrait, and oral history.



**Amalia Mesa-Bains**

Saturday, April 17, 3:00 pm - 3:50 pm

Dr. Amalia Mesa-Bains, director of the Department of Visual and Public Art at California State University, Monterey Bay, is an independent artist and cultural critic. Her works, primarily interpretations of traditional Chicano altars, resonate both in contemporary formal terms and in their ties to her community and history. As an author of scholarly articles and a nationally known lecturer on Latino art, she has enhanced understanding of multiculturalism and reflected major cultural and demographic shifts in the United States.

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**To submit items for *NAEA News*, send to [naeanews@arteducators.org](mailto:naeanews@arteducators.org)**

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

*Vote!*

Don't forget to return your election ballot for Regional Vice Presidents-Elect.

naea

## MESSAGE FROM THE PRESIDENT

# CULTIVATING DEMOCRACY through K-12 Public Visual Arts Education in the United States

The democratic wish is suspended between the democratic promise of limited government for individual liberty—which is rooted in the dread of government and trust in economic markets—and the democratic prospect of social and economic equality—which is rooted in a yearning for community...

—James Morone, 1990

Core values such as accountability, equality, liberty, restricted government, and pluralism serve to cultivate our American democracy (Wyszomirski, 2000). Such core values aid us in strategizing ways to develop prudent and sensible tools to forge common bonds around public issues while building both collective and personal identity. Americans, often and admirably, pursue avenues that allow them to foster the public purposes of democracy without government. They look for means that will allow them to intercede and attempt to solve a problem by exploring channels that strive for consensus among peoples and their ideas in response to the conditions of the times in which they live.

This article is the fourth of five installments in a series on cultivating art education in our public democracy. It endeavors to connect Americans' regard for freedom and culture to purposes for art education in our market-driven economy and society. It builds upon the prior installment that discussed contributing to prosperity, and it discusses the moral ramifications of partnerships with not-for-profit organizations, questions the impact of popular cultural influences, and considers ways to enable students to become responsible public citizens.

### Relationships between Freedom and Culture

Unchecked authority can undermine free institutions. Democracies strive to overcome tendencies toward singular powers by maintaining conditions that promote the building of just relationships. Citizens of the United States generally believe this route provides the moral resources that enable us to "engage in fair and open decision making" (Wyszomirski, 2000, p. 73). While economic, social, and technical advancement is progressing in other nations, our American society may be changing more significantly than most societies around the globe. Our

economic interests have progressively transferred the pursuit of trade from agrarian purposes to those that are industrial, technological, and digital. Growing population centers have tested governmental capacities to respond to the needs of American society and have resulted in a greater need to maintain political systems through both private and public structures. The words of John Dewey still ring true: "We are beginning to realize that emotions and imagination are more potent in shaping public opinion than information and reason" (1989, p. 16). Because those who are free individuals, then as today, govern themselves more so by reason than appetite, one duty of our role as contemporary teacher/artists is to remind others of that dichotomy through studio teaching and artwork.

### Art 21 Images thematically tied to Cultivating Democracy

The fourth and fifth seasons of *Art 21: Art in the 21st Century* (2007, 2008) offered viewers an opportunity to meet artists whose work in some ways raises questions about cultivating democracy in America and beyond. 21 included images from Jenny Holzer that question the value of consumption, that examine torture, and that discuss the effects of disease and death on society. It also included images produced by the artistic team of Allora and Calzadilla who question nationality, borders, and democracy, and of Carrie Mae Weems. Vanessa Lopez, NAEA Baltimore 2010 National Convention Program Chair, has worked collaboratively with Art 21 to obtain Weems as an artist/keynote speaker for the April Convention: Art Education and Social Justice.

Some of the images of work from these artists are included in this article. I encourage you to look at their full range of artwork and to consider ways in which to engage colleagues, students, and stakeholders in a dialogue about what cultivating democracy in America signifies 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.

### Taking the Pulse of Public Sentiment and Values

Thoreau is said to have remarked that it is not enough to be busy; rather concern should lie in what the busyness is about. He inferred the question: Is busy in pursuit of more always the best action to take?

Alfie Kohn (2004)—in his book *What does it mean to be well educated?*—questions whether educators sometimes confuse harder with better. He discusses standards and testing in the United States and wonders if such measures of achievement serve the purposes of schooling. If, as Dewey proposed, the value of student engagement resides not in the harder questions imposed but rather in the thoughtfulness of stimulation (Kohn, 2004) the higher duty we hold—as observed by Jerome Bruner—is to find the questions of medium difficulty "that can be answered and that take you to somewhere" (2004, p. 42).

### Our Market-driven Economy

Learning for the purpose of developing artful and holistic mindfulness remains in danger and has in some cases been sacrificed for attaining higher test scores. Debate about testing continues, but the need for voices that challenge a singular focus on test results still ask, "What is being sacrificed when schools are forced to focus on test results?" (Kohn, 2004, p. 62). Kohn and others—notably in our Association, Laura Chapman—have questioned the degree to which business leaders have been determining educational policies, as if the only important purposes of public education are to make students productive workers who can compete in the global economy.

The public purpose of democracy identified by Wyszomirski (2000) and examined in the previous article in this series was prosperity. And it's worth reiterating that prosperity in the arts can mean: (1) driving the economic engine of America, (2) enabling students' voices through a visual arts education that builds personal wholeness, and (3) acknowledging an obligation to pay democratic opportunities forward in social service to others to perpetuate a good and just society. As we continue to work to define what is public and what is private, and link and

(continued on p. 3)



**BIG HANDS YELLOW WHITE, 2006.** Oil on linen. Installation view: Cheim & Read, New York. Photo by Chris Burnside. © 2007 Jenny Holzer, member Artist Rights Society (ARS), New York. (Season Four, Protest)



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President’s Message continued

relate these interests to visual arts education, it benefits everyone to develop enlightened self-interest as students’ spirits and voices are nurtured in studio classrooms.

A Research Agenda for Art Education

It is a matter of social justice that every child in American public schools be able to enjoy the visual arts as a critical component of their preK-12 education and human development as an essential right. When program delivery is interrupted after elementary school, teachers cannot provide a spiraling and sequential curriculum in art education, and they are not given the chance to affect students’ lives and make a difference. Yet, AEP research from the late ‘90s told the story that 8th graders highly involved in the arts consistently achieved at higher levels. Fewer than half the students surveyed as a component of the 2008 NAEF reported taking coursework in the visual arts. Consistent program delivery affects students’ achievement, and more importantly contributes to a comprehensive education that fosters creativity, imagination, and innovation. Replications of such proof—that thorough K-12 arts programs can result in much broader and deeper human caliber—would serve to further sharpen the case of the essential need for a place for arts education in America’s schools.

Ruppert (2009) suggests five strategies to begin to counteract the set of problems students face both in general schooling as well as with performance in the arts. She implores decision makers to ensure equal access to arts education as a way to raise levels of participation in arts course taking, and to build interest in and demand for the arts in the early grades. Once this occurs, Ruppert encourages focus on what works in improving student achievement in the arts, and indicates that equal access opportunities will serve to close the arts education achievement gap.

NAEA will begin revising its strategic plan this summer. The next NAEP arts assessment is scheduled for 2016. Eighth graders who participate in that assessment will graduate in 2020. The implications these factors may have for our Association as it refocuses its goals on providing students opportunities to develop their personal capacities for creativity, imagination, and innovation through art education should affect its strategic planning. Likewise, **Creativity, Imagination, and Innovation in Art Education** will be the theme of NAEA’s National Convention 2011, Seattle, under the leadership of National Convention Coordinator Dr. Sandra Kay. Many NAEA members would concur that the teaching we provide enables students to become good and whole citizens because meaningful and thorough planning provided by well-prepared visual arts teachers in studio classrooms students often produces students who can create, imagine, and innovate, producing ideas with evidence of personal voice. Such preparation underwrites the long-range goal that we all share: to achieve President Obama’s charge to be able to prepare all K-12 students by 2020 to succeed in school, life, and work.

John Howell White, Higher Education Division Director for NAEA, is in the process of forming a team to update a research agenda for visual arts education. In collaboration with Sara Wilson McKay, Chair of the Seminar for Research in Art Education, this committee plans to include experts representing various research methodologies that offer the potential to connect with other divisions and extend the efforts of Melody Milbrandt, immediate past Division Director for Higher Education, who began this dialogue to purposefully reshape NAEA’s research agenda and who will serve on the committee to speak to action research strategies.

It is a matter of social justice that every child in American public schools be able to enjoy the visual arts as a critical component of their preK-12 education and human development as an essential right.

NAEA Division Directors—Bob Reeker at the elementary level, Mary Miller at the middle school level, Diane Scully at the high school level, Lesley Wellman at the museum ed level, Mark Coates at the supervision and administration level, and John Howell White at the higher ed level—are working collaboratively to revise lesson template components currently in place on the link from NAEA’s award-winning website to Artsonia.com. The aim of the work undertaken by the Division Directors is to meaningfully sharpen the reflective investment of art teachers in planning instruction that pushes practices forward—extensively beyond ‘make and take’ solutions—and to build upon the traditional studio instruction entry points of artwork, enduring ideas and themes, formal concepts, media, and subject matter to include a rationale which explains the importance of lesson content and its purposes for teaching and learning. Plans submitted for NAEA review will be vetted in ways comparable to the review processes in place for NAEA publications so that NAEA members can enjoy the benefit of planning models demonstrating the best and brightest ideas that our teachers have to offer.

A Practical Relationship: The Kennedy Center and the Public Schools

The Education Department website for the John F. Kennedy Center for the Performing Arts ([www.kennedy-center.org/education/anygivenchild/](http://www.kennedy-center.org/education/anygivenchild/)) outlines what the Kennedy Center is doing to help sustain arts education in America’s public schools. It describes an initiative of Kennedy Center President Michael M. Kaiser, called Any Given Child, which seeks to address the need for arts education programs in districts lacking an understanding among all stakeholders of their value. Kennedy Center staff members, under the leadership of Barbara Shepherd, Director for National Partnerships, and John Abodeely, Program Manager for National Partnerships, along with community leaders and school administrators work as a team to implement programming which is sequential and required each year of K-12 schooling rather than intermittent and irregular. In a December meeting I shared with Barbara and Deborah Reeve, John reiterated that, “Any Given Child sees arts teachers in schools as absolutely, positively necessary providers of arts instruction for children” (e-mail communication, 11/5/09). Shepherd is currently working in Sacramento, CA through the Mayor’s office with two district superintendents; this is the first site identified by the Kennedy Center to engage in Any Given Child. The aim, consonant with the goals of NAEA, is to see local school districts build the capacity to leverage arts partnerships and achieve the districts’ and schools’ goals. A community audit is followed by the development of programs and resources that include professional development and support for planning both in the arts and for arts integration to achieve school reform. Information for Community Teams interested in Any Given Child can be found at: [www.kennedy-center.org/education/anygivenchild/program.cfm](http://www.kennedy-center.org/education/anygivenchild/program.cfm)

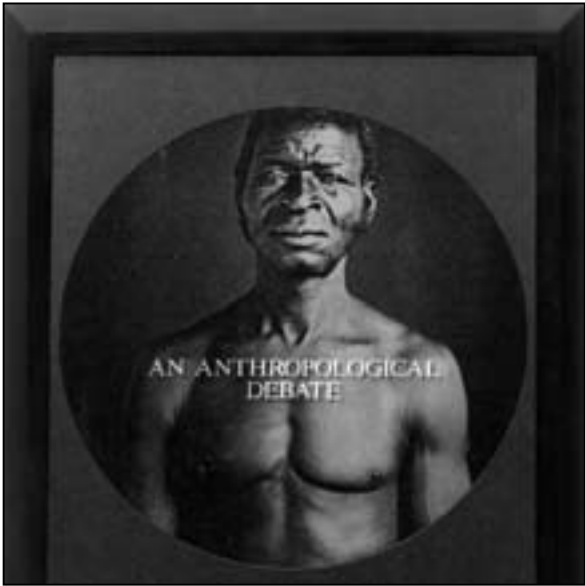
(continued on p. 4)



Above: *Mourning*, 2008. Archival pigment print, 61 x 51 inches. © Carrie Mae Weems, courtesy the artist and Jack Shainman Gallery, New York. (Season Five, Compassion)

Left: *Untitled from From Here I Saw What Happened and I Cried*, 1995. C-print with sandblasted text on glass, Quadriptych, each panel 22 1/2 x 18 1/2 inches. © Carrie Mae Weems, courtesy the artist and Jack Shainman Gallery, New York. (Season Five, Compassion)

Images courtesy of Art:21.



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:

- Americans for the Arts’ (AFTA’s) **call for Green Papers** about the future of arts in America
- The need in the field of art education for **methodologically sound research** to demonstrate the significant value of arts education in developing the intellectual and creative capacities of students
- Consideration of the appointment of a **Research Advisory Working Group**
- Registering for the **2010 NAEA National Convention**, April 14-18, in Baltimore, Maryland
- Appointment of a **Facilities Committee** to suggest guidelines for studio teaching environments
- Appointment of an editor for *Translations* with kudos extended from the NAEA Board and its members to Mary Ericson for her fine work as outgoing editor for this publication
- Position statements** to be reviewed at Delegates Assembly in Baltimore this April
- A **mission statement and policy handbook** developed by the Higher Education Division
- Efforts to work with the **art educators of Mexico** to become affiliated with NAEA
- The close of comments to the **P21 Skills Map for the Arts** collaboratively developed by representatives of professional teaching organizations in dance, drama, music, and the visual arts
- A special **25th anniversary celebration** event hosted by the National Art Education Foundation to be held at the Walters Art Museum as a part of the April Convention
- Consideration of a **partnership with Walden Media, LLC** focused on Beverly Cleary’s *Ramona* books and their film titled *Ramona and Beezus*, in which Ramona’s father is hired as the school art teacher because of a mural he and his daughter draw. In the story, they set out to draw the longest picture in the world; the potential project will 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.

# Cleansing the Palette—February 2010

It was a large, open, warehouse-like space—vast, yet stimulating and somewhat chaotic. Within the vast space were other loosely “defined” spaces—some filled with bins and bags of props and thought-provoking “stuff,” with whiteboards and multi-colored Post-it® notes and markers and foam boards and pushpins.

These were playrooms for the mind—and the home of IDEO, the renowned industrial design firm founded by David Kelley. Many know IDEO from the product designs that have come from them—the original Apple mouse, Steelcase Leap chair, Swiffer® Sweeper, or KwikPen for diabetes injections. Not surprisingly, IDEO has excelled in design awards over the past decade.

But in recent years, IDEO has expanded its range and begun applying design-thinking processes to more than products. CEO Tim Brown’s recent book, *Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation*, is taking the business world by storm; at this writing in December, it’s the #1 bestseller on Amazon.com in the “organizational change” category.

Last year, with gratitude to Wyatt Wade and Davis Publications, I was invited to participate alongside many of our nation’s art education administrators in a professional development retreat aimed at dipping into design thinking. In addition to reading and observing how design thinking is being applied in business, this hands-on experience has caused me to further contemplate just what a design-thinking approach might do for further developing our Association—and what I know is that we’ve been nibbling at the edges of a design-thinking approach for the past couple of years. But, in this “Year of Acting Assertively,” it’s now time to turn theory more actively and comprehensively into practice as we prepare for a next round of strategic planning that will guide NAEA’s work over the next 3 years.

**You see, it’s true: “If you do what you’ve always done, you’ll get what you’ve always gotten.”** And the “big idea” of design thinking is reinvention: reimagining what we do, rather than simply improving on what we already do. Design thinking is all about expanding beyond linear projections and avoiding the natural inclination to be bound by what is already there. You get this. I know you do—because design thinking dovetails with the creative process. But design thinking is also quickly moving to the forefront of progressive business and educational practice.

Within your own educational setting, have you thought about applying this practice outside of your classroom or studio? Have you thought about how such a process might be applied to influence your state department of education, the school board, or the principal or dean of your school?

As we plan for NAEA’s future and work to strengthen our identity as *the* professional community for art educators and leading advocate for visual arts education, we can benefit by applying the best attributes of design thinking toward developing our vision of the future of art education—in our schools, in our communities and states, and in our nation—to devise the paths for reaching that newly imagined future.

Have you thought about how such a process might be applied to influence your state department of education, the school board, or the principal or dean of your school?

There was a very interesting article in *The New York Times* about what it takes for professional athletes to excel at their sports. It talked about the emerging physiological research that shows how constant repetition thickens the neural sheath, continually enhancing the clarity of the neural signal to the muscles. This is how “muscle memory” is created.

Perhaps we should create our own muscle memory in applying design thinking to the development of our professional organization and community. In preparation for the 2011-2014 strategic planning process, we will be incorporating design-thinking strategies to support member engagement throughout the process of discovery and innovation.

**In Baltimore, be sure to look for this creative space—the NAEA Design Lab**—staffed by a discovery team and filled with possibility as you uncover issues and opportunities critical to designing the next generation NAEA. The NAEA Design Lab will overlay the many rich dynamics of the Convention and may be used as a space to mine the wealth of creativity and knowledge. Essentially, this discovery exercise will “crowd-source” our strategic planning. This goes to the heart of the “community of practice” we have brought to life through the website. I am certain the ideas will be richer and more profound by virtue of having thousands of our minds working on them together.

Now, how does this relate to the shapes I’ve been laying out for this “Year of Acting Assertively”? We’ve had *Authenticity* and *Assets* so far. In this pre-Convention Palette, I’m talking about **Aggregation**.

Aggregation is about building something that is more than the sum of its parts. Aggregation is coming together in our annual F2F\* community, bringing our collective energy and enthusiasm and intellect to bear on the issues and challenges of the art education arena. It’s pooling ideas in our design-thinking space that will pollinate one another over the course of the Convention in a real-life, real-time exercise in “network effect”: each contribution from one of you will provide a spark for the creative genius of others and lead to the exponential development of strategies toward achieving a vision for 21st-century NAEA.

**Aggregation also involves the assembly of all our various perspectives and values and approaches in one place**—and out of that great portfolio of possibilities, developing an ever stronger culture committed to taking productive action that grows out of a design-thinking approach to solution development.

In day-to-day life, we are all faced with assorted constraints. The refreshing beauty of spring and of participating in the Convention is freedom from those constraints: No budgets. No counting heads. No opposing forces.

This year’s Convention promises to be a most powerful and enlightening experience—I urge you to join more than 4,000 art educators in Baltimore and take part and be inspired. I look forward to seeing you there! ■

\*Translation = face-to-face



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## Arts Education Policy Review Discount for NAEA Members

NAEA members are now eligible to receive a 30% discount off the regular subscription rate of *Arts Education Policy Review*, which discusses difficult, often controversial policy issues regarding K-12 education in the arts throughout the United States and the rest of the world. To order please visit <http://www.arteducators.org/benefits> or call, 1-866-802-7059 and tell the customer service provider you are part of the “NAEA partnership” code - NAEA30.

## President’s Message continued from p. 3

I can’t think of a better way to cultivate democracy in America’s public schools than through sequential and spiraling K-12 arts education curricular programs. Dewey said it right when he observed that emotions and imagination can potently shape popular culture. As both teachers-as-artists educators and citizens, our charge is to drumbeat the contributions that the arts can make to the comprehensive education of any given child. Forces and resources are coming together to enable us to loudly sound the call. NAEA President-Elect Sabol’s research funded by the National Art Education Foundation (NAEF) and describing the effects of No Child Left Behind (NCLB) on visual arts programs in schools, to be released this month, is a good resource for beginning to sound the call. ■



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# Home of John Waters, Here We Come!

## Art21 at NAEA 2010

In addition to eating crab and visiting the sites of many a John Waters film, Art21 is bringing contemporary art to the 2010 NAEA National Convention in Baltimore. We are excited to present a General Session keynote with Art21 artist **Carrie Mae Weems** in celebration of the recent Season 5 premiere and look forward to exploring the convention theme **Art Education and Social Justice**. Join us at Carrie's **General Session on Saturday, April 17th** as well as other on- and off-site workshops.



### About Carrie Mae Weems

Carrie Mae Weems was born in Portland, Oregon, in 1953. Weems earned a BFA from the California Institute of the Arts, Valencia (1981), and an MFA from the University of California, San Diego (1984), continuing her studies in the Graduate Program in Folklore at the University of California, Berkeley (1984-87). With the pitch and timbre of an accomplished storyteller, Carrie Mae Weems uses colloquial forms—jokes, songs, rebukes—in photographic series that scrutinize subjectivity and expose pernicious stereotypes. Weems' vibrant explorations of photography, video, and verse breathe new life into traditional narrative forms—social documentary, tableaux, self-portrait, and oral history. Eliciting epic contexts from individually framed moments, Weems debunks racist and sexist labels, examines the relationship between power and aesthetics, and uses personal biography to articulate broader truths. Whether adapting or appropriating archival images, restaging famous news photographs, or creating altogether new scenes, she traces an indirect history of the depiction of African Americans for more than a century.

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### Convention Coordinator Notes continued from p. 1

stories, your insights, and your voices to this diverse table.

Following are some highlights to anticipate for the 2010 NAEA National Convention:

**Art:21 Featured Artist Carrie Mae Weems.** With the pitch and timbre of an accomplished storyteller, Carrie Mae Weems uses colloquial forms—jokes, songs, rebukes—in photographic series that scrutinize subjectivity and expose pernicious stereotypes. Weems' vibrant explorations of photography, video, and verse breathe new life into traditional narrative forms—social documentary, tableaux, self-portrait, and oral history. Eliciting epic contexts from individually framed moments, Weems debunks racist and sexist labels, examines the relationship between power and aesthetics, and uses personal biography to articulate broader truths. Whether adapting or appropriating archival images, restaging famous news photographs, or creating altogether new scenes, she traces an indirect history of the depiction of African Americans for more than a century.

**Fundred: Invested in the Solution: A Conversation on Collaborative Art for Social + Environmental Justice.** Through the Fundred Dollar Bill Project panelists discuss the value of experiential learning, social responsibility, compassion, and the power of collective voice to lead to the empowerment required to create change in the world.

Look for other Art21 workshops and presentations...

**Super Session**

**A Student-Centered Conversation with Carrie Mae Weems: Photography, History, and School Experience**

A moderated discussion between Baltimore high school students, preservice teachers, and the artist Carrie Mae Weems about her work as a photographer, her interest in history and narrative, and connections to student experiences in school.

**Art21 Educators—A Year of Contemporary Art in the Classroom**

Find out about the pilot year of Art21 Educators, a unique professional development initiative designed to cultivate and support K-12 art educators interested in bringing contemporary art into their classrooms. Current participants will share their classroom projects, student artwork, and experiences working with Art21.

**Art:21 in Context—Teaching with Contemporary Art on Film and in the Gallery** (off-site workshop)

Working with contemporary art can suggest new materials, media, and technologies for the classroom, as well as the opportunity to consider what art *is* and how it is defined in new ways. In partnership with the Baltimore Museum of Art, this interactive workshop will offer dynamic strategies for educators to incorporate contemporary art in their teaching practice, combining documentary film with in-gallery investigation.

**Media-Savvy Teachers: Contemporary Art and New Media Tools in the Classroom**

In collaboration with KQED, this presentation offers a media-savvy approach to teaching, providing a blueprint for incorporating contemporary art and new media tools into existing curricula.

For additional information about Art21 at the 2010 NAEA Convention, please visit [art21.org/naea](http://art21.org/naea)

**We look forward to seeing you in Baltimore!**

**Big Gay Church: Re-examining Religiosity and the Religulous: LGBTQ Readings of Religion and Visual Culture.** In this interactive, re-visioning "service," attendees become participant congregants in a playful, critical exploration of church intersecting with the possibilities presented by religion, visual culture, sexual identity, and social justice. "Appropriate" church attire requested.

**Don't just show up. Participate. Collaborate. Motivate.**

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

**Reference**

hooks, b. (1994). *Teaching to transgress: Education as the practice of freedom*. New York: Routledge.



## 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! News and resources are added daily. Find information on:
- NEWS & EVENTS – [www.arteducators.org/news](http://www.arteducators.org/news):** Read the latest visual arts education news on topics such as education policy, art advocacy, workshops and seminars, art-related events, contests, and more.
  - Find the latest information on the **2010 NAEA National Convention**:
    - In addition to the 5 days filled with over 1,000 professional development opportunities, you can enhance your experience by attending Pre-Convention Workshops on April 13. View the full daily schedule and Pre-Convention Workshops at [www.arteducators.org/schedule](http://www.arteducators.org/schedule)
    - New this year! **The Expressive Media, Inc., Pre-Conference Institute**—Art Education and Art Therapy: Drawing Parallels, Deepening Relationships, to be held on April 12 & 13. The Institute consists of 16 hands-on, 3-hour workshops. More information can be found at: [naea.expressivemedia.org/index.php](http://naea.expressivemedia.org/index.php)
    - Showcase your Student Artwork at the Convention:**
      - Art Education and Social Justice Gallery.** Participate in creating a one-of-a-kind electronic gallery of student artwork in celebration of the 2010 NAEA National Convention theme, Art Education and Social Justice. This unique collection of artwork will be showcased during the 2010 NAEA National Convention, as well as online at [Artsonia.com](http://Artsonia.com), the official provider of NAEA Classroom Galleries. Information can be found at: [www.artsonia.com/naea2010](http://www.artsonia.com/naea2010)
      - Crayola Dream Makers "Visual Voices: Speak Up for Creativity."** Your students are invited to create artwork inspired by the importance of speaking up for creativity in the world. A selection of submitted artwork and "Dream Statements" will be exhibited at the 2010 NAEA National Convention in April, as well as on the walls of the U.S. Department of Education. Visit [crayola.com/artexpo](http://crayola.com/artexpo) for details.

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

**Read NAEA News online** at [www.arteducators.org/naeanews](http://www.arteducators.org/naeanews), and 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 topics each month. January features **Debi West**, EdS, NBCT, Lead Art Educator, North Gwinnett HS, GA. Explore the theme of "ART with a PURPOSE"... with her 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, student artwork, and more.

**Digication e-Portfolios:** Providing a virtual space for art educators to network, showcase personal art, and share lesson plans. Learn how to create yours today!

**Join 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 [naeaelementarydivision.ning.com](http://naeaelementarydivision.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):**

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

**COMING SOON! Online bookstore**, where you can purchase publications and imprinted merchandise via the website, instant polling, integrated discussion forums, more "Members-only" restricted content, and a sitemap to help navigate the site!

# 2010 NAEA National Convention: A Celebration of 50 Years of Memories\*

In celebration of the 50th anniversary of the NAEA National Convention, the “largest gathering of art educators in the world,” members were asked to submit their special memories, stories, and comments about past Conventions and how this annual event has affected their lives and professional development. Whether you are a longtime member or are new in the NAEA family, we think you will find these recollections inspiring. If you have been sitting on the fence, wondering whether or not to attend/participate in NAEA’s National Convention this year, you’ll find still more great incentives to come! See you in Baltimore!



**I attended my first NAEA conference in Miami in 1961.** That conference is a hypertext of individuals, ideas, images, and associations that are still being written and rewritten within the text of my life—as Roland Barthes would say.

After receiving my Master of Fine Arts degree at Cranbrook, I taught junior high school art for a year before being appointed art supervisor for Salt Lake City schools. I knew almost nothing about the profession of art education... I didn't even request funding for the NAEA Miami conference—it seemed too far away and too expensive. My boss, the associate superintendent for curriculum and instruction, requested the funding for me.

In Miami, poet John Ciardi was the speaker at one of the general sessions... There I was seated directly behind Ciardi, my eyes fixed on the seat of his baggy brown pants as he gave his lecture, “The Form is the Experience.” I had never heard a lecture like this; his point was, or one of his points was that great poems could be about small things...

[As a result] I began giving lectures on aesthetics to my art education students... I remember talking with Barkan about his ‘Transitions’ paper where he introduced the ideas that would become discipline-based art education, and asking him, ‘Shouldn’t aesthetics be one of the art disciplines too?’

...At the Miami conference I had a late-night conversation with the Miami art supervisor—the cigar-smoking Al Hurwitz. A quarter-century later, Al, Marj Wilson, and I wrote our book, *Teaching Drawing from Art*—which has now been translated into Spanish, Japanese, and Korean. Each night at the conference, Charles Robertson, a former NAEA President, invited me to sit at his table at the Fontainebleau, where he introduced me to art educators from all over the nation. I was being connected within a network...

These are just some of the strands of the hypertextual art educational web—I can think of more—that I began to weave, and that continues to be woven around me, a half-century later. The 1962 NAEA Miami conference changed my life in innumerable ways.”

—Brent Wilson, Professor Emeritus, Art Education, The Pennsylvania State University

**I have attended 47 NAEA Conventions.** Reconnecting with colleagues on an annual basis and hearing presentations from experts within the field and outside the field has been a source of professional growth for me in my research and my teaching as well as my role as an arts administrator. Interaction with colleagues has helped me hone my research; getting constructive feedback from peers is invaluable when one is blazing new ground in the field. I often came away from NAEA conferences with new ideas which I incorporated into my teaching... I have always come away from NAEA conferences feeling renewed and invigorated.”

—D. Jack Davis, Professor of Art and Director of the North Texas Institute for Educators on the Visual Arts, University of North Texas

**I’ve attended four NAEA National Conventions:** Chicago, New York, New Orleans, and Minneapolis... When I’m at the conference with the teachers from WA State, my peers, and colleagues from across the nation, and with other arts educators, the ‘artist inside of me’ is validated and celebrated. All of the sessions and the keynote speakers have positively impacted my personal and professional life!”

—AnnRené Joseph, Program Supervisor, The Arts, Office of Superintendent of Public Instruction, Teaching, Learning, & Assessment, WA State Dept. of Education, Olympia Washington

**NAEA National Conventions have been part of my life for over 30 years...**

Throughout my career I’ve always maintained my membership in the Association, even in those times in my life when money was scarce. For me, membership was an essential.

There is nowhere else that this vast amount of professional development, targeted solely towards art education, can be obtained. During my public school teaching career, attending the convention was an opportunity to meet and develop relationships with other professionals in the field. I’ve honed my own skills, developed curriculum, added to my personal philosophy of teaching, and even made dramatic changes in the way I delivered information to students, due to presentations I attended at the Convention. After leaving the classroom for central office duties, I found that the same opportunities I found as a classroom teacher existed for me as an administrator—adaptation, change, renewal, support, and camaraderie. Throughout the years, lifelong friendships have developed and with that, a network of support for professional or personal endeavors...

After a long career as a public school art educator, visual arts curriculum specialist, and then Director of the Arts Education program for a large school district, I recently retired from the public school system and have joined the faculty at a private college as a professor and art department head. I’m very excited about the 2010 Convention. I will attend with a new focus and a different perspective... I can’t think of anything more exciting!

—Dean G. Johns, Department Head and Assistant Professor of Art Education, Meredith College

**\*NAEA National Conventions, held since 1951, were biennial through 1971, then annual.**

**COMING NEXT! 2011, Seattle, Washington, March 17 – 20**

**2012, New York, NY, March 1 – 4**

**2013, Fort Worth, TX, April 18 - 21**

Send your convention memories to [naeanews@arteducators.org](mailto:naeanews@arteducators.org) by February 15 for possible publication in *NAEA News*!

## People in the News



In May 2009 at the Maryland Institute College of Art’s (MICA) Graduation Ceremony, longtime NAEA member **Joyce E. Robinson** was bestowed with an Honorary Doctorate of Humane Letters Degree for her major contributions in support of the arts and artists.

As Vice President and Executive Director of The Marie Walsh Sharpe Art Foundation, Ms. Robinson has devoted her career to fulfilling Marie Walsh Sharpe’s dream of creating an enduring resource that would adapt to the needs of the American artist. The Foundation has become a national model for providing artists with the resources they need to thrive at all phases of their careers. Many members of the MICA community have benefited from the Foundation’s programs, and MICA each year admits many talented

students who have attended the prestigious Marie Walsh Sharpe Art Foundation Summer Seminar in Colorado Springs, CO.

In addition to leading the Foundation, Ms. Robinson has become a national leader speaking and presenting at symposiums and conferences throughout the country and abroad. She has also received numerous awards and recognition for her service to artists and to the arts. At the local and national level, Ms. Robinson has been a leader in arts education.

**George Szekely** just completed three keynote addresses. From the top of a children’s stool, to gain more altitude in mile-high Colorado, Szekely spoke to Colorado art educators at the Beaver Run Conference Center in Breckenridge, Colorado. On to Chicago, where Szekely spoke about play, art, and artistic independence, to a gathering of private school teachers. Upon returning to his home state of Kentucky, Dr. Szekely presented his vast collection of children’s summer 2009 artworks to the annual meeting of the Kentucky Art Education Association.



At the Kentucky gathering of over 250 art teachers, Professor Szekely was surprised with Kentucky’s new award for lifetime achievement in the field: Kentucky’s First Distinguished Fellow Prize. The handsome trophy-bowl with gold brushes (see image) was all hand-crafted by a 7th-grade art student in the Northern Kentucky Schools.

In the spring, Szekely will be a keynote presenter at the international gathering of early childhood art educators, to be held at the Toledo Art Museum and will be opening the new education wing of the Columbus Art Museum in Ohio.



WESTERN REGION

New Mexico

New Mexico reports their fall conference was held November 6-7 featuring keynote speaker, Judy Chicago. Susan Gabbard, a past NAEA President, was also a guest in attendance. They celebrated with more than 150 attendees, the most ever. Ruidoso was the site this year with more than 40 workshops and lectures. Their big audacious goal to increase membership was successful: almost doubling membership since June! New Mexico is growing!!



Members of the New Mexico Art Education Association during their fall conference.

Missouri

MAEA continues to strive to increase their membership in many ways. Students can attend their fall conference for free with the spring conference costing only \$50. Presenters receive \$25 dollars off registration and are reimbursed up to \$50 for supplies. Their conference rotates around the state in the spring and is held at the same place in the fall for consistency. Evaluations are carefully considered driving change as needed. Further, their award-winning website with electronic registration and forms has made being a member easy. Check out [www.maea.net](http://www.maea.net) to see all their features.



MAEA Art Handcrafted.

Nebraska

Nebraska enjoyed their fall conference in Lincoln October 2-3 with three artists, including Patrick Dougherty, Robert Hillestad, and Michael James. The International Quilt Study Center, Sheldon Art Museum, and the University of Nebraska hosted the conference.

Nebraska will host the Western Region Conference in Omaha, June 25-27, 2010. The conference will be held in a historic downtown hotel. Plans are underway for participants to experience a variety of cultural highlights in the midst of the excitement of The College World Series.

The annual Youth Art Month Celebration will be held March 13, 2010 at the state capitol once again.

Ohio

The Ohio Art Education Association held its annual conference in Cleveland November 12-14, 2009. There were many workshops, numbering 80 on-site and 37 off-site ticketed events. Keynote speakers were Anne Murphy, Dr. C. Griffith Mann, Dr. Pamela Taylor, Tim Rollins, and Chris Pekoc. Special activities included Wednesday night's reception at the House of Blues, an Artist Market, and

an awards ceremony featuring famous artist presenters such as "Salvador Dali" and "Gauguin's Tahitian woman." Looking ahead to 2010 the OAEA will continue to build community for visual art educators through Youth Art Month activities, advocacy efforts, and a spring symposium.



OAEA Artist Presenters

Texas

Texas Conference Breaks Record

The 48th Annual TAEA conference held November 11-15, 2009, in Dallas at the Hyatt Dallas Reunion Hotel shattered the all-conference attendance record. 1,916 enthusiastic art educators packed the 150 workshops, tours, and conference events. TAEA President Sarah Sanders also announced a record-setting membership count for TAEA of 3,697. The Conference theme was Artistic Foundations, and featured keynote speakers Ted Kincaid and Annette Lawrence—both contemporary Texas artists. Members were asked to visually sum up their conference in a new feature called, "Your Conference in 3 Words." Visit [taea.org](http://taea.org) ■



TAEA conference members sum up their Dallas Workshop experience after brainstorming new and improved ways to fit the overflow crowds of art teachers into small conference rooms at the record breaking fall conference. The Art Think Tank!



Hands on Art!



**Dennis Inhulsen**  
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PACIFIC REGION

**Momentum is building for the 2010 NAEA National Convention in Baltimore and you are in for a treat!** Important work for Delegates Assembly representatives is under way, and exciting events, presentations, and keynote speakers await your attention. How is visionary art different from folk art? A new museum, American Visionary Art Museum, devoted to spontaneous and individualized artworks, awaits your visit. The Hilton hotel is connected to the convention center, all within walking distance to the waterfront, and conveniently located to the rail system linking the airport, around the city, museums, and Washington, DC. See you at the Baltimore Convention in April!

**March: National Youth Art Month** is a month-long recognition for visual arts programs in schools. Although YAM is not part of NAEA's governing structure, events are recognized by the Association. Watch for a parade of

state flags and the YAM museum at the April Convention. OAEA's preparations for YAM began last fall in Bend where hands-on workshops were provided for art educators during the annual conference. Lessons focused on collographs, monoprints, and abstract designs, all complementing the national YAM theme, Art Shapes the World.

**Washington's AEA** joins the notorious Frye Art Museum in Seattle during March to showcase a statewide student exhibition, February 13-May 30. This year's annual student exhibition reflects ideas and artwork from the exhibition, *Tim Rollins: K.O.S.: A History*. Rollins is an artist, activist, and educator. K.O.S. is a group of artists that emerged from the ranks of Rollin's classes at Intermediate School 52 in the South Bronx, New York. Contact **WAEA's YAM co-chairs** [atkisonmb@mukilteo.wednet.edu](mailto:atkisonmb@mukilteo.wednet.edu) or [alang@nthurston.k12.wa.us](mailto:alang@nthurston.k12.wa.us) for exhibition details. Washington is an exemplary example of a "grassroots" effort that strengthens art education throughout the state and deserves a high five for their work!

**Scholastic Arts and Writing** national competition is now endorsed by NAEA. The **OAEA** statewide regional affiliation began small and increased in size over years. This year the Association partnered with Pacific Northwest College of Art in Portland, Pickney Gallery in Bend, and Benton Historical Society & Museum in Philomath to exhibit student works. Scholastic

Arts entry details are outlined at the national site, [www.artandwriting.org](http://www.artandwriting.org). In addition, Oregon developed reader-friendly, concise instructions with a checklist that addresses all details of the secondary level competition. See <http://oregonscholasticaartawards.org> if interested in developing similar information for your state website. This year the **Alaska AEA** became an official co-sponsor with the MTS Gallery in Anchorage for the statewide regional Scholastic Arts event.

**More Leadership Activities Around the Region: California** strives to keep the arts alive in classrooms throughout the state while developing a leadership document, intended to encourage teachers to be leaders. Look for this document to appear on California's soon-to-be updated website, [www.caea-arteduca-tion.org](http://www.caea-arteduca-tion.org)

**British Columbia** art educators are proud of a new website: [www.bcata.wikispaces.com](http://www.bcata.wikispaces.com)

**MAEA** educators are gearing up for the annual statewide Young Montana Artists competition of student artworks this spring. The final selection of artworks will be scheduled to tour around the state in 2010. Visit **Montana's** new website at <http://www.Artemontana.org>

All states worked to update websites as a way to stay informed and connected throughout the Pacific Region. Preparations to honor State and Regional award recipients for outstanding art educators are under way. Excitement fills the air!

This is a bittersweet time of the year as presidents pass their gavel to vice-presidents. **A special salute to the Pacific Region's immediate past-presidents for their work and contributions toward elevating art education state-wide and nationally: Laurel Herbeck, AK; Kathleen Rogers, CA;**



Pacific Region leaders take a moment to critique a room size painting in the Seattle Art Museum.

**Kimberley Sheek, CO; Joni Cashman, ID; and Peggy Leverton, MT.** You all are art educator gems! In turn, new state leaders will keep the momentum moving forward as NAEA engages in renewed, exciting directions. This is a great time in history to be art education leaders! ■



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



Persistent CA art education leaders as they keep force in a dwindling economy.



## EASTERN REGION

### Baltimore: Here We Come!

Have you registered yet? Made your hotel reservations? Arrive early and take advantage of Pre-Convention Workshops and Tours.

The Hilton is a brand new hotel, just one block from the Convention Center (accessible through walkways!) and four blocks from the Inner Harbor.

There are so many wonderful sessions planned for the Convention that I don't know when you'll have any extra time, but please visit the museums in Baltimore. My two favorites are the Baltimore Museum of Art and the Visionary, but there are several others you won't want to miss. Go to <http://baltimore.org/> for more information.

And don't forget your fellow NAEA artists! The Crayola/Artisans Gallery will be on Wednesday, April 14 from 6:00-9:00pm in the Hilton.

### Delegates Assembly and the good work of NAEA

The Four Vice-Presidents and the Division Directors have been working hard on the Platform Statements and various Position Statements that will be posted on the website before the Convention. Delegates Assembly is on Wednesday, April 14 from 8:00am-6:00pm and Thursday, April 15 from 2:00-4:50pm. State reports will also be posted on the Web.

**FYI:** The Platform statements recommended by the Delegates Assembly last year are at: <http://www.arteducators.org/about-us/naea-platform-and-position-statements>

If you are interested in reading the state reports from last year, they can be found at: <http://www.arteducators.org/community/state-associations/state-reports>

### Award Winners

I'll certainly say more about our accomplished Award Winners in the next column, but I did want to make sure everyone was acknowledged well before Convention so you can all make plans to attend the various award ceremonies.



Past Team East summer retreats. Summer 2008: Manchester, NH, and Summer 2009: Rochester, NY.

The following award winners will be honored at the Eastern Region Award Ceremony on Friday, April 16 from 4:00-6:00pm at the Hilton Hotel. It's wonderful to see so many people recognized who have worked hard in their state organizations and at the national level.

**Eastern Region Art Educator:** Brenda Makle, Clinton, MD

**Delaware:** Mary Ann Quinn, Easton, MD

**District of Columbia:** Jana M. King, Odenton, MD

**Maine:** Shalimar Poulin, Augusta, ME

**Maryland:** Kay Broadwater, Catonsville, MD

**Massachusetts:** June Krinsky-Rudder, East Boston, MA

**New Hampshire:** Katy O'Gorman Rhodebeck, Pembroke, NH

**New Jersey:** Kim Huyler Defibaugh, Forked River, NJ

**New York:** Beth Atkinson, Northport, NY

**Rhode Island:** Elizabeth B. Schenck, Warwick, RI

**West Virginia:** Linda Elmer, Fairmont, WV

These Eastern Region Award winners will be honored at their respective Division Awards luncheons and other award ceremonies:

**National Supervision/Administration Art Educator:** Brenda Makle, Clinton, MD

**Eastern Elementary Art Educator:** Jane Berzner, Woodmere, NY

**Eastern Middle Level Art Educator:** Thisbe M. Cooper, Davis, WV

**Eastern Secondary Art Educator:** Karen Kiick, Collingswood, NJ

**Eastern Higher Education Art Educator:** Patty Bode, Amherst, MA

**Eastern Museum Education Art Educator:** Ted Lind, South Orange, NJ

**Eastern Supervision/Administration Art Educator:** Viola W. Capitol-Jefferson, Ft. Washington, MD

**Retired Art Educator Award:** Duane Sabiston, Baltimore, MD

**Rising Stars Secondary Recognition Program:** Katie Emmitt, Shady Side, MD

**Distinguished Service Outside Profession:** Nancy S. Grasmick, MD State Dept. of Education, Baltimore, MD

### Summer Plans

Plans for the Eastern Region (Team East) Leadership Retreat are underway:

June 25-27 in Newport Rhode Island. (Sun block 30 required!) Hotel reservations can be made for the Newport Harbor Hotel and Marina at <http://thenewporthotel-px.trvlclick.com/> (room block is reserved under the Rhode Island Art Education Association/Team East)

Save the dates and make your plans!

More information will be ready for you at the Eastern Region Business Meeting at the



Convention in Baltimore and information will be posted on the Team East Wiki: <http://teameast.wetpaint.com/> ■

**Correction:** In this column in the last issue of *NAEA News*, the **RURAL** studio was listed as the Tatal studio: my apologies. The **Rural Studio** is a design-build architecture studio run by Auburn University which aims to teach students about the social responsibilities of the

profession of architecture while also providing safe, well-constructed, and inspirational homes and buildings for poor communities in rural west Alabama. ■



### Debbie Greh

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## SOUTHEASTERN REGION

### Leadership Changes

Many of our Southeastern Associations have leadership changes at their Annual Association Conferences. We want to welcome the new leaders and thank those who have served art education in their state over the past years. Taking on a leadership role for a state-wide organization—along with the responsibilities of the “day job”—can be a daunting task.

### Alabama

**Susan Davis** is the new President of AAEA after having served as President-Elect. Joining Susan is **Larry Gibson** as President-Elect.

**Phyllis Horne** moves into the Past-President position to round out the president trio in Alabama. Phyllis reports that the AAEA has had much success in 2009. She is most proud of the success of their state newsletter. After being without a state-wide publication, the Alabama folks now have “a wonderful, informative publication that we are very proud that it is coming out in a timely manner.” Congratulations, Alabama!

### Florida

Florida held its well attended Annual Conference in Orlando at which time **Jack Matthews** became FAEA President. A featured event at the conference was the display of student artwork that achieved Awards of Excellence in the FAEA 2009 K-12 Virtual Exhibition. **Mabel Morales** joins the FAEA Board as President-Elect and **Patricia Lamb** moves into the Past-President position.

### Georgia

The three presidents of GAEA are **Kirby Meng**, Past-President, with **Debi Davis** moving into the role of President; joining them as President-Elect is **Stephen Lahr**. Debi says that “GAEA has had a great year! Our membership has grown and our Fall Conference was amazing!” The GAEA Conference moves around the state and the ‘09 conference was held in the picturesque Georgia mountain location of Brasstown Valley. The theme for the conference, Celebrating Craft in the Southern Mountains, was linked to the location. Debi reports that “the professional development was phenomenal.”

### Kentucky

**Judi Haynes** is the new President of the KyAEA with **Michelle Lustenberg** moving into the role of Past-President. **Kimberly Newton** joins them as President-Elect. At the KyAEA Fall Conference, Art 4 Life, Judi says that “**David Cupps**, Executive Director of Arts Kentucky, led the charge for many of our members to take advocacy issues to their representatives at both the state and national level.” At their ‘09 conference KyAEA honored long-time member, **George Szekely**, as their first Distinguished Fellow.

### North Carolina

Reporting for NCAEA, President **Cheryl Maney** indicates their conference in Winston-Salem was a great success with “a street closing art parade led by a South African drumming

group to the Arts District.” With keynote addresses by internationally known artist **Faith Ringold** and NAEA Executive Director **Deborah Reeve**, the NCAEA conference had stellar presentations. Joining Cheryl in the Presidents’ circle is Past-President **Karen Canfield** and President-Elect **Sandra R. Williams**.

### South Carolina

The SCAEA held their conference on the coast at Myrtle Beach. A highlight of the conference was the watercolor workshop and presentation by **Gerald Brommer** who is well known in art education for his book, *Discovering Art History*. Conference Chair, **Steven Bailey**, moved into the role of SCAEA President with **Josh Drews** signing on as President-Elect. **Nancey Keeler** becomes the very able Past-President.

### Tennessee

Museum Educator and former NAEA Board Member **Anne Henderson** has taken on the role of TAEA's President-Elect. She joins Past-President **Flowerree Galetovic** and President **Donalyn Heise** in leading TAEA. Anne has already started the planning process for the TAEA 2010 Fall Conference.

### Virginia

On January 1, **Scott Russell** became the President of VAEA. Scott will be assisted by Vice-President **Maripat Hyatt** and Past-President **Pat Franklin**. The VAEA Fall Conference in Richmond featured more than

130 workshops and was attended by over 550 art educators.

### Southeastern Summer Leadership Conference 2010

It is time to put the Southeastern Region Summer Leadership Conference on your calendar. The Southeastern Art Stars have chosen July 8, 9, and 10 as the dates for their Annual Summer Conference. South Carolina President **Steven Bailey** and Southeastern NAEA Vice-President-Elect **Pat Franklin** are planning three days of fun and work in historic Charleston, SC. Known for its hospitality and historic preservation, Charleston also has a large and lively art scene. The Leadership Conference will be on the agenda at our Southeastern Region meeting at the NAEA Convention in Baltimore. I look forward to seeing you there. ■



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MUSEUM EDUCATION DIVISION

April in Baltimore!

Don't forget to register for the **NAEA Convention and Museum Division Preconference** soon if you haven't already! This year's preconference will be held on Tuesday, April 13, 2010 and will explore the theme of Social Justice and the Art Museum. Why this theme now? As the country grapples with startling economic, political, and cultural change, and our communities struggle with a range of social and civic issues—from unemployment and homelessness to addiction and illiteracy—the art museum can be a place of respite, dialogue, and action. This preconference is an opportunity to explore the role of the museum and the museum educator as facilitators of civic discourse and agents of social change.

The day will begin at The Baltimore Museum of Art with a keynote address by Joyce Scott, an artist widely admired for her striking creations and biting social commentary on issues such as racism, violence, sexism, and stereotypes. Breakout sessions will present case studies from museums that are addressing current global and social issues such as immigration, sustainability, poverty, violence, and civil rights. The afternoon session will be held in the beautiful galleries of the Walters Art Museum where participants will examine the critical role museums can play as agents of change in fostering values such as equality, equity, and collective responsibility. The collaborations and partnerships presented will provide models for participants to adapt to their own unique audiences, issues, and environments. The day will conclude with a cocktail reception and artmaking activity at the fabulous and unforgettable American Visionary Art Museum on the Baltimore waterfront. The cost of the preconference is \$65 for Museum Division

members. Lunch and transportation will be provided. We have modified the registration process for the preconference this year in order to be greener and keep costs down. In January, an electronic brochure with detailed information will be sent out through the Museum Division listserv. A PDF of the brochure will also be available on the NAEA website. Print out the registration form, fill it out, and mail it with your payment to NAEA. A few weeks after you register, you will receive a confirmation e-mail. If you are not currently subscribed to the Museum Division listserv, you can join by e-mailing [museum-subscribe@artedlists.org](mailto:museum-subscribe@artedlists.org) and writing "Subscribe" in the subject line. You can also e-mail [NAEAmuseumpreconference@artbma.org](mailto:NAEAmuseumpreconference@artbma.org) to request an electronic brochure or with any questions about the preconference.

Reflections from a Legend in the Field

In December, Kate Johnson retired after 36 years at the Minneapolis Institute of Arts, where she served as Chair of the Education Division from 1980 until 2009. As she approached her last day in the office, she reflected upon some of her accomplishments during her tenure. The list below affirms once again how varied, fun, and rewarding the life of an art museum educator can be. We wish her well in her new adventures!

- Some highlights from 36 years at the MIA:
- My first exhibition catalogue, for *Fakes and Forgeries* (1973)—great fun!
  - Making "mead" (apple cider, honey, and lemon juice) for 250 people who attended my first family event, "A Day in Medieval England;" I also hauled 75 folding chairs up 3 flights of stairs that day, and lost 8 pounds!

SUPERVISION AND ADMINISTRATION DIVISION

**Quality Teachers = Quality Programs**  
**Those of you in the Supervision and Administration Division who have responsibilities for more than one school** often compare art programs from one teacher/department to the next. From my experience, often an administrator or parent will comment about all of the "talented" students at a particular school, based upon artwork they have seen in an exhibition. I always follow up the comment about the "talented" students by agreeing with them, but adding "and those students are certainly lucky to have such dedicated and talented teachers."

Quality Teachers

The single most important variable for quality art programs is the teacher. I've observed a wide variety of art programs in schools that range from Title I schools in urban areas to wealthy suburban schools. In each case where there is a strong art program, there is a teacher who understands the needs of their students, tailors instruction for each group they teach, and understands what they want their students to know and be able to do. Most importantly, what these teachers do is to **purposefully** plan clear and measurable objectives, and let students know what is expected of them in multiple ways.

Quality Planning

Teachers who are responsible for outstanding visual arts programs thoughtfully plan lessons/units that are part of a scope and sequence. A scope and sequence contains a spiraling hierarchy of skills, experiences in materials, exposure to a variety of artists/cultures/objects/places, art concepts, and vocabulary...

all of which help to enable students to find personal meaning through artmaking. Teachers often approach designing lessons from a variety of ways. For instance, sometimes a teacher will start with artwork as a point of departure for generating a lesson. Other points of departure could include media, subject matter, art concepts, or enduring ideas or themes. Whatever way a teacher enters into the lesson, they have a rationale for their decision based on their students' prior experiences, and how the lesson fits within their overall scope and sequence for their program. Quality planning consists of crafting objectives that are observable and measurable. However, most teachers do a good job with identifying lesson objectives. What makes the difference in a teacher who has an outstanding program is that they are able to translate these objectives for their students into understandable criteria. Furthermore, these teachers purposefully let students know what is expected of them in a variety of ways.

Translating Objectives for Students

Hollifield Station Elementary School in Howard County, MD, has an outstanding art program. Students at this school consistently produce extraordinary artwork that is rich in personal meaning. While visiting the school recently, I took photographs of Margie Eisenstein's teaching boards. For each lesson Margie teaches, there is an elaborate display that includes objectives, process visuals, exemplars, and most importantly, **criteria** by which her students will be assessed. In this particular case, this was a first grade lesson called "My Family Portrait." The checklist that is posted is written in "kid" language, and becomes a regular part of the introduction,

- Having our Works of Art crew put "Doryphoros" on an industrial turn-table to be videotaped as the "attract loop" on our first interactive Museum Directory (c. 1983)
- Exhibiting the first (and last) velvet paintings at the MIA in an exhibition called *What's Art and What's Not?* (1990); it was really about aesthetics, but we never used the word
- Hearing one of Abigail Housen's first presentations at NAEA and thinking, "Wow, we have got to change the information we present in our galleries!"
- Making Housen and Yenawine's "Visual Thinking Strategies" the basis for all volunteer guide training at the MIA and the model for our tours
- Buying the first video editing suite for the MIA in 1982
- Producing audio stops for over 800 works of art in the museum's permanent collection
- Being part of the percussion ensemble providing royal entrance music for a visit from the Fon (a traditional king) of Bafun, Cameroon
- Hosting the Museum Division Preconference in 2003 and 2009

The gift of museum education, and what kept me engaged for all these years, is that I never knew what the day would bring!

—Kate Johnson

News from Colleagues:

In partnership with the Samuel H. Kress Foundation, Bank Street College announces a new **fellowship for art museum educators** enrolled in its Leadership in Museum Education master's program. The Kress fellowship covers approximately half of tuition and travel expenses. For more information, please visit [www.bankstreet.edu/gs/kress.html](http://www.bankstreet.edu/gs/kress.html)

The American Visionary Art Museum and Johns Hopkins School of Education Neuro-Education Initiative will host the second annual **National Education Summit on Attention and Engagement in Learning** on May 5, 2010. The summit will open with a free parent/educator preconference panel on May 4 featuring authors Dan Willingham of *Why Kids Don't Like School* and Po Bronson of *NurtureShock*. For information: <http://education.jhu.edu/nei/>

On June 3-4, 2010, the Guggenheim Museum will host a 2-day conference on **creativity in the classroom**, aligned with the release of findings of its 4-year research effort, The Art of Problem Solving. Details and registration available soon at [www.learningthroughart.org](http://www.learningthroughart.org) ■



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formative assessment, and closure of the lesson. Students in Margie's classes are actively engaged in discussing the criteria from the checklist, and identifying examples of the criteria in both their own artwork, as well as the artwork of their classmates. By having these expectations constantly reinforced, the students fully understand what is expected of them, and they are empowered to identify and make revisions to their artwork. At the end of the unit, Margie always follows up her lessons with a reflection and self-assessment.

Looking at Margie's unit and lesson plans, I noticed the curricular objectives that were written were stated in measurable and observable terms. These objectives were then translated into the criteria checklist that was provided for the students. These objectives Margie wrote are not developed in isolation, however. Margie plans extensively with Megan Riley, the other member of her department. Both Margie and Megan have agreed on a vertical and horizontal scope and sequence and both post student criteria and ask their students to reflect on their artwork.

At the secondary level, quality programs look very similar to quality programs at the elementary level. Teachers of quality secondary programs take the time to have their students fully understand what is expected of them through posting criteria, discussing and analyzing exemplars to identify those characteristics, and having students reflect on their progress in formative assessments. Teachers understand how to develop objectives that are observable and measurable, and translate these expectations to their students. ■



Teaching board that includes objectives, assessment criteria, and visuals.



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SECONDARY DIVISION

Community

After visiting Baltimore during the fall NAEA Board of Directors meeting, I can honestly say that it is a fun and art-filled location for our 2010 Convention, April 14-18. I had a chance to visit the fabulous Baltimore Art Museum and was totally blown away by the Visionary Museum. After all, you would not want to miss **the best** professional development opportunity that is available to art teachers!

Research & Knowledge

My sincere appreciation goes out to the teachers who have volunteered to serve on the Secondary Division lesson starter review team. The preliminary steps have been addressed to select some pilot lessons to go through the vetting process. We are in need of more volunteers to sit on the review process teams and need to include some NBCT professionals. This initiative grew out of the member needs assessment that everyone took as something they would see as an NAEA benefit.

Learning

In this issue our secondary theme of visual journaling will focus on the work and beliefs of Debi West, from North Gwinnett High School in Suwanee, GA. Thanks Debi for this opportunity to see inside your art room!

ADVOCACY

Stay Connected to Other Secondary Art Teachers!

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

JOIN 175 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://www.naea-secondary-teachers.ning.com/)

We hope to see you soon!

A Journey of the Visual Journal... filled with lots of "TLC"

"I love our visual journal assignments because they push me to be creative and allow me the freedom to create from within but with parameters."  
—Kris R. (Age 17)

*Why do we have our students work in sketchbooks and journals? Better yet, why do we as artists continue to work in our own sketchbooks and journals? These are some of the first questions that I ask AND answer for my art students each school year. The answer seems simple; because practice makes perfect! Or better yet, to become a stronger artist one must practice technique, drawing skills, and "see"ing skills. Right? Of course, but there has to be more! I find that by watching my students become stronger critical and creative thinkers, becoming truly engaged in the artmaking process on a more personal level is the most superb answer to this question. From thumbnail sketches to song lyrics, poems or words that inspire, to simple contour sketches, watercolor washes, or mixed media collage, to graphite renderings, all of this "practice" culminates into amazing finished artworks that are well thought out and personal to each individual student and this is the reason I take my students on a yearly journey through their visual journals!*

*We call our visual journals "TLCs!" This reminds my students to give their journals "tender loving care" daily, but also to remember that art should be about "Talking, Looking, and Creating." My students' journals become a safe place where they can "talk" about, "look" at, and "create" art any time they want!*

*I give my students a list of assignments each semester that acts as their guide. It varies from one- to two-page spreads. Journals are due every Friday and are graded with a  $\sqrt{}$ , a  $\sqrt{+}$  or a  $\sqrt{-}$ , depending on the time spent and the degree of "thinking" that went into each assignment. These then go in as an overall participation grade. Students are called up during their studio*

*class time individually to share their weekly "assignment" with me and when I am "WOWed" I share it with the class! Students want to "WOW," but when the art is a more personal reflection I allow them to keep it private. I have found over the past few years that in the beginning of the semester my intro students are more timid and don't go too deep in their journals, but as I share images with them from their upper classmates they begin to feel more at ease going deeper, reflecting more, and pushing themselves technically and creatively. My draw/paint students take their journals very seriously and my AP artists use their journals to help them with their concentration section of their portfolio. Several students have gone as far as using altered books as their journals, making each page a masterpiece of its own!*

*Listening to my students' reactions to our visual journals is the ultimate gift... they learn from them, they look forward to working in them, they reflect in them, and best of all, they love them! The journal becomes an extension from within! I think it's "TLC" at its best!*

Join Debi on the secondary ning site and in Baltimore at the NAEA Convention as she presents: **"A Visual Journey of the Visual Journal."**

Check out *Sketchbooks: The Hidden Art of Designers, Illustrators & Creatives*, by Richard Brereton, ISBN 978-1-85669-582-4 ■



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ELEMENTARY DIVISION

**Winston Churchill once wrote, "If you have an important point to make, don't try to be subtle or clever. Use a pile driver. Hit the point once. Then come back and hit it again. Then hit it a third time—a tremendous whack."** This quote is significant as it pertains to one of my goals for the Elementary Division this year. Along with your elementary leadership team, I'm striving to connect us, keep us communicating, and provide avenues for collaborating. You may be the only elementary art specialist in your area, so finding ways to connect with others is vital.

The opportunities for us to connect are numerous. If you need personal contact, you can attend spring National Convention and fall state conferences. An "old-fashioned" phone call might meet your need. You can step it up a notch with conference calling, which NAEA vice-presidents, directors, and staff have utilized. You can be part of the 3.5 billion texts sent daily in the US through your cell phone. Getting connected can be done through the parent of all communication... the Internet. Whether via e-mail, blog, or Wiki, one would be hard-pressed not to find a communication solution through the Internet. NAEA has provided us an outstanding tool through our award-winning website; several regions and divisions have networking tools like Wikis and nings; and most use a form of listserv to keep you connected.

We've spent the last few articles focusing on our elementary theme around special populations. In my school district, Lincoln Public Schools (LPS) in Lincoln, Nebraska, we have a unique program that focuses on elementary-

age students who demonstrate visual gifts. For over a dozen years, LPS has offered one-on-one mentoring for children identified as gifted in visual art. Each year, 30 students (K-5) are matched with artists from the community who work on student individual interests. Following the submission of an application and portfolio, students meet with a committee of educators in an interview to determine final matches. Once a child is identified for the program, he/she may elect to remain in the program through 5th grade. Once matched with a qualified artist (through training and background checks), the pair meets weekly for 2 hours during the school day, to solve problems and create art. An additional 2 hours a week, called studio time, allows for independent work as directed by the mentor. The year culminates with a spring art show at a local gallery.

I asked Tina Spomer, LPS Visual Art Mentor Program Coordinator, to share her thoughts about working with children with visual gifts. Since she doesn't work directly with children, she deferred the questions to her art mentors. The following reflects the combined responses of several LPS visual art mentors.

**Philosophies of working with students with visual gifts:** "My philosophy is primarily giving the student a broader view of their abilities. Give the students what they are needing in technique and then opening up all the connections to other areas of learning."

"I think my role is to enable growth with my students and encourage them to be creative. The goal is to be child-driven and to provide the tools so that the student can thrive. I try

to help develop the student's potential and interests at the place that they are."

**What are some misconceptions people may have about students who are strong in the arts?** "People might think that if they already have the talent it doesn't need to be developed. People focus on either feeling like they need to teach a specific skill set or certain craft for the child to be successful or on the other side to only allow the child to do what they want to or what they are comfortable doing so as to not influence their creative process."

"I think other children think the kids in the program are mentally gifted in other subjects as well; some are, some aren't. Also, I think people think the kids in the program are automatically great at drawing, which isn't necessarily the case. Some are great on a three-dimensional level; some have a very creative mind but can't put it down on paper so well."

**How do we best meet the needs of students gifted in visual arts?** "I think to meet the needs of the students we have to be invested and explore what excites the student. Also giving them access to quality supplies and exposing them to different techniques."

"The best way of meeting a student's needs is to give them as broad a range of experiences as possible."

To conclude, Tina Spomer added, "The program was intentionally designed without a set curriculum in order to best meet the needs and interests of each individual student."

I hope you are planning join us in Baltimore, April 14-18, 2010. If you have topics you would

like discussed during our two "Conversations with Colleagues" meetings, please e-mail me at: [breeker@lps.org](mailto:breeker@lps.org). See Convention details at: [www.arteducators.org/news/national-convention](http://www.arteducators.org/news/national-convention)

**Join the listserv and our interactive forum** at: [www.arteducators.org/emaillists](http://www.arteducators.org/emaillists)

So, if you find yourself in isolation, craving interaction with others like you, it is as close as the phone or computer. Embrace the opportunities you have as art educators and members of NAEA to connect, communicate, and collaborate with other professionals. Get in touch. Stay in touch! ■



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MIDDLE LEVEL

The Middle Level Division is proud to announce its art educators of the year, with more information after the Convention. We hope that you will join us at the Middle Level Division Luncheon to celebrate with our winners. If you choose to not purchase a ticket for the luncheon, you may still come to celebrate at 12:45pm on Thursday, April 15. We encourage you to sign up for the luncheon, but we also would like as many as possible present to acknowledge the accomplishments of our award winners.

2010 NAEA National Middle Level Art Educator: **Leesha Dunkeson**

2010 NAEA Eastern Middle Level Art Educator: **Thisbe M. Cooper**

2010 NAEA Western Middle Level Art Educator: **Linda Morgan**

Please join us for the Awards Luncheon as well as the Middle Level Carousel, K-12 panel discussion on Social Justice, Middle Level Showcases by our 2009 Middle Level Art Educator winners, and the Middle Level Conversations with Colleagues meeting. If you have topics for discussion for this meeting, please forward them to me as soon as possible.

NAEA also celebrates Youth Art Month. NAEA Middle Level Division Director-Elect, Linda Kieling, has the following important information to share with everyone about YAM!

One of the groups on the Middle Level Division Ning is Youth Art Month (YAM). Recently someone posted the question “When exactly is it?” Surely an important question, but more importantly it gave me the opportunity to also answer “What **is** YAM?” both in that forum and here.



Effective advocacy occurs all year long and is vital at the grassroots level. By definition advocacy is “active support.” YAM is an authentic way to make this happen. Developed in 1961, the program is collaboration between NAEA and the Council for Art Education (CFAE). It is you that can actively make YAM happen in your school, your region, and your state!

State associations vary in their approach, but many have a board position for the YAM Chairperson. Typically there is a statewide effort to reach legislators in a variety of creative ways to develop both awareness and endorsement. Some have held art exhibits at the capitol building, embellished drawing manikins to give to legislators, created collaborative art pieces, and even sent copies of Dan Pink’s book!

Of particular interest is the annual flag event. Student designers submit ideas that are selected to be made into an official 3’ x 5’ flag representing YAM in their state. These are presented and flown in Washington, DC as well as during the National and NAMTA Conventions.

Each year state associations model outstanding advocacy efforts. Evidence of all YAM events along with supporting information about the year-long endeavors in art classrooms, schools,



and communities across their state is gathered by the YAM Chairperson. This documentation is organized and sent to CFAE for review. With an emphasis on YAM’s impact, notable programs are recognized at a variety of levels. It is well researched and documented that support from the proletariat level as fundamental base increases help in progressive stages of advocacy. Therefore, documentation gathered at the state level is vital to advocacy at other levels including gaining national and federal support.

Youth Art Month supports key objectives of the 2007-2010 NAEA Strategic Plan by gaining access to community leaders and policy makers as well as effectively communicating the importance of arts education. NAEA leadership has been fostered through YAM participation. An abundance of board members, officers, delegates, and members began their association with NAEA by becoming involved with and even coordinating Youth Art Month activities in their respective states. Among those are state association presidents, nationally recognized teachers and supervisors of the year, and regional directors who continue to be part of the leadership of NAEA. Exemplars that acknowledge YAM’s role in their professional growth and opportunities include Maureen Caouette, Past Elementary Division

Director; Debbie Greh, Eastern Vice-President; Susan Gabbard, Past NAEA President; and me, your Middle Division Director-Elect.

Many of you have undoubtedly seen the signs, image presentations, and flags at the Annual NAEA Conventions highlighting states and students across the country. Be sure to stop by the YAM Museum in the exhibit area in Baltimore. I would also like to encourage each of you to participate and to share with your YAM Chairperson or state association president what amazing things you and your students are accomplishing. I encourage you to take this important step in advocating for quality visual arts programs for all students. Big or small, I am excited to see what YAM looks like for you and your state!

—Linda Kieling, NAEA Middle Level Division Director-Elect



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HIGHER EDUCATION DIVISION

**Slow News**  
I sit down to write this News column 3 months ahead of time.  
Did it take the Puritans that long to cross the Atlantic?  
Checking, on my new Droid.

**Applause News** [thanks to the reviewers]  
**National Awards**

Art Educator of the Year Award: **Doug Blandy**, University of Oregon

Manual Barkan Award: **Donal O’Donoghue**, University of British Columbia

Lowenfeld Award: **Enid Zimmerman**, Indiana University

Distinguished Service within the Profession: **D. Jack Davis**, University of North Texas

**Higher Education Division Awards**  
National Higher Ed: **Pamela G. Taylor**, Virginia Commonwealth University  
Eastern Region: **Patty Bode**, Boston Museum School of Fine Art  
Southeastern Region: **Donalyn Heise**, University of Memphis  
Western Region: **Lisa Schoenfelder**, Viterbo University  
Pacific Region: **Connie K. Stewart**, University of Northern Colorado

**Conference News / Research**  
The **Higher Education Division** and the **Seminar for Research in Art Education** will conduct a 2-hour forum devoted to the research needs of the membership. Dr. Kerry Freedman, Chair of the Higher Education Research Committee and Dr. Sara Wilson McKay, Chair of the Seminar for Research in Art Education will contribute. Dr. Melanie Milbrandt, her Action Research Working Group (see below), and the NAEA Division Directors have also been invited.

The **Cross Division Research Working Group** will be sponsoring a 2-hour session at the

NAEA Convention in Baltimore. In the first part of the session panelists Rosie Riordan, Lindsey Smith, Diane Jaquith, Kelly Campbell-Busby, Amber Ward, and Jodie Pelish will discuss their approach to Action Research in a variety of educational settings. During the second part of the session participants and additional members of the Cross Division Research Working Group will discuss membership needs and the support required to enhance research in and across all NAEA Divisions.

The **Higher Education Division Forums** will be conducted by the HE Regional Directors.

**Forum 1: Teaching Visual Culture: International and Intercultural Perspectives**  
Chair: Kevin Tavin  
Presenters: Mira Kallio, Ann Kuo, Karsten Arvesen, Raimundo Martins, Irene Tourinho, Helene Illeris

**Forum II: Teaching Visual Culture: International and Intercultural Perspectives**  
Chair: Ryan Shin  
Presenters: Jeung-Hee Kim, Masami Toku, Lilly Lu, Koon-Hwee Kan, Elizabeth Delacruz, Mary Stokrocki

**Forum III: The Social Injustice of Conformity: Subverting Creativity in Curriculum and Instruction**  
Chair: Mary Hafeli  
Members: Sydney Walker, James Haywood Rolling, John Howell White, Olga Hubard

**Forum IV: Social Justice in Higher Education and Museum Education**  
Chair: Melanie Buffington  
Members: B. Stephen Carpenter, Dipti Desai, Olivia Gude

**Street News / Programs**  
Ryan Shin: The Art and Visual Culture Education Division in the University of Arizona-School of Art has developed a new PhD degree program, which was approved last fall. We have accepted four new PhD students for the spring of 2010.

Rich Ciganko: The Indiana University of Pennsylvania has the first Turning and Furniture Design Center associated with a 4-year university in the US. It is a program that extends the wood courses offered at the university and envelops a focus on green technology.

Karen Keifer-Boyd: Beginning in August 2010, The Pennsylvania State University’s Art Education program will offer an online Master of Professional Studies in Art Education program via the Penn State World Campus. The Master of Professional Studies in Art Education is intended for location-bound adult professional art educators working at various sites throughout the world. (kk-b@psu.edu)

D. Jack Davis: As a result of work over the past 15 years with the Marcus Fellowship Program and the Priddy Fellowship Program, the University of North Texas recently had a Graduate Certificate in Arts Leadership approved by our graduate school. The certificate requires 18 semester hours of specified graduate courses: Politics and Advocacy in the Arts I (3), Politics and Advocacy in the Arts II (3), Multi-media: Theory and Practice in the Arts (3), Music Supervision (3), and Internship (6).

William Charland: In September, the Frostic School of Art at Western Michigan University opened the doors of its lab school—Saturday Morning Art (SMaRt)—as part of its new BFA in Art Education curriculum. SMaRt offers 7 weeks of art lessons each semester to young people ages 7-18 from the Kalamazoo community. (william.charland@wmich.edu)

**Street News / Conferences & Events**  
Mary Hafeli: SUNY at New Paltz. **Youth and Community Development: How the Arts Serve Economically Impoverished Communities, USSEA/InSEA Regional Conference, June 11-13, 2010.** This conference seeks to recognize the arts as critical

to community building and therefore needs to be, as ever, a partner in regenerating our culture. We intend to challenge the boundaries of art education by exploring partnerships with art therapy, public art, and the Internet community. Shirley Brice Heath with Artists for Humanity, Glen Coutts, and Elizabeth Delacruz. Panelists include Doug Blandy, Karen Keifer Boyd, Paul Sproll, and Mary Stokrocki. Contact Alice Wexler, wexler@fastmail.fm

**Street News / Awards & Honors**  
Donalyn Heise: The University of Memphis’ **Donalyn Heise Art Education Leadership Award** recognizes an art education major that has demonstrated commitment to the profession through outstanding service and leadership, and understands the role of quality arts education in transforming the lives of individuals and community. ■



**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



## Independent School Art Education (ISAE)

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

### Bloom Where You Are Planted

As we begin the New Year and finish out our current school year strong, the winter months can be a good time to reflect on where we are as professionals, what our school program looks like and what our vision might be as we move forward.

In my last article, I wrote about what it means to be a leader. As we move forward with the special issues group, it is important for independent school art educators to step up and take leadership roles. Even more important, however, is the need for independent school art educators to bloom and continue to grow programs that reflect student learning and achievement in the arts. In my teaching career, I have found simple things that I can do as an educator to strengthen my program and allow for me and my students to **bloom where we**

**are planted.** As we begin the New Year, here are 12 goals that can be adapted and utilized one month at a time.

**January: Set Goals**—Use this time to envision where you want your program to be. Where do you want to be in 1, 3, and 5 years—both personally and professionally? Once you have set goals, try to break down each goal into bullet points that could be assigned in manageable tasks. I often find that if I can feel like I am accomplishing small tasks that I know are leading to something much larger, my motivation stays high and I can remind myself of my larger vision often.

**February: The Power of Positive Attitude**—This is a good time of the year to work on attitude and reflect on how you portray yourself to others. Learn to look for what's

right in every situation and find solutions to problems instead of complaining about what is wrong. You will earn respect for your creative problem-solving skills if all dilemmas can be approached with a smile and positive attitude to find working solutions.

**March: It's All in the Relationships**—Forge strong relationships by communicating clearly. Build trust by following through and meeting or exceeding expectations. Take pride in establishing relationships built on mutual respect.

**April: Communicate**—Be clear in your oral and written communication. Respond to all e-mails and phone calls within 24 hours. Sometimes if I am short on time, I will send a response stating that I have received the e-mail and will respond later in the week. This can be very reassuring to others!

**May: Make Peace in your Classroom**—Focus on the wonderful events that occur in your room! Remember that when the door closes it is up to you to make the magic happen. Keep your room organized, sinks clean, and let it be a place where students can let their hair down and be themselves without fear.

**June: Enthusiasm Makes All the Difference**—Find your passion and enthusiastically share it! As you write your last comments for the year on report cards, consider thanking each student for the work that they have put into your program. Before students leave for the summer, communicate a vision for your program in the future. Your vision and enthusiasm to share it with them is what will keep your students coming back year after year!

**July: Feed Your Soul**—Take a class, workshop, or just do art on your own. No excuses. Use this time to remember who you are and what it was that made you love art in the first place.

**August: Raise the Bar, Keep it There, But Still be Flexible**—As you begin a new school year, set your standards high and communicate them clearly. Let students know exact deadlines and expectations. But be willing to be flexible and train your students how to proactively communicate clearly with you to ensure student success.

**September: Remember That Grading is Fun!**—Keep up with grading as projects are turned in and resolve to focus on the creative problem-solving and ingenuity that your students present in their artwork! Find ways to give speedy feedback on project work and relish in student accomplishments as demonstrated in their art!

**October: Be Yourself**—Students are drawn to teachers who are relaxed and approachable in the classroom. Keep high standards and have a discipline system in place so that you can focus on the relationships with your students.

**November: Laugh Often**—I frequently say that I have the best job in the world because I get to (1) Create art, (2) Talk all day, and (3) Laugh and enjoy the time with my students!

**December: Share Student Successes**—Find ways to promote visual images of your student work through displays, e-mails to faculty and parents, blogs, etc. After all, a picture will say 1,000 words about your program and you! ■

## Carson-Dellosa Launches *The Very Hungry Caterpillar*™ Teacher Resource Website

Carson-Dellosa Publishing LLC is launching [www.carsondellosa.com/ericcarle](http://www.carsondellosa.com/ericcarle), a dedicated *The Very Hungry Caterpillar*™ teacher resource website offering a variety of free ideas, teaching tips, tools, and printable classroom materials that feature author Eric Carle's award-winning, bestselling book. Designed to enrich *The Very Hungry Caterpillar* experience in the classroom, the new website offers a menu of teacher resources including: lesson plans, craft ideas, bulletin board display ideas, a teachers' gallery, and interactive interviews with the renowned author.

To celebrate the 40th Anniversary of *The Very Hungry Caterpillar*™, and the launch of the new teacher resource website, Carson-Dellosa has partnered with Chorion, the licensing representative for The World of Eric Carle brand, to offer a sweepstakes that awards teachers and classrooms exciting *The Very Hungry Caterpillar*™ prizes and the opportunity to submit a question that will be answered in an exclusive online Q&A with the famed author and artist.

# The AIB Experience

Life, Art, and Creative Solutions:

AIB's unique approach to educating artists and designers gives students the freedom to pursue their individual strengths and interests through interdisciplinary studio options that foster creative problem solving and idea generation, all balanced with real-world projects. Extensive liberal arts offerings, activities, and quality housing at Lesley University give AIB students the best of both worlds: intensive study in the visual arts and the benefits of a larger University. Small classes, accessible faculty, and excellent facilities provide in-depth preparation for a career as an artist or designer.



College courses for high school students  
Summer Young Artist Residency Program

**Bachelor of Fine Arts (BFA)**  
Animation | Art History | Fine Arts  
Design | Illustration | Photography

**Advanced Professional Certificate (2 year)**  
Design | Illustration | Animation

**MFA in Visual Arts—Low-Residency Program**

Guaranteed Merit Scholarships Based on High School GPA and SAT/ACT

Summer Workshops/Residencies for Art Educators

[www.aiboston.edu/info/learn](http://www.aiboston.edu/info/learn)

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Caucus on the Spiritual in Art Education (CSAE)

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

As we wind down this year, the turmoil that we humans have created for ourselves and the rest of the biosphere makes me wonder if art, art teaching, and even our brave little caucus are instruments sufficient to address, no less contribute something of value that might ameliorate these self-imposed afflictions.

When I turn this lens to examine the worth of the Spiritual in Art Education Caucus, I see a decent group of people gathered around a significant issue, in the early stages of their project. Now into our second year, we have established a networking system of similarly interested people, and have offered a number of presentations at the NAEA National Conventions and state art education associations. It is proper that we now turn our energies toward serious research into the marvelously problematic—to our culture and profession—nature of the features of the spiritual dimension and its effects in the arts, in the preparation of art teachers, and in the teaching of the arts.

These times, pivotal as they are, and desired outcomes far from certain, require that we step into our mandate more fully, more rigorously, and present our findings more broadly and compellingly. Frankly, I believe the same is true for the profession of art education as a whole, but for the purposes of this article, I will address my observations to those interested in the Spiritual in Art Education. Much is required

to be done here, and I hope that the following list of some research initiatives will strike a sympathetic chord with the reader.

- A variety of terse definitions of Spirituality, with their sources from the literature of art, theology, philosophy, and literature in general
- A survey of who in the field is now practicing various forms of spiritually informed teaching and research
- A review of the writings of artists on the issue of spirituality in their own work from all fields of the visual and performing arts
- Research of non-Western and ancient traditions of artmaking with a spiritual basis
- Interviews with current artists of note of the spiritual complexion of their work
- The consequences of a spiritually informed curriculum and pedagogy on students and teachers as perceived by themselves and others
- Native North American views of spiritual matters in the creation and purpose of their art and in the education of their youth
- Conversations with religionists, theologians—from deists to atheists—on the distinctions and correspondences of spiritual matters and those of religions and the religious
- The possible difficulties of introducing spiritual issues into public school teaching.

How to address this fundamental component of art-and-life in an academic setting that correctly draws necessary prohibitions breaching state and religion barriers.

- How to include considerations of the spiritual dimensions of the students in the curriculum and pedagogy without infringing on the spiritual beliefs and practices of all concerned. The larger issue of presenting any topic in a scholarly manner, absent any propagandizing, any inculcating, any personal bias, are issues that every topic begs serious attention.

My own research in the topic has turned up some quite interesting perspectives from a reading of John Berger’s book, “Keeping a Rendezvous”—a number essays on artists and their art, examining their historic contexts and seeking their possible motivations. Berger puts his finger on a key flaw of our culture—the overwhelming value we place on materialism, on the surface of things, on the accumulation of a large number of things, on expensive things, on things. For us, everything is an alluring “collectible,” and, like Herbert Marcuse in his book, “One Dimensional Man,” Berger observes our Western culture has developed an inexhaustible appetite for the accumulation of things, which in turn brings with it a worshipping of those who buy and display lots of big things. What makes mere quantity a qualitative problem is that there is often nothing behind, or in, these things; they are

just big: big boats, big mansions, big jewels, big cigars, big cars, big meals, big hair. The magnitude of the “big, is in inverse proportion to their and our inner dimensions, meanings, significance.”

Berger points out that the worthy substance of a painting lies not on the surface of the objects depicted but what is revealed that may lie behind. Their inwardness. “In Braque... the cubes and triangles of the houses... and the trees are not imposed upon what his eyes saw... but somehow drawn from it, brought forward from behind, salvaged from where the appearances had begun to come onto being and had not yet achieved their full particularity.” That focus is true for Monet, Courbet, Rothko, Velázquez, Ribera, to cite only a few other artists Berger also examines.

The art of art is to see past the surface appearances of things and to bring forward their inwardness. Inwardness is the main ingredient of the spiritual. This is exactly the mission of our caucus; and it is here that I believe we can make a significant contribution to our profession and our times: reminding us that there is an inwardness to the manifest world, it has many names; one of them is spiritual.

Join us. Please. ■

Women’s Caucus (WC)

www.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

This column shares new levels of innovation in your Women’s Caucus over fall and winter, and big preparations that are ongoing for spring’s Convention! Karen Keifer-Boyd, President-Elect, takes the lead on technology-enhanced projects, Lilly Lu brings innovations to you via the website, Joanna Rees has us on Facebook, WC business takes member requests to new levels, and the caucus continues the lobby venue in Baltimore. See the opportunity for entering the WC juried show chaired by Carrie Nordlund. Thank you, Karen, for writing the summaries WC readers see below.

WC now is on Facebook! Please join us on Facebook to post announcements, share ideas and resources, and communicate with each other in a public forum.

Upcoming with the NAEA Baltimore Convention:

**Business Meeting: Women’s Caucus Think Tank.** Women’s Caucus Board members facilitate an open meeting concerning policies, systems, infrastructures, and institutions in an issues-oriented think tank.

**Business Meeting: Women’s Caucus Making a Difference.** WC session provides an open invitation to learn of the 2009-2010 work of the Women’s Caucus and discuss negotiating tenure, promotion, and employment.

**Women’s Caucus Nordlund, Connors, Fletcher de Jong, Rouse, McFee Awards Ceremony.** Women’s Caucus Award recipients’ deeply moving narratives intertwine their teaching, art, and research with particular life events and identity formation.

**Women’s Caucus Breakfast with Guest Artist Speaker.** Begin the day with the Women’s Caucus Breakfast where member art is projected during informal conversation. Or, attend without a breakfast ticket at 7:30 a.m. for a regional artist talk addressing feminist concerns and then contribute to a discussion on artist advocacy.

**Call for artwork for the 2010 NAEA Women’s Caucus Exhibition: Visualizing Social Justice.** The NAEA Women’s Caucus continues its rich tradition of exhibiting members’ works of art at the 2010 NAEA National Convention, Baltimore, Maryland. Artists are called to submit work relevant to the Convention theme of Social Justice. Artists who will have work selected through a juried process will be invited to speak about their art at the Convention and also have their work included in a print exhibition catalogue disseminated at the 2010 NAEA Convention’s WC sessions. All submissions with artist statements will be exhibited in the WC online gallery archives. Linked to the WC website at naeawc.net is a PDF that explains how to submit artwork for the 2010 NAEA WC exhibition.

**2010 NAEA WC Lobby Session: “What is the Image of a Feminist in the Field of Art Education Today?”** The 2010 NAEA WC lobby session, facilitated by **Karen Keifer-Boyd, Read Diket,** and **Joanna Rees,** invites current, previous, future NAEA Women’s Caucus (WC) members, as well as those who do not intend to join NAEA WC, to engage in a dialogue on the meaning, practices, and rejection of feminism in art education. Prior to the NAEA lobby session, even if you cannot attend, please respond anonymously to a 15-minute questionnaire, which is linked to the WC website. The purpose of this survey is to learn of art educators’ perceptions of and relationship to feminism in their work in the field of art education today. What are the reasons that art educators identify with or reject feminism? What are the differences of ideology and teaching practices between those who consider themselves to be feminists and those who don’t? We will bring print-based copies of the findings from the survey to the 2010 WC lobby session to stimulate discussion.

Beyond the WC sessions, meetings, and events that reside within the formal protocol of NAEA,

the lobby session serves as an informal forum for political discussion and/action. Look for more specifics on the WC listserv, in e-mails to members, and on the WC Facebook site. Our plan for the WC lobby session 2010 is to take the first 10 minutes of the hour lobby session for those present to introduce themselves to people they have not met previously or do not know well, and to exchange contact information to meet each other during the Convention, or later via e-mail dialogue. The next 20 minutes allows participants to introduce themselves and respond to the 2010 lobby session question posed: “What is the Image of a Feminist in the Field of Art Education Today?” Given time, we will invite open discussion.

Werner Herzog Inaugurates Ringling College of Art and Design Filmmaking Studio Laboratory

New Program Engages Industry Leaders and Ringling College Students in Collaborative Environment to Facilitate Film and Television Development

Acclaimed filmmaker Werner Herzog today helped inaugurate the Ringling College of Art and Design’s new Digital Filmmaking Studio Lab with student classes and screenings at the college, culminating with a private screening of his film ‘Little Dieter Needs to Fly’ and Q A at the Ringling College Academic Center Thursday evening.

The Digital Filmmaking Studio Lab is bringing some of the world’s most renowned filmmakers to Ringling College to work collaboratively with Ringling students on learning the process of motion picture and television development through working on actual projects. Development is one of the most esoteric and difficult to teach, and to this end Ringling College has aligned with A-list directors, producers, screenwriters and talent to provide real-world experience in the art and science of filmmaking through acquiring, developing, producing and distributing top-tier content.

According to Ringling President Larry Thompson, who announced the project, “The Laboratory will benefit the College, the community and the industry. Not only will we be bringing top film professionals to Sarasota to hold public screenings of their work, but the Filmmaking Studio Lab will be working directly with filmmakers on new models of story development, financing, distribution, digital production and post production. The potential benefits of these ongoing creative relationships for our Ringling college students and the greater Sarasota area are vast.”

For more information on the program, including signing up for program updates, please go to [www.ringling.edu](http://www.ringling.edu) <<http://www.ringling.edu>> .



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.

Sites Worth Looking At

Written by Liv Valmestad and Joanna Black

With the busy lives art educators and administrators lead it is often difficult to find time to seek out fascinating, content-rich, and engaging sites on the Internet in or relating to the field of Visual Art Education. Recently we were asked to present this topic to educators at a provincial conference in Canada, and because of its success we are sharing the top 14 sites listed below that we found were popular with educators.

Art Media Issues

- 1. **The Media Awareness Network:** [http://www.media-awareness.ca/english/special\\_initiatives/be\\_web\\_aware/index.cfm](http://www.media-awareness.ca/english/special_initiatives/be_web_aware/index.cfm)  
Description: This is a Canadian treasure filled with information regarding how to approach media issues in today's classrooms. Topics range from developing students' critical thinking skills to teaching about notions of stereotyping and hate in visual culture.
- 2. **Adbusters:** <https://www.adbusters.org/>  
Description: Adbusters is an amazing



Picture of Internet Site. Created by Joanna Black, 2009.

website from the same company who produces the magazine of culture jamming information. The site comes complete with blogs, videos, pictures, and spoof ads for the middle year and senior year classrooms.

Encyclopedias/Gateways

- (General Reference for art history, art terms, and artists)
- 3. **Artcyclopedia:** <http://www.artcyclopedia.com/>  
Description: Find links to art historical movements, over 9,000 artists, images, and 2,600 art-related sites. One can search by "Artist Name," "Artworks by Title," and "Art Museums."
  - 4. **Heilbrunn Timeline of Art History:** <http://www.metmuseum.org/toah/>  
Description: Produced by the Metropolitan Museum of Art, this is an excellent source for searching for art information by World Regions including Africa, Central and North America, East Asia, Europe, Mesoamerica and Central America, North America, Oceania, South America, south and Southeast Asia, and West Asia. There are 11 Timelines that begin at 8,000 B.C. until the present. There are also searches for Thematic Essays, Works of Art and a comprehensive Index.
  - 5. **Art History Resources on the Worldwide Web:** <http://witcombe.sbc.edu/ARTHLinks.html> (by Christopher Witcombe)  
Description: A comprehensive site covering prehistoric to contemporary art.

Film

- 6. **The National Film Board:** <http://www.nfb.ca/>  
Description: This site is another national Canadian treasure. Since 2008 the NFB

has allowed the public to view at no cost their fantastic films, famous award winning documentaries, and animations.

Ning Site

- 7. **Art Education 2.0: Using New Technology in Art Classrooms:** <http://arted2.0ning.com/> (Created by Craig Roland)  
Navigation: Sign up and become a member using your e-mail address and a password.  
Description: A true Web 2.0 social collaboration site in which a rich diversity of topics in visual art education are open for member discussion using blogposts, videos, photographs, and listing text forums. Issues are covered such as current art projects, lesson plans, topics like the latest in health hazard issues, and debates about issues as the Elements and Principles of Design.

Museums: Art Production

- 8. **National Gallery of Canada:** <http://www.gallery.ca/>  
Navigation: Go to <CyberMuse: your art education research site> to <Gallery Channels> to <Art Technique Videos>.  
Description: These 17- to 28-minute videos are ideal for in-classroom instruction! Learn various art techniques by watching "Drawing (Pencil)," "Painting (Still Life)," "Sculpture (Clay)," and "Sculpture (Bronze casting by Joe Fafard)." Imagine seeing a clay horse transformed into a bronze statue before your eyes!

Visual Literacy/Digital Images

- 9. **Flickr Creative Commons:** <http://www.flickr.com>  
Navigation: Click on <Creative Commons> at the bottom of the page.  
Description: This allows users to offer their work under a "Creative Commons License,"

where copyright permission is given in varying degrees for credit or educational purposes. There are over 110 million photos!

- 10. **Cooliris:** <http://www.cooliris.com/>  
Description: Cooliris allows you to view your images on a cinematic 3-D wall and will search Flickr, Facebook, and YouTube.
- 11. **TinEye:** [www.tineye.com](http://www.tineye.com)  
Description: TinEye is a reverse image search engine using image identification technology. A great site for sniffing out copyright issues as it can tell you where your Web image originated.

Coolstuff: Blogs and Pods

- 12. **The Art Gallery of Ontario (AGO):** <http://www.ago.net/podcasts>  
Description: Features a blog with lectures, talks, and podcasts on art, artists, and ideas. There are interviews with artists, curators, and collectors.
- 13. **National Gallery of Art, DC:** <http://www.nga.gov/podcasts/index.shtm>  
Description: Here you can find audio, video, and music podcasts that offer informative discussions on the arts. The three-program series includes Art Talk, Backstory, and Notable Lectures.
- 14. **The Incredible Art Department:** <http://www.princetonol.com/groups/iad/>  
Everything including art activities/games, art blogs, links, a teacher toolbox, art zines, and art videos are on this site.

We welcome a response to our article. Please e-mail us at:  
Joanna Black at [blackj@cc.umanitoba.ca](mailto:blackj@cc.umanitoba.ca)  
Liv Valmstead at [liv\\_valmstead@umanitoba.ca](mailto:liv_valmstead@umanitoba.ca)

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)

The NAEA Convention in Baltimore will be an amazing opportunity to get information and inspiration for your work with students with special needs. There will be 30 presentations and meetings on special needs issues at the Convention. And, for the first time ever, there will be **An Extraordinary Series of 16 Pre-Convention Workshops** on Art Education & Art Therapy: Drawing Parallels, Deepening Relationships. These workshops address some issues which we would prefer to delegate to others. Yet somehow, in the sanctuary of the art room, students have often found growth, healing, and spiritual reality. Therapy is not often written in our curricula, but can be very much part of making art. Sue Loesl has generously written the following article about this wonderful new opportunity. Come to Baltimore a day early and participate!

"Have you ever been curious about art therapy, wondered how it might benefit you as an art educator, or thought about how art therapy techniques might be used in your art classroom? Could you benefit from experiencing an art therapy session for personal reinvigoration or inspiration? Would you like to find out more about the discipline of art therapy, and how it could complement your art education training? Join us April 13-14, 2010 for a very exciting opportunity at the Hilton Baltimore! NAEA and Expressive Media, Inc (EMI, see below) have teamed up to bring art educators and art

therapists together for a Pre-Convention Institute on Tuesday and Wednesday to share expertise, experience, and artmaking to enrich the practice of those working in either profession. A dynamic series of 16 hands-on, interactive workshops designed specifically for this inaugural collaboration will be led by a group of 11 invited art therapists/educators from across the country. Topics are relevant and practical, featuring "best-practices," including teaching students new ways to look at and talk about their art; preventing dropouts among at-risk students; promoting social and emotional intelligence; dealing with difficult adaptive art challenges; combating bullying and intolerance in the classroom; and more. Art activities will be varied, ranging from creating 3-D digital animations to using more traditional media. Two group art therapy sessions will also be offered to help art educators get first-hand experience of the art therapy process. Content will be directly related to classroom curricula, and addresses needs of students at all age levels. Every session is 3 hours long. Seating is strictly limited for these sessions, so register early! Also scheduled is a **free** film festival on Tuesday evening from 7-10pm, open to everyone, drawn from EMI's extensive film archive. It will feature footage of expressive arts therapists and adaptive art specialists at work in school settings. Dr. Judith Rubin, author of Child Art Therapy, will be one of several guest speakers.

According to art therapist Barry M. Cohen, Executive Director of EMI, "Being part of the Pre-Convention program will further a dialogue between the professions that has been developing for decades, but has never been given such a dynamic format. NAEA has been remarkably gracious in welcoming us, and we are really looking forward to this groundbreaking collaboration. Believe me when I say you'll be delighted and challenged by this highly accomplished group of faculty." Join Us! NAEA members can purchase \$49 tickets for as many as four of the 3-hour workshops during the 2-day Institute, and NAEA Convention registration is not required. Workshop descriptions and faculty bios can be found online via the NAEA Convention website. Just click on the red and black EMI logo to open an exciting new world of learning, creativity, and collegiality that you will not want to miss! Further information can be found at [www.expressivemedia.org/naea](http://www.expressivemedia.org/naea) About the Co-Sponsor: EMI is a nonprofit organization co-founded by art therapist Judith Rubin and drama therapist Eleanor Irwin in 1985, dedicated to educating everyone about the healing power of the arts. Dr. Rubin, who began her career as a public school art teacher, was the Art Lady for the first 3 years of the popular television program, "Mister Rogers' Neighborhood." She is the author of six books and hundreds of articles and book chapters—many in art

education—and the founder of art programs in schools for exceptional children. EMI's mission is to demonstrate principles of creative practice to those who can help others through the arts, to do so with sensitivity and respect, thus enhancing growth, inspiring creativity, and benefiting society. In recent years, EMI has produced a set of nine DVDs featuring classic and contemporary films on the expressive arts. ■ —Susan Loesl, WATR, ATR-BC Past President, NAEA Special Needs Art Educators Special Issues Group



Susan Loesl and Peter Geisser



## Committee on Multiethnic Concerns (COMC)

Sandra M. Epps, Interim Chair, 90 Morningside Drive, No. 5, New York, NY 10027. E-mail [sandyepps@verizon.net](mailto:sandyepps@verizon.net)

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

#### Happy 50th Convention to NAEA.

The stylized bird on the cover of the March 2009 issue of *Art Education* and Flavia Bastos' editorial "Art Education in the Spirit of Sankofa" refer to the Ghanaian concept



of Sankofa which means "return to the source and fetch" and suggests "a deeper meaning that one can learn from past mistakes and correct them in the present."

One of the benefits of being Chair of the Committee on Multiethnic Concerns is locating former members to discover what they have accomplished and their suggestions for future directions. In the February 2009 COMC column, **Dr. Vesta Daniel** wrote "Dr. J. Eugene Grigsby foresaw our aspirations in his 1977 transformative textbook *Art and Ethnics: Background for Teaching Youth in a Pluralistic Society*." NAEA reprinted his book in 2000.

Since 1980, COMC has honored artists, art educators, and art historians at its annual luncheon with the **J. Eugene Grigsby, Jr.** Award. I spoke to Dr. Grigsby, a NAEA Fellow and one of the founders of COMC, who celebrated his 91st birthday at the Phoenix Art Museum on October 24, 2009. His wise, lucid, and critical input are legendary and central to NAEA's past, present, and future. Dr. G's vision, views, and insights are as clear and insightful today as they have always been. He

was delighted to learn that the recipient of the 2010 Grigsby Award will be **Dr. Minuette Floyd**, Immediate Past Chair.

It is also important to remember that another NAEA Fellow, **Dr. MacArthur Goodwin**, was the first African American President of NAEA (2001-2003) and continues to connect newer members with state and national leaders in the field of art education. Other COMC members who are NAEA Fellows include **Dr. Laura Chapman, Samuel Banks, Dr. Bernard Young, James Tucker, and Dr. Esther Hill**. Sam is President Elect of NAEA's Retired Art Educators Affiliate, and Bernard is Chair of NAEA's Community Advisory Committee (CAC). Bernard received the 2009 Arizona State University Alumni Faculty Achievement Service Award, which acknowledged his research, reforms to ASU's art education curriculum, and leadership among the students through his community programs on multicultural artists.

A special "thank you" to artist **Vandorn Hinant**, who received a COMC scholarship (ND) and re-connected me with **Dr. Esther Hill and James Biggers**. "**James Biggers & Friends**," was an exhibition held in January 2009 at Gaston College in Dallas, NC, "which included Esther and Vandorn. James and Esther are past recipients of the Grigsby Award."

**Dr. Margaret T. Burroughs**, artist, poet, and founder of the Chicago DuSable Museum, was the honored guest for an opening exhibition of the Washington DC Chapter of the National Conference of Artists. Recent retiree **Dr. Debra Ambush** attended the opening reception

on September 19, 2009 to celebrate NCA's 50th Anniversary. Debra wrote, "Historically we have had the advantage of powerhouse commitments to both teaching and artmaking by individuals such as **Dr. David Driskell, Dr. Sandra Epps**, and others included in this recent exhibition.... Contemporarily we have the fortune of stewardship in service and mentorship through such individuals as **James Banks, Dennis Winston, Drs. Vesta Daniel, Jacqueline Chandra, Eugene Grisby, McArthur Godwin, Bernard Young, Paulette Spurrrel-Fleming** and Immediate Past Chair **Minuette Floyd**." Banks, Winston, Daniel, Goodwin, Young, Driskell, Epps, and Fleming are also recipients of the Grigsby Award.

Congratulations to **Dr. Adrienne Hoard**, former COMC Chair, and a recipient of the 1992 Grigsby Award. Adrienne's artwork is included in the Smithsonian Museum of the American Indian's publication *IndiVisible* (2009). In an essay, "Red, Black and Brown Artists and the Aesthetics of Race," Phoebe Farris explores the work of "mixed Native American, African American or Latin American heritages whose identities are reflected in their art and who reference race or identity in myriad ways." An excerpt from Adrienne's artist statement reveals her belief that "the visual arts express the highest form of similarity among diverse people. My work is to foster communications of respect among all people, crossing perceived borders through knowledge of the 'other.'"

### 2010 Convention Update

We are delighted to announce that this year's speaker for the COMC Luncheon on Saturday, April 17, at the Baltimore Hilton will be **Dr. Leslie King Hammond**. Dr. King-Hammond is Graduate Director Emeritus at the Maryland Institute of Art and Founding Director of the Center for Race and Culture, which is an interactive Center for research to investigate the dynamics of race, culture, and its relationship to artmaking, traditions, and practice. CAC will prepare students for informed leadership roles in the regional, national, and international art world.

COMC will conduct elections for 2010-2012 Officers at our Business Meeting on Saturday, April 17 at 6:00pm. Please send your nominations to me at [sandyepps@verizon.net](mailto:sandyepps@verizon.net)

One of the highlights of COMC membership is an invitation to celebrate internationally renowned artist **Elizabeth Catlett**. Members will share in a special 95th birthday celebration following her interview with Dr. David Driskell at the Driskell Center on Thursday, April 15. Send your \$10.00 membership dues to Treasurer Glendia Cooper, P.O. Box 350373, Jacksonville, FL 32235. ■



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

For more information on these and other MICA summer programs, visit [www.mica.edu/programs](http://www.mica.edu/programs).

#### SUMMER MA IN ART EDUCATION

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

#### SUMMER MFA IN STUDIO ART

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

#### MA IN COMMUNITY ARTS

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

**MICA**

#### MARYLAND INSTITUTE COLLEGE OF ART

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

Visit [www.mica.edu](http://www.mica.edu) for more information.



## 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. Regular: \$65.00. NAEA Members: \$55.00**

**For shipping/handling and to order:  
800-299-8321**

Don't miss these sessions with *Globalization, Art, and Education* authors in Baltimore!  
Wednesday, April 14: **Re-envisioning Art Education through Postcolonial, Intercultural, and Social Justice Frameworks: Globalizations' Difficult Questions**  
Friday, April 16: **Revitalizing Art Education through a Global Studies Framework: Hybridization, Glocalization, & New Cultural Identities**

## 2010 Heinz Ketchup Creativity™ Contest

Students from schools across the US in grades K-12 are invited to show their creativity for a chance to have their artwork appear on millions of Heinz® Ketchup packets! Now in its fourth year, the Heinz Ketchup Creativity™ Contest offers young artists the chance of winning national recognition and exciting rewards for themselves and their schools.

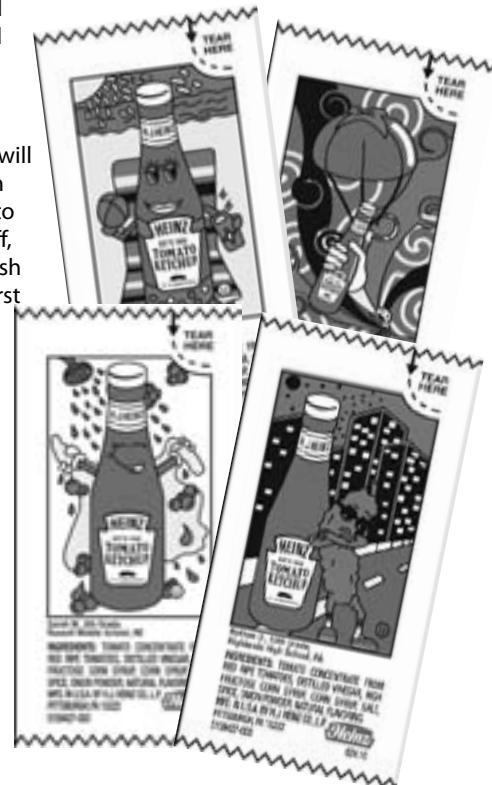
For the first time, one of the top 12 winners will be chosen as the grand prize winner and his or her artwork will appear on approximately 2.5 million Heinz® Ketchup bottles, in addition to the single-serve packets. To top it off, that student will receive a \$5,700 cash prize for the distinction as Heinz's first Ketchup Creativity bottle artist and grand prize winner.

Internationally-acclaimed pop artist Burton Morris returns to the judges' panel to select the top three entries in each grade. For fun tips and helpful advice from Morris, visit [www.ketchupcreativity.com/meet.aspx](http://www.ketchupcreativity.com/meet.aspx)

Twelve winners each will receive a \$1,000 cash prize for their creative achievement. Their schools will receive a \$1,000 award for art

supplies, \$1,000 worth of Heinz® Ketchup, and a poster of the winner's art.

Deadline for submissions is **February 26, 2010**. Visit **[www.KetchupCreativity.com](http://www.KetchupCreativity.com)** for more information, including contest kits and lesson plans.



### **Duck-Drawing Time**

On your mark. Get set. Draw! Or paint or crayon. Children in grades K-12 are now preparing entries for the National Wildlife Refuge's 2010 Junior Duck Stamp contest that combines science and art to teach students about waterfowl conservation.

Visit [http://www.fws.gov/refuges/mediatipsheet/January\\_2010/02.html](http://www.fws.gov/refuges/mediatipsheet/January_2010/02.html) <[http://www.fws.gov/refuges/mediatipsheet/January\\_2010/02.html](http://www.fws.gov/refuges/mediatipsheet/January_2010/02.html)>

# CALL FOR ENTRIES

RAEA 2010 silent auction

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

**CATEGORIES FOR ARTWORK INCLUDE:**

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

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

**CONTACT**  
Liz Smith-Cox if you would like to donate artwork  
[lizscoc@nctv.com](mailto:lizscoc@nctv.com)

## ENTER YOUR STUDENTS IN A UNIQUE INTERNATIONAL ARTISTIC COMPETITION!

The author of *The Lonely Acorn* would like your students to illustrate his upcoming picture book, dedicated to all children ever chosen last in play, and illustrated by K-12 artists from around the world.

Please support this project by passing this information on to your international colleagues. For details on how to include your students in this fun and inspiring competition, contact [tcarlisle@mum.edu](mailto:tcarlisle@mum.edu).

## Call for Entries!



Robert Rauschenberg Day  
The Power of Art:  
Teaching Students with Learning Disabilities

A comprehensive one day workshop, held on Friday April 30, 2010, for art teachers who work with students with learning disabilities. This program presents the exciting and innovative ways the arts can be used to teach academic skills to students with learning disabilities. Meet Christopher Rauschenberg.

**CALL 202.965.6600**  
TO RECEIVE INFORMATION ABOUT  
APPLYING FOR THIS UNIQUE WORKSHOP.

DOWNLOAD THE APPLICATION DIRECTLY  
FROM OUR WEBSITE:

[www.labschool.org](http://www.labschool.org)  
or e-mail:  
[emily.marchetti@labschool.org](mailto:emily.marchetti@labschool.org)  
**DEADLINE: March 1, 2010**

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View Daily Convention Schedules  
at [www.arteducators.org](http://www.arteducators.org)



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

Since the inception of USSEA, its members have demonstrated a dedication to art education that is inclusive and culturally sensitive. USSEA members have produced and shared resources and research about multi-cultural and cross-cultural art education. Too often, however, it has seemed we were 'preaching to the choir.' Members of USSEA grappled with problems regarding how to reach larger audiences of educators—including educators from outside the field of art education who might be interested in incorporating non-mainstream visual images and art processes into their teaching. Within the last decade, Internet access has increasingly supported opportunities for social networking and information sharing among people who are geographically separated or otherwise distant from one another.

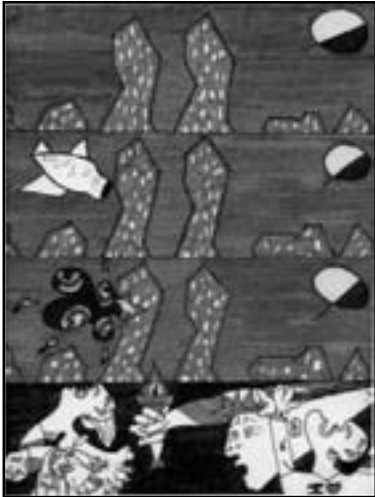
Through the Internet, a new generation of educators is discovering USSEA to be a welcoming community of people who share interests in tolerance, cultural appreciation, and respect through art education. In late October 2009, a USSEA Facebook group was



launched to reach these educators. In little more than one month, over 200 'friends' joined the group. Encouraged by the enthusiastic response, USSEA members are exploring proactive ways of assisting teachers and students who dwell in an imbricate world that is localized, compartmentalized, and globalized—an amalgam of sub-cultures, multi-cultures, and trans-cultures. Teaching resources for instructing K-12 students are being added to the USSEA website. These include archives of practical strategies, units, and lessons that were previously published in *Teaching Voices*, an insert of the *USSEA Newsletter*, but reached relatively small audiences.

Masami Toku, Chair of the USSEA Child Exhibition, has been working to put together child art exhibitions that will be displayed in a variety of venues. With the support of the Japan Foundation, the first exhibition was held in 2008 at California State University, Chico. It was based on 200 artworks selected from a total of 500 pieces. Teachers now are invited to participate by submitting student works that address the theme "What's Going on in Our World?" Selected works will be exhibited in Asia, North America, and Europe. For information about how to submit hardcopy items to this traveling exhibition, or how to contribute digital artworks to the USSEA Child Art Exchange site, visit the USSEA website at: <http://ussea.sdstate.org/>

The USSEA Facebook group may be accessed at: <http://www.facebook.com/group.php?gid=163902027374> ■



*The world after 9/11* (using Picasso's *Guernica*). A 4-panel work created by a CSU-Chico art education major student in 2002.



*You Are the Inspiration on My Mind*, by Chai-Ni Zhong, age 6. Art teacher Mei-Hui Wu, Xi Zhou Elementary School, Taiwan. "There are different countries, culture, and religions all over the world. You have unique characteristics and are a multi-talented girl. You and I are in different places, but we are attractive to each other. I always feel you giving me some information that inspires me. Please tell me, who you are, because you are always the inspiration on my mind."

## Retired Art Educators Affiliate (RAEA)

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

**A big thank you to Sam Banks, RAEA President-Elect, for writing last issue's column.** My broken arm/shoulder is healing and with therapy I should have near normal mobility. I will be ready for Baltimore.

One of the RAEA ongoing programs is the mentoring project that we undertake with the NAEA Student Chapter Affiliate. Liz Smith-Cox has spearheaded this program from its beginning and has this to report about the program: *The relationship began back in 1996 with the first joint session of the two affiliates at the San Francisco NAEA Convention. The next year the joint session was held again and was named 'Blending Our Voices.' This joint session has continued every year since. In the last 10 years RAEA has sponsored an Outstanding Student Chapter Award which is presented in the way of a monetary award, financed by the donations of RAEA member artworks at a Silent Auction which in Baltimore will be held during the Artisans Market on the opening night of the Convention. This will allow all Convention goers to enjoy the artworks and make purchases to support the program.*

*In 2003, RAEA began its Mentorship program, with mentors being assigned to those student chapters who express the desire to participate. The purpose of this program is to encourage dialogue between the retired educators, the student chapters, and their sponsors and to aid in providing inspiration and ideas for quality art education. The mentors would serve as encouragers and cheerleaders for the chapters, urging them to participate in sending in materials for the Outstanding Student Chapter Award. Currently we have 20 chapters in the mentorship program. Those student chapters and their mentors include: University of South Florida, Dr. Cricket Todd; University of Florida, Harriett Edmonds; University of Tulsa, Kathy Hawk; Virginia Commonwealth University, Dr. Sam Banks; Winthrop University, Marty*

*Rankin; Louisiana State University, Marie Davis; University of North Carolina at Charlotte, Dr. Esther Page Hill; Brigham Young University, Diane Hopkins-Hughes; Francis Marion University, Liz Smith-Cox; Illinois State University, Sally Babin; University of Central Arkansas, Vidabeth Benson; Purdue University, Dr. Mac Arthur Goodwin; Northern Kentucky University, Dr. Pearl Greenberg; George Mason University, Kathy Strother; Indiana University of Pennsylvania, Pam Steele; State University of New York at New Platz, Tony Haruch; Middle Tennessee State University, Dr. Christine Davis; Towson University, Michael Ramsey; Kendall School of Design, Robert Curtis. If you are not on this list and wish to become a mentor, please notify Liz Smith-Cox at [lizsc Cox@nctv.com](mailto:lizsc Cox@nctv.com) or Robert Curtis at [RCartguy@aol.com](mailto:RCartguy@aol.com). This is a great opportunity to serve.*

*This year nine student chapters entered the competition for the Outstanding Student Chapter Award. The materials were all outstanding and it was difficult to declare a winner. The award will be presented at the 'Blending Our Voices' session at the Baltimore NAEA Convention. Student Chapters, Sponsors, RAEA members, and friends are all invited to attend, be inspired, and enjoy fellowship with kindred spirits. We will be acknowledging the winning chapter in our next column.*

Thank you Liz for this report.

**For those of you who want to help support this program, please contribute to the RAEA Silent Auction.** You can notify your intent to submit work by contacting Marty Davis Fontcuberta (the Silent Auction Chair) at [martdavisfont@hotmail.com](mailto:martdavisfont@hotmail.com) or Liz Smith-Cox at [lizsc Cox@nctv.com](mailto:lizsc Cox@nctv.com). This is an opportunity to exhibit the vitality and talent that our RAEA members possess. If you are not retired and would like to help support the program, we welcome your entries and also your support at the auction.

If you are planning to attend the Convention in Baltimore and would be willing to volunteer some of your time we could use help at the RAEA membership table, help setting up the auction, help during the auction, and help with the RAEA Luncheon. Notify Robert Curtis at [RCartguy@aol.com](mailto:RCartguy@aol.com) with your willingness.

For those planning to attend the Convention, be sure to make our RAEA events a priority. You are a vital part of NAEA and can show that by your support of RAEA programming. In addition to the Silent Art Auction, I encourage you to participate in the RAEA Luncheon. This will be your opportunity to renew old friendships and acknowledge this year's RAEA Educator of the Year. Our annual business meeting will immediately follow the completion of the Luncheon meeting. We will have reports on the health of the organization and set the RAEA future agenda. We need your

input to become an even stronger affiliate of NAEA.

Remember that we always want to involve you, the membership. If you would be willing to be an officer, chair a committee, or serve on a committee, let us know.

**I am trying to identify the RAEA representative on each state's council** so that we may enhance our communication capabilities. If you are your state's retired interest chair or you know who that person is, please let me know. Be sure to furnish the chair's name, address, e-mail address. If you have news of your accomplishments, of your state's RAEA activities or member updates, please let us know.

Remember, it is not too late to register and attend the Baltimore Convention. We hope to see many of you there. ■

## Wikipedia Co-Founder Designs Wiki-Style Directory of Educational Videos for Children

Dr. Larry Sanger, co-founder of Wikipedia, has launched a new website—**[www.watch-know.org](http://www.watch-know.org)**—designed to gather and organize educational videos for students ages 3-18. The site launched in October 2009 and currently features more than 11,000 videos across 2,000 categories on subjects such as math, science, and history. The nonprofit site features new software, specially developed for the site by Dr. Sanger, which allows wiki-style collaboration among users. "Think of it as YouTube meets Wikipedia, filtering out everything but quality educational videos," says Dr. Sanger.

WatchKnow.org is funded by the Community Foundation of Northwest Mississippi (CFNM), which has set the goal of offering more than 50,000 videos on the site by the end of 2010. The site offers tips for video searching, separate pages for students, parents, and teachers, and a guide for contributors.

"Technology is playing an ever-increasing role in the development of our children, and WatchKnow.org can be a big piece of that puzzle," says Tom Pittman, president of the CFNM. "We believe that with the help of educators, we can create something very important and useful to the future of education."

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

What counts as data in art education research and what do we do with it?

Data-driven decision-making shapes much of education today, and art education is a part of that landscape. But as a field we should be asking, what counts as data in art education research and what do we do with it?

Before we can get to these questions, however, we must consider all the factors that converge to shape research projects—and when I say “shape” I also mean limit and define what is thought to be knowable and what is important to know more about. The following factors are quite powerful shapers (often inadvertently so) of the research of our field:

**IRB approval:** Much of the work that researchers want to know more about requires approval from school districts to conduct research in the district. School districts have institutional review boards (IRB) as do universities. The process of clearing IRB is difficult if you intend to gather data directly from students, which seems to be what we want to know most about. Consequently, many researchers opt to work with smaller, more convenient populations, but this seriously impacts the kind of research we as a field can do. Those that pursue research that requires IRB approval know that a serious investment of time is required for successful navigation of the IRB process.

**Time:** In the business world, there is a mantra: “Good, fast, cheap. Pick any two, but you cannot have all three.” Good research takes time and we are not necessarily a very patient field. When we have a burning question, we want to know the answer **now**. But navigating IRB takes time; designing a study thoughtfully takes time; connecting with other scholars takes time; working with graduate students requires attention to timeframes moving them successfully through a course of study to thesis or dissertation completion; maneuvering through the time clock of the tenure process requires attention to time. The time involved in each of these scenarios limits the research in our field. What are some ways to overcome this limit?

**Money:** Certainly funding can respond to a shortage of time, though in the arts it tends to be limited. Funding can buy researchers out-of-class teaching time; funding can offer stipends to teacher-researchers for taking on extra duties. However, funding also comes with requirements—specific focus of the research, specific kinds of data must be collected, and in some cases, funders require specific outcomes. Particularly with federal funds, the limits on the kinds of research supported are stringent, and so many researchers turn to foundations and private entities, which require another set of negotiations. Trying to secure and consequently manage grants, we are always advocating for our view of the world via art education; these

efforts also can take away from the energies required to conduct high-quality research. **Quality:** In a field where the quality of instruction varies so greatly and discussions about how best to shape the field involve words with highly nuanced meanings further obscuring the exactness of what high quality of art education is, getting to what counts as **good** research is tough, and of course, is followed up by “Who says?” As a researcher who cares deeply about conducting high quality research, I know that my efforts are limited and impacted by a multitude of things—isolation, time, IRB, access, limited energies, etc. But my commitment to pursuing high quality remains—and thus I ask, how can SRAE be a forum for easing the limits and facilitating the space for high-quality studies in art education?

Do we, as a field, know the questions we want to know answers to? Certainly the NAEA Research Commissions in the past have articulated useful research agendas in terms of determining arenas of knowledge lacking in research, but in today’s data-driven age, should we also be having national conversations about what counts as data and how data analysis occurs to build knowledge in the field? Because our field does not operate in a vacuum, do we need to build more transparency around our data analysis processes so that we can more easily build off of each other’s research?

**My contention is that SRAE can serve as a forum where these kinds of conversations about research can occur.** If recent discussion on the Higher Education listserv is any indication, many people, likely in many Divisions, are having these same questions. Likely there are also many ideas about effective ways to shape research for the future. I invite you to look for a special 2-hour session to be held jointly with the Higher Education Division and SRAE in Baltimore to continue the conversation of cross-divisional research and ways to reframe the limits that inadvertently shape our research. Please indicate your interest in attending such a session by sending an e-mail to the SRAE listserv at: SRAE@artedlists.org (Of course, don’t forget to join the listserv as well for ongoing discussion on this topic; simply send an e-mail to: SRAE-subscribe@artedlists.org) ■

Design Issues Group (DIG)

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

Hello DIG members and friends. In thinking ahead to the National Convention, it would be wonderful to see you at the **DIG annual meeting** and informative **presentations** on design education. And the most exciting event for us will be during **Delegates Assembly** when the proposal to include the teaching of design in the NAEA philosophy will be presented. For this presentation, there will be a poster session and PowerPoint slide show that will include an explanation of: (1) the similarities/differences between the teaching of art and design; and (2) the similarities/differences between visual culture and design. This and the next column will be devoted to additional information that will be given at the Convention. Please contact me if you have **any** suggestions for making this more clear, cogent, and convincing. Here is a part of the rationale statement:

The change to **Art and Design Education** will advance and broaden the mission and goals of our program to represent salient 21st-century issues that impact visual arts education and society.

**A brief history:** Art education had its start in schools to improve the economy through better design. After attending international shows in the mid-1800s where industrial nations displayed their products for a competitive market, manufacturers became quite concerned that they could not compete. Bennett (1923) explained that America’s poor ratings at these commercial competitions were the most important factor to force the United States to “educate its children through art instruction and manual training in public schools” (p. 45).

A shift in emphasis to the narrower scope of aesthetic objects in the fine arts occurred during the 20th century when Modernism was fully in place. Since that time Art Education has taught from the basis of modern artistic concepts: originality, valuing one-of-a-kind

objects, creative self-expression, the use of the elements of art and principles of design to compose art and judge its quality, formalism, a rejection of traditional ways of making, a focus on purely aesthetic concerns, art for the sake of creating art, working toward social change, and a rejection of capitalist gain (Barrett, 1997; Efland, 1996). The theories and practices of modernist philosophy did not closely align with the basis of functional design, which influenced art educators to exclude design.

In the postmodern era, design demonstrates many of the principles that art education promotes. Postmodern design offers an insightful look into the values of postmodernism: the relationship of art to life; the meanings instilled into the commercial products of popular culture; a sensitivity to diverse ways of knowing and beliefs of marginalized groups; considering various aspects of designing beyond formalism; and the use of teams with members of varied backgrounds involved in the design process.

The teaching of design belongs back in art education. Important signs suggest that this is a propitious time to introduce the teaching of design:

**1. Design has a vast presence in American culture,** as evidenced in the popular media.

Popular magazines have run full editions or feature articles about design. Examples include: *Time*, *Newsweek*, *Fast Company*, *Business Week*. *The New York Times* publishes weekly “Home and Garden” and “Fashion and Style” sections, a Sunday magazine section called “T,” and so on.

Television includes much design-related programming, indicating a public interest in this topic. Examples include: *Project Runway* on Broadcast TV and *Interior Design Reality Show* on Bravo. The *House and Garden* channel is devoted to design programming: *Trading Spaces*, *This New Old House*, *Design on a Dime*, *Divine Design*, *Green Home*, etc.

Print and online design magazines are in abundance. Some examples: *Dwell*, *Home and Design*, *Wired*, *Garden Design*, *Metropolis*, *Architectural Design*, *House and Garden*, *Florida Design*, and *Western Interior and Design*, to name a few.

**2.** The teaching of design occurs in many **design-based curricular schools** in the United States. These include: The Charter High School for Architecture + Design (CHAD) in Philadelphia The School for Urban Planning and Architecture (SUPAR) in Milwaukee The Design Science High School in Fresno The Design and Architecture Senior High School (DASH) in Miami The New Design High School in Manhattan The Urban Assembly School of Design and Construction in Manhattan Williamsburg High School for Architecture and Design in Brooklyn Henry Ford Academy: School for Creative Studies in Detroit The Science and Design High School in Merrimack, NH The Design Lab Early College High School in Cleveland John Hay High School for Architecture and Design in Cleveland

Design themes are used as the integrative tool to teach concepts from all disciplines, with the art teachers holding an essential position in the instruction of design. There are also many secondary schools where design courses are taught and elementary schools where design lessons are given.

**3. Many countries have compulsory national requirements to teach K-12 design and/or architecture:** Australia, England, Ireland, Wales, Scotland, Denmark, Romania, Malta, Belgium, France, Finland, Estonia, Greece, Norway, and Italy (in a portion of the secondary schools). Additionally, China, India,

and Canada are starting to introduce the teaching of design in K-12 education.

**4. Business leaders are taking an interest in 21st-century skills and strengthening the economy.**

Currently, we are in the midst of the second major transformation of the public school system as the economy has broadened to a global scale. Business leaders in the U.S. Chamber of Commerce, The Business Roundtable, and The Business Coalition for Student Achievement were instrumental in getting the No Child Left Behind Act in place in 2002. All three sources state that their missions stem from the belief that improving the performance of the K-12 education system in the US is necessary to be competitive in our rapidly changing world. They also are promoting 21st-century skills. One of the ways to educate students to succeed in our global economy and that address 21st-century skills—innovation and creativity; flexibility and adaptability; collaboration and working as a member of a team; problem solving and critical thinking; and communication—is through the teaching of design. ■

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**“What would happen to early childhood education if we listened to and negotiated with parents?”** This question underlies an ambitious international research project, *Children Crossing Borders: Children of Immigrants in Early Childhood Settings in Five Countries: A Study of Parent and Staff Beliefs*, directed by Joseph Tobin. As the website for this project explains, “The basic assumption that guides our project is that early childhood education and care programs need greater understanding of the cultural backgrounds and social worlds of the families of the children they serve. Too often, programmatic reforms for young children are initiated without input from parents, and this is particularly true when the parents are immigrants” (www.children-crossingborders.org, retrieved 12/13/2009).

Recently, Professor Tobin visited our campus and shared video clips and preliminary observations from this study, still in progress. He acknowledged that early childhood settings, especially preschools, are the most significant place of meeting between newly-arrived families and their host country, “the first context in which they come face to face with differences between the culture of home and the public culture of their new country.” And, for all families with young children, relationships between home and school tend to be more frequent and intimate than they will

be at any other time in a child’s educational experience. **I have been thinking a lot lately about the relationships between home and school, parents and teachers, the private and public lives of children and families.** Saturday art classes such as those I supervise at Penn State provide constant opportunities for beginning teachers, graduate assistants, and professors to meet and talk with parents, to share observations and questions about their children, to learn from and with one another. The necessary rituals of picking up and dropping off children allow our students-becoming-teachers to encounter parents, to see them in action, and to glimpse some of the varied expectations parents hold for their children and their teachers.

This contact has always been a part of the hidden curriculum of Saturday art classes, one of many attributes that make the practicum experience so rich and informative. One parent of a veteran Saturday School student remarked recently that she has come to recognize the growth of confidence that occurs in the teachers who work with her child over the course of each semester, from tentative beginnings to easy self-assurance by semester’s end. Yet, when I shared this observation with one of those student teachers, she confessed that she remains somewhat intimidated by parents, not always comfortable with their approach to her

as a younger person or the tendency of some parents to regard Saturday School teachers as “just” students. At times, these differences of age and experience are complicated further by differences in language and culture between the many Asian parents who seek supplementary art experiences for their children and student teachers who are primarily native English speakers, born in the United States. Clearly, the types of cultural dissonance that Tobin and his colleagues are documenting within and across cultures in the US, England, France, Germany, and Italy are part of the experience of contemporary art teachers.

**I have become particularly sensitive to this dimension of early education** after spending a year working with preschool children in an urban Head Start program, where parents were a constant presence in a school that serves as a center for the largely Mexican community that surrounds it. A faculty composed of exceptional bilingual and bicultural teachers alleviated some of the difficulties of communication and understanding between parents and teachers, and yet many issues remained unvoiced and unresolved. Assumptions clashed quietly on a daily basis, concerning everything from the healthy diet that the center strove to provide vs. the treats from the *paleteria* that children received at the end of each day, to the number of layers of clothing that were needed for a

4-year-old trying to brave a Chicago winter, to the manner of conveyance used to reach the school. These tensions were evident on the playground and in the classroom as well, as teachers emphasized the need to help the children develop independence and hybridity to ease their entry to American public schools, while many parents strove to preserve their native language and culture to the greatest extent possible while living in the midst of a Midwestern American city.

Those of us who are engaged with early art education often find ourselves situated on the sidelines of these debates. But we may have a particularly crucial role to play in negotiations between parents, children, teachers, and institutions. This may be especially important in our interactions with children who are newly arrived, for whom discrepancies between home and school are most dramatic, and opportunities to make meaning of their experiences through drawing and talking and being listened to most urgently needed. And, just as we have much to learn about the children we teach in dialogue with our colleagues, we also should take advantage of every chance to learn from parents about what they want for their children and how we can answer, even when we do not fully understand the questions they pose. ■

Caucus on Social Theory and Art Education (CSTAE) <http://cstae.bluedoublewide.com>

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**As I write this column, I am reading documentation blogs from my undergraduate and graduate students’ experiences** collaborating with a local, community-based non-profit art program. The questions they have posted to our online forums are acute: Will my work and relationships be sustainable? Are community-based art programs legitimate educational sites? Are collaborations between academic institutions and community-based organizations viable? What does it mean to be an ‘outsider’ in a community in which you hope to work for change?

As the field rearticulates to non-traditional spaces, students’ futures as art and visual culture educators appear to be increasingly displaced from the structures they may have anticipated and experienced. New sets of problems arise alongside multiple directions for teaching and learning. What could preservice education in community-based art and visual culture education look like? How might theory and research describe or produce experiences that are often largely phenomenological, place-based, and site-oriented?

**Few clear pathways describe beginning and sustaining a community-based art program**, even within an organization firmly rooted within its local community. Fewer accounts describe the intricate “wrenching, uneven process” (Jackson, 2001) of becoming part of a new community as an educator who sees himself or herself as working for change. As Hutzel (2006) found, “In our culture of mobility, where college students and other young adults move particularly often, finding one’s own place can be a challenge.” The challenge she describes seems amplified when students’ own places are multiple, sometimes-contradictory, and embedded within their shifting constructions of themselves as agents of change. Discourse in contemporary educational theory seems to fail to adequately describe either the visceral, dissonant experience of simultaneously moving in multiple

social and cultural worlds or the sense of shared purpose that site-oriented art experiences could produce. Students’ worries that a university classroom is unimaginably far from the lives of a population of children and young adults characterized as ‘under-served’ is as reasonable as their alienation from labels they see as pejorative (‘at-risk’ youth, for example). Throughout the arc of this semester, my students have not only received accolades but have also encountered the mottled realities facing community-based organizations as they vie for support, funding, and legitimacy within an irregular cultural and political landscape.

Perhaps I sense their uncertainties so acutely because I see them as parallel to my own transition from preschool teacher to assistant professor. My preschool class was populated by 22 children, ages three, four, and five. Most children stayed with us all day, from 7:30am until 4:00pm (and often later). Our classroom pulsed with bustle and excited conversation in many languages; we seldom sat. I was an experienced educator, yet the daily and endemic problems I met are close relatives of those questions which preoccupy the preservice educators with whom I now work. Structural issues—support, funding, legitimacy and their progeny dissatisfaction, frustration, and staff turnover—were sometimes exacerbated by the context that generated them. In my community-based, cooperative, nonprofit preschool program, we made decisions by consensus, buoyed by the school’s pledges of autonomy, legitimacy as an early childhood art educator (for me), social justice, sustainability, and change. In the uneasy process of creating community and agreement—one that demanded sometimes uncomfortable examinations of our motivations as educators and definitions of art, I yearned for a system with greater structure. I could only foresee a muddy future as I bandaged blisters, laundered soiled clothes, and wiped weepy eyes and noses. In those intimate spaces of relationship, I rarely reflected about the broader meanings of being

a community-based educator and about the assumptions I made in entering into educational relationships predicated upon social reconstruction.

**Research and theory in community-based art and visual culture education can assist preservice educators** in excavating the origins of their beliefs, including their ideas about art and visual culture and their hopes for change. Theoretical frameworks can be applied to deep analysis of the biases and structures which not only impose upon but also generate the field of art and visual culture education and the irreconcilable tensions within it. Such knowledge would be useful to preservice educators apprehensive about the looming unknowns in school and community-based classrooms.

Volume 30, UN(precedent)ED, of *The Journal of Social Theory in Art Education*—an inaugural online issue with the potential to generate unprecedented community and collaboration—asks, “What happens when people hope for change?” and “What unprecedented changes have recently taken place in education?” These questions address relationships between theory, research, and practice. They are especially relevant to the unprecedented movement of art and visual culture education to non-traditional, even digital, sites and

spaces. In an era where informal learning about art and visual culture (Ulbricht, 2005) appears to be unprecedented and where community-based art and visual culture education is no longer tied to physical, local communities, how might we, alongside preservice educators, envision the future of art education? If you would like to become a reviewer for *JSTAE* and meet the criteria—(1) CSTAE member, (2) have published work in the field, (3) have published in an area related to the article asked to review, (4) have not submitted an article for review for the particular volume serving as reviewer—please contact Dr. Robert Sweeny at bob.sweeny@iup.edu ■

—Marissa McClure

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Tim Burton at MOMA

Retrospective Brings Together Hundreds of Artworks and Film-Related Objects to Trace the Trajectory of Burton’s Creative Imagination

The Museum of Modern Art presents *Tim Burton*, a major retrospective exploring the full scale of Tim Burton’s career, both as a director and concept artist for live-action and animated films, and as an artist, illustrator, photographer, and writer. On view through April 26, 2010, the exhibition brings together over 700 examples of sketchbooks, concept art, drawings, paintings, photographs, and a selection of his amateur films, and is the Museum’s most comprehensive monographic exhibition devoted to a filmmaker. An extensive film retrospective spanning Burton’s 27-year career runs throughout the exhibition, along with a related series of films that influenced, inspired, and intrigued Burton as a filmmaker.

Through April 26, 2010. See [www.moma.org](http://www.moma.org)

**In spite of the economic downturn, and significant job losses in every field, now is an exciting time to be an art educator.** Politicians, business leaders, researchers, and education professionals acknowledge art’s place as crucial to schooling and everyday life beyond school. Policy makers, politicians, researchers, scholars, and those on the front lines of education are meeting, blogging, talking, and writing about what form education reform should take and the arts figure prominently in these discussions.

As we begin a new year, an end to the first decade of the 21st century, I would like to share some thoughts on the ideas, questions, and research our issues group is concerned with, and how we have expanded the conception of what art education is, who it serves, and how many of these ideas, conceptions, and research projects connect with the theme of our upcoming National Convention—Art Education and Social Justice.

**Art for Humanity: what is art?**

Art for Humanity defines art as that which is created to inspire all of humanity with freedom of expression, the quest for excellence, pride, dignity, and respect for individual rights, reflection and heritage.

View the December 2009 Newsletter at [http://www.afh.org.za/images/stories/news/newsletter\\_December2009.pdf](http://www.afh.org.za/images/stories/news/newsletter_December2009.pdf)

**As I reflect upon the wealth of artistic and research interests represented in our issues group and our national membership,** I think about the many directions the future of lifelong learning can take. Learning is a lifelong endeavor, and people are living longer—technology has made it possible for teaching and learning to take place in a variety of formats and on a global scale. The number of community centers dedicated to continuing education, the arts, and community outreach has expanded to accommodate the growing number of older adults desiring meaningful engagement with their communities through volunteerism, art classes, travel groups, and intergenerational contact. Service learning has helped the younger generation appreciate the benefits of assisting and learning from older adults, and from people of diverse socio-cultural, economic, racial, and ethnic backgrounds.

**As art educators, how can we facilitate and build upon lifelong learning opportunities** and motivate our students to become involved? We can lead by example—we can find ways to involve our students in art activities that take them outside of the classroom and into the community; to help them understand how arts learning can be applied outside of school; to see art as not only a means of personal communication and meaning making, but as a vehicle for social justice and reconstructionism. Teaching students at a young age to appreciate and view engagement in the arts as a meaningful and communal lifelong activity is a start. There are many exemplars of art educators using the

arts to connect schools to their communities and the larger world.

**Several examples of this come to mind:** Anna Walker, a middle school art teacher in Charlotte, NC, has designed an integrated curriculum that is not only interdisciplinary but also puts her students in direct contact with community elders and well-known artists visiting the Charlotte area—thus integrating community into her teaching strategies. When Anna’s school had its first open house event several years ago, she sent letters to the farming community in which the school resides, inviting them to come to the open house and share pictures and stories of the community as it was during their childhood. Anna and her students then created a photomontage of the community—past and present—as a way of educating her students and honoring the community that provided the land for the school. The photomontage is prominently displayed in the entrance lobby of the school, thus connecting the community outside of the school with that within the school. Anna also regularly invites visiting artists into her classroom to conduct workshops and demonstrations with her students, giving them an opportunity to learn about what it means to be a professional artist, experience new mediums, and give the artists a chance to educate future artists.

Then there is Frances Hawthorne, an accomplished artist, educator, and activist. Frances is a social justice artist and educator in Charlotte, NC. She regularly teaches art to inmates at the Mecklenburg County Jail, works on art projects with the homeless community at the

Urban Ministry Center, and creates collaborative artworks with other artists and disenfranchised groups. As an educator she opens students’ eyes to the power of art to inspire social transformation and to see beyond the conception of the artist as an individual in a studio with little to no contact with those outside the ‘art world.’

I think of my good friend and colleague Kryssi Staikidis, working with art education students at Northern Illinois University, situated in a small Midwestern city with a sizeable Latino population. She got her students off of the campus and into the Latino community, where they met at the Conexion Comunidad community center with staff, adolescents, and adults to design and paint a large-scale mural in the entryway of the center. The mural celebrates Latino culture and was inspired by ancient Mayan art forms. This artistic collaboration improved students’ artistic skills, encouraged them to form lifelong relationships, and created a bridge between the university and the Latino community.

We have received many interesting and inspiring Convention presentation proposals that clearly demonstrate how art can be a catalyst for social justice and social change. We hope you will attend these sessions and consider contributing to the discussion and/or joining our group. ■

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

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

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

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

**An LGBTQ Response to Our Convention Theme—Art Education & Social Justice**

“Our mission is to provide opportunities for self-transformation, leadership and community building to educators in order to affect meaningful change in the classroom, school, community and society.”

—San Francisco Bay Area Teacher for Social Justice

**Can art make a difference?** Does teaching change the world? Why do I make and teach art anyway?

As I have grown as an art educator I have learned to enjoy asking the “tough questions.” However it was not always this way. I had to push myself to turn my attentions toward questions of *why make or teach art?*

One primary reason I make art is as a witness to social change and other transformations. Social change literally means a “transformation in the formal and informal systems of society that lead to positive outcomes such as greater openness, equality and appreciation among people” (Knight & Schwarzman, 2005, p. xvii). So, what does change look like? Where does it begin? What propels an artist to sustain a search for change? Late in life I began realizing social change can be defined, understood, sustained, and initiated by me. Though I was a young socially conscious performance artist, I had to learn the “hard way” where the *I* was in the *me* of social change.

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It’s a Thursday evening in February 1996. I am a performance art teacher in a Washington, DC school for teenagers with learning disabilities. I am standing at the front of a school bus,

looking back as students take their seats. We are leaving to perform in a Black History Month program. I make an announcement, “Could everyone please sit down so the bus driver can quickly get us to the program?” We were late, so I walk down the bus aisle asking each student one by one to be seated. As I approach a 14-year-old African American female in the back of the bus, she yells, “Get out of my face, you f\*ckin faggot!” I stand there stunned. Not moving, not saying a word: I just stare blankly through the window at the emergency exit sign on the door behind the student. A co-teacher grabs the girl by the arm, pulls her past me, and they get off the bus. The student was dismissed from the performance and told to immediately telephone her guardian for a ride home.

Until that incident, I *thought* there was a healthy distance between my private and professional life. I *thought* there was space between our classroom activities, experiences from the world outside of the school, and personal perspectives of my students. I *thought* my personal experiences would have no bearing on what, how, and why I teach. A friend once told me, “If you don’t want to be seen, then don’t look.” This was exactly the posture that I adopted while teaching: I didn’t look too closely at my students and I *thought* they didn’t notice me. My sexuality was nobody’s business. And, after all, I *thought* I was no different than most young African American male teachers. I just happen to sleep with other men. I believed as long as I “looked” like a traditional male, I could not be identified as gay. Maintaining this *closeted* behavior was certainly not a ritual unique to me. In a *New York Times* article,

“Double Lives on the Down Low” (Denizet-Lewis, 2003), an 18-year-old African American told the reporter that he does not call himself gay. “I’m masculine. . . . There’s no way I’m gay.” The reporter asked the boy what his definition of gay was. “Gays are the faggots who dress, talk and act like girls. That’s not me” (p. 5). Likewise I *thought*, “That’s not me either! I am an art teacher. Not a homosexual.” In the school world I had constructed art teachers could be young African American male performance artists, but they were not gay.

**How effective can an invisible teacher be?**

How can an art teacher who is “hidden” have any effect in the classroom? I was terrified of not only of her term “f\*ckin faggot” but also of the very idea of being recognized by my students. Instead of negotiating and witnessing the changes a gay identification would inevitably bring, I decided it was easier to pretend that homosexuality did not exist in my school.

On Monday the next week following the incident my student was polite, but neither she nor I mentioned this verbal attack. I had no idea what a teacher should say in this situation.

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At the heart of social justice is the insistence that the **roots** of oppression be confronted in an effort to craft classroom community spaces that are increasingly more supportive for the growth and social development of all its members. This includes the social growth of young African American, performance art, public school art teachers who are also homosexual.

“We must recognize and accept our role as either confronting the social, political, and educational inequities within U.S. school settings, or continuing to reproduce the oppressions in our society.”

—Chicago Teacher for Social Justice

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The LGBTQIC welcomes guest column submissions at any time. We also welcome any type of response and feedback. Submissions and feedback can be emailed to Dr. GE Washington at [garnellwashington@yahoo.com](mailto:garnellwashington@yahoo.com) ■

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**Memories Issue—News from Around the Nation**  
*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.*  
—Secretary of Education Arne Duncan

**This issue has been exciting and challenging to prepare.** I sent out a query to all of the state education agencies asking for news, updates, participation in the Baltimore NAEA Convention in April 2010, planning and participation for the Seattle Convention in March 2011, involvement in NASDAE and how long, and current NAEA membership. The response was celebratory! Hope you enjoy reading this as much as I enjoyed compiling it. The good news is that Arts Education is “alive and well” in the United States of America! To validate arts education now and in the future, the State Education Agency Directors of Arts Education (SEADAE) have been in collegial conversations with all national arts education organizations, including Deborah Reeve and NAEA, and with the Council of Chief State School Officers (CCSSO) who comprise all 50 state education agency superintendents and governors. The official press release calling for data collection regarding arts education across the nation can be found by going to [www.seadae.org](http://www.seadae.org) and clicking on the link and press release entitled “Chiefs Embrace Call for Data Collection for All Core Courses.” Some highlights of this initiative shared in the press

release will provide for memories of great arts education across our nation for years to come. The press release highlights the following:  
*“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.)*  
**NASDAE History:** The NASDAE has been a meeting body at the Annual NAEA Convention since the 1960s according to Beth Cornell, retired Arts Education Consultant from Pennsylvania. Beth wrote to me, “I have all the NASDAE files to go to Penn State and the NAEA archives. It is a really old history. I will interview and document Clyde McGeary’s involvement since 1960s.”  
James (Jay) L. Tucker, Jr., Maryland State Department of Education, has been a member “forever,” and is looking forward to hosting the Convention in April. He has been a leader in NASDAE and is a published author through NAEA.  
Recently retired California Arts Education Consultant Nancy Carr wrote regarding updating the NASDAE website: “David Berlin and Beth Cornell working on this, and then I will turn it over to you.” Nancy has recently retired, for the 2nd time, and has moved to Portland, OR to be near family and friends.

Jack Mitchell is the new Arts Education Consultant in California. Congratulations, to Nancy and to Jack.  
**NAEA Convention Sessions involving NASDAE members, SEADAE members, and teachers from across the states include:**  
The New Mexico Fine Arts Education Act of 2003 Created Elementary Arts Programs statewide, Vicki Breen, New Mexico Arts  
National Expectations for Learning in Arts Education, with Deb Hansen and Frank Philip Collaborative Inquiry: A Transformative Model for Professional Learning, Jamie Kasper, Pennsylvania and teachers from PA  
NASDAE—STEAM Works! Science, Technology, Engineering, Arts, and Mathematics—Arts and Social Justice for All! AnnRené Joseph, WA; Deb Hanson, DE; Vicki Breen, NM; Brenda Turner, AK; Jay Tucker, MD  
SEADAE—State Education Agency Directors of Arts Education—Conversations about Arts Education and Social Justice Issues across the Nation! AnnRené Joseph, WA; Deb Hanson, DE; Vicki Breen, NM; Brenda Turner, AK; Jay Tucker, MD  
Visual Arts Classroom-Based Performance Assessments in Washington State—The Journey in Progress—AnnRené Joseph, WA and teachers from WA State  
The Arts Education State Policy Database ([http://www.aep-arts.org/database/results.htm?select\\_category\\_id=36&search=Search](http://www.aep-arts.org/database/results.htm?select_category_id=36&search=Search)) will provide you with the immediate contact information of your state’s education agency leader(s) in Arts Education.

Arts initiatives that are occurring across the nation include arts as a high school graduation requirement, arts standards adoptions, arts assessments and statewide reporting, arts and career and technical education collaboration, arts professional development, arts education laws, and policies and state and national partnerships to ensure arts education for all learners.  
In closing, we want to provide vision for the future and to continue on the journey in progress to provide quality, systemic, comprehensive, sequential (pre-K through life), standards-based arts education from highly qualified and certified staff, with enhancement and assistance from teaching artists, business, museum, and community educators.  
*In the New York Times filed 12:30 p.m. (12/8/09): “At a dinner during last weekend’s Kennedy Center Honors, Education Secretary Arne Duncan said improving arts education will be a key element of his proposed changes in former President George W. Bush’s No Child Left Behind law. He said parents, teachers and students all have noticed a ‘narrowing of the curriculum.’ “I’m convinced when students are engaged in the arts, graduation rates go up, dropout rates go down,” Duncan said. See the entire article: [http://www.nytimes.com/aponline/2009/12/08/us/politics/AP-US-Obama-Arts-Policy.html?\\_r=1](http://www.nytimes.com/aponline/2009/12/08/us/politics/AP-US-Obama-Arts-Policy.html?_r=1)  
Hope to see you in Baltimore in 2010 and in Seattle in 2011! ■*

Student Chapter (SC)Website: [www.arteducators.org/community/student-chapter](http://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](mailto:naeastudents.kpeck@gmail.com)

**Winter is winding down, spring is approaching, and there is a lot happening for students this time of year!**  
This month I have created some tips to share from my own experience along with some not-to-miss NAEA updates.  
**Student Teaching**  
Many of you are now in the student teaching segment of your educational track. One of the most difficult aspects of this experience is **taking ownership and control of your surroundings** while you are a stranger to everyone and everyone is a stranger to you! Here are some tips to help you **navigate more smoothly:**  
Request seating charts from your cooperating teacher(s) and ask them to jot down notes about students who have exceptional needs, talents, or other helpful information. Study it for a few minutes before each class starts.  
Find out if you can create your own seating chart, with your cooperating teacher’s permission. When assigning students their new seats, they will see you as having control over them and their surroundings.  
Request your cooperating teacher to write or type out a list of his or her classroom management procedures and policies. Do not be afraid to use them and to be firm with students. For extra reinforcement beyond the art room, talk with their homeroom teachers if student behavior is less than desirable.  
Go to the school’s monthly teacher meeting with your cooperating teacher and request to be introduced to the entire staff. Place a short, friendly note in staff mailboxes with some professional information about yourself and your duration at the school.  
Overall, be sure to have a friendly attitude and to smile often! During my elementary

internship, I was so nervous with the kids that my cooperating teacher told me that although I was doing well, I needed to try to smile more! I think about that even now in my own classroom.  
**Job Search Starts Now!**  
If you nearing the end of your educational program, you’re probably so busy wrapping up with certification requirements, internships, and class work that you cannot even imagine beginning your job search. Here are a few things **you can do now** that won’t take much extra time but will help immensely in getting an edge over your competition.  
Revise your resume to include your current student teaching experiences and **special accomplishments** that you did or will do on assignment that go above and beyond a typical internship. Don’t forget to include all of the professional development that you receive from NAEA, your state organization, and teamwork you do with your chapter for fundraising and community service!  
Talk to your cooperating teacher about reviewing your resume and marking it up for revisions. Ask for suggestions about which key **educational buzz words** that administrators are searching for so that you can include them.  
Sign up to receive e-mails about upcoming jobs in your area. Your state education department is a great place to start; your county may be another.  
Let everyone know that you are looking for a job! Send out your resume with an e-mail to friends and family asking for their help in spotting openings.  
Job fairs require a lot of time and a small return on your efforts. Make it worth your while by arriving 30 minutes early to study which opportunities are for art educators and go



Certificates and prizes at the Student Chapter Reception, Minneapolis, 2009

straight for the booths with a small line or no line. Be sure you have a 30-second speech to quickly and effectively highlight your candidacy. Leave employers with something to remember you by.  
During the summer:  
Get certified to substitute teach in your area. If jobs are scarce, you may need to rely on substitute teaching for a year. In the meantime, art teaching maternity leaves might be available. As a working teacher now, I receive maternity leave notices from colleagues and past professors.  
Create a technology-based marketing tool for yourself, such as a website that highlights your experience with photos included or photo movie with captions.  
**Will we see you in Baltimore?**  
Registration is open for the 2010 NAEA National Convention in Baltimore. Early bird pricing for students is a flat \$70 for the entire 5 days and is the highest caliber of professional development you will find in art education! Be

sure to go to NAEA’s website for more information and to register online by clicking on “News and Events.” The Student Chapter Presidential team organizes events every day specifically for students. Want to see proof? Check out photos from last year in Minneapolis on our Student Chapter website page. If you are interested in presenting at Student Chapter Roundtables, information and forms can also be found on our Web page. **The deadline for Roundtable submissions is March 1, 2010.**  
**Call for Election Nominees**  
My position as Student Chapter President is not permanent and we need a new President-Elect each year! Elections run during the NAEA National Convention. Find out what this position involves and how to run for candidacy on our Student Chapter page. This deadline will also be **March 1, 2010.**  
**Student Chapter website page:** [www.arteducators.org/community/student-chapter](http://www.arteducators.org/community/student-chapter) ■

**Socially engaged research was a feature of presentations at World Alliance for Arts Education** assemblies in Europe and South America and at the Caribbean and Latin American Education through Arts Confab held in November. The range of PreK-12 arts education research and community-based programs across Europe and the Americas reconfirmed an expanding global commitment to arts education and community-based cultural work that addresses the wide range of critical social issues facing the field in the 21st century. Making opportunities to explore public policies and administration of arts programs that confront critical concerns could be valuable in advancing collaborations with colleagues, student researchers, classroom teachers, and future administrators in the United States.

Repeatedly I have heard complaints that higher educators really don't know or care what is going on in K-12 classrooms. At times I have wondered if such comments masked a fear of change, or a disinterest in revising curricula, pedagogical approaches, commitment to community, or students' lived circumstances. Across the field our institutions and professional practices could be strengthened through deeper dialogue across divisions, but to do so requires sound research on which to build new programs and approaches to teaching and learning. Opening ourselves to difficult discussions, not closing down discussion about the potentials of art education is something that might benefit us all. Through sharing research about teaching and learning in the arts, students' acquisition of skills, critical understandings, and the impact of our

work in communities, municipalities, states, and nations, we can begin to reconsider how we might work together to build stronger and more socially engaged practices in the 21st century.

Addressing global and local issues will be a focus of the second Ohio Arts Research Symposium (OARS) hosted by The Ohio State University Department of Art Education on April 9-10, 2010. The gathering seeks to establish the range of arts education research currently underway across the state and to identify alignments between leading curricular and pedagogical theorizing, teaching, and learning in the field, and encouraging dialogue between researchers, practicing PreK-12 arts educators, program managers, principals, and curriculum specialists committed to reinvigorating and refining arts education practices that could be of great service to communities of lifelong learners. OARS also aims to cross-examine the performance expectations of cultural policy makers, state legislature, and professionals at the Ohio Department of Education (ODE) and Ohio Arts Council (OAC)—recognizing that these institutions and leaders are responsible for supporting the work of arts educators in PreK-16 school settings, museums, and community-based arts organizations.

Public Policy and Arts Administration leaders across the US might be well-served by engaging classroom teachers, higher educators, students, and public arts education professionals in assemblies designed for sharing research methods, protocol design

and findings, and practices of outreach and engagement unfolding across the globe. By creating spaces where participants can enter into dialogue about arts education practice and its public impact, PPAA constituents could encourage the development of practical and productive research applications, and opportunities for student and faculty work to really make an immediate impact on the state of arts education in their communities.

**When gathering in Baltimore for the National Art Education Association annual meeting** there will be opportunities to investigate how administrators address public policies concerning art education's address of critical social justice concerns. Issues Groups and Caucuses have certainly been exploring such matters for decades, and it is encouraging to see how those commitments may now potentially be (re)shaping work in the field. The economic and environmental climate in which this is unfolding is certainly not the most propitious, but perhaps this is the best time to be grappling with the difficult knowledge of our discipline's marginalized position in public education policy debates, and through ongoing discourse and working together, perhaps we will discover new ways of advancing the field and practices that serve public interests. ■

**CONSIDER JOINING** NAEA's Public Policy and Arts Administration (PPAA) issues group. If you wish to become a member of PPAA, 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.

## AP® ART in AUSTIN University of Texas College Board AP® Summer Institutes

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College Board Consultant *Kathleen Blake*
- 2D Design Portfolio - Advanced (*Experienced AP® Teachers*)  
*Leslie Mutchler*, Asst. Professor UT-Austin Studio Art  
& Digital Design with *Dale Baker*, Westlake HS
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College Board Consultant *Andy Zaller*

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Student Artworks ‘Wow’ U.S. Department of Education

National PTA Reflections Winners’ Art to be featured at Dept. of Education Exhibit

The National PTA and U.S. Department of Education will showcase award winning artwork from over 40 students nationwide in a special exhibit celebrating National PTA’s Reflections Program and its long-standing commitment to providing opportunities for children to receive recognition for their artistic ingenuity.

Selected from the 2008-2009 Reflections Program, themed “Wow!”, the exhibit opens on January 15th at 11 a.m. with a ribbon-cutting ceremony at the Department’s headquarters (LBJ Education Building) in Washington, D.C.

“These nationally award-winning works that will grace our headquarters’ lobby attest to the unique qualities of the arts as part of a complete education for all students—the expression of profound ideas in nonverbal ways; the engagement of our bodies, voices and hands; and opportunities to both experience and create things of beauty. The exhibit is a powerful reminder that the arts prepare us for a world in which imagination can be more powerful than logic, and that the capacity to conceive an idea can be as powerful as the ability to implement it,” said Pearson.

National representatives attending this year’s event include: Scott Pearson, the Department’s Associate Assistant Deputy Secretary for Innovation and Improvement; Charles “Chuck” J. Saylors, National PTA President; Byron Garrett, National PTA Chief Executive Officer; Cindy Dearing, National PTA Reflections Program Chair; Tichina Arnold, guest speaker, actress, and National PTA Advisory Board Member; and dozens of other arts education advocates and leaders from across the country. The ceremony will also feature special performances by student award winners.

“We commend the U.S. Department of Education for furthering our mission to recognize students’ artistic achievements at a national level,” said Saylors.

“As we see more schools continue to cut funding for the arts, it is important that we remind schools and families how the arts help children develop valuable learning tools that are essential to their education. That’s why the National PTA’s Reflections Program continues to encourage children to tap into their imaginations by creatively expressing themselves through the arts.”

Hosted at its headquarters in Washington DC, the U.S. Department of Education’s Student Art Exhibit Program features visual art created by students in U.S. and international schools, and provides students and teachers an opportunity to display creative work from the classroom in a notable public space to effectively promote art as a tool for education and learning for all.

To visit the “Wow!” exhibit at the U.S. Department of Education, contact Marilyn Joyner at 202-401-1669 or at marilyn.joyner@ed.gov. The exhibit will be on display for public viewing through February 19, 2010. Visit [www.pta.org/reflections](http://www.pta.org/reflections) to view some of the artworks to be exhibited.



# 2010 NAEA NATIONAL CONVENTION

APRIL 14–18 ■ BALTIMORE, MARYLAND

REGISTRATION FORM

### 3 EASY WAYS TO REGISTER

1. REGISTER ONLINE at [www.arteducators.org](http://www.arteducators.org). Online registration allows you to purchase tickets for selected sessions in advance.
2. FAX THIS FORM, including your credit card information, to 703-860-2960.
3. MAIL THIS FORM with your check or credit card information to:  
NAEA, 1916 Association Drive, Reston, VA 20191. No purchase orders can be accepted.

Name \_\_\_\_\_

Name as you would like it to appear on your Convention badge \_\_\_\_\_

Mailing Address \_\_\_\_\_

City \_\_\_\_\_ State/Prov. \_\_\_\_\_ Zip \_\_\_\_\_ Country \_\_\_\_\_

Telephone \_\_\_\_\_ E-mail (required for confirmation) \_\_\_\_\_

NAEA ID # \_\_\_\_\_ Membership Expiration Date \_\_\_\_/\_\_\_\_/\_\_\_\_

#### REGISTRATION INFORMATION

☐ Active NAEA Member : \$130 through March 3; \$160 after March 3\*

☐ Retired NAEA Member: \$85 through March 3; \$115 after March 3\*

☐ Student NAEA Member: \$70 through March 3; \$90 after March 3\*

☐ Institutional NAEA Member: \$0 (one free registration per membership)

☐ Non Member: \$175 through March 3; \$205 after March 3\*

☐ Spouse/Guest:\*\* \$85 through March 3; \$115 after March 3\*

Guest Name \_\_\_\_\_

Guest’s name as guest would like it to appear on his or her Convention badge \_\_\_\_\_

\* After March 17, all registration must occur onsite. \*\*Limit one guest per registrant.

#### MEMBERS SAVE ON REGISTRATION!

If you wish to join NAEA or renew your membership, you may do so online at [www.arteducators.org](http://www.arteducators.org), or by calling toll-free 800-299-8321.

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**Cancellation Policy:** If you cancel on or before March 3, 2010 you will be charged a \$50 cancellation fee. After March 3, 2010, no refunds will be issued.

**Contact:** Should you have questions, please call 800-299-8321 (8:15 a.m. – 4:30 p.m. EST) or e-mail [convention@arteducators.org](mailto:convention@arteducators.org)

#### PAYMENT INFORMATION

☐ Check enclosed

Please charge my credit card ☐ VISA ☐ MasterCard ☐ American Express

Name on card \_\_\_\_\_ Credit card number \_\_\_\_\_

Expiration date \_\_\_\_/\_\_\_\_ Security code \_\_\_\_\_

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



# Creative Lifelong Learning Begins Here →

The Division of Continuing Studies at the University of the Arts offers lifelong learning opportunities for adult learners, high school students and educators in Philadelphia, Pennsylvania.

## 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 an intensive summer program for educators in arts-based curriculum and draws participants nationally.

## Pre-College Summer Institute

Intensive programs for rising juniors and seniors in the following subject areas: 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.

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



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Artists Christina Meares & Robert Bunch



## CREATE ART IN THE DIGITAL AGE

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Located in the downtown arts district of the City of Peekskill, this center offers over 100 Apple post-production stations dedicated to graphic design, digital imaging and illustration, digital filmmaking, animation, interactive design, and music technology. Integrate technology into your portfolio and join a community of artists working in the digital age.

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[peekskill@sunywcc.edu](mailto:peekskill@sunywcc.edu) 914-606-7300  
[www.sunywcc.edu/peekskill](http://www.sunywcc.edu/peekskill)

## Museum Turns Inside Out with New Digital Displays

The Wolfsonian-Florida International University (FIU) will use lighting and digital technology to convert the museum's exterior façades into public exhibition spaces, thanks to a new, \$500,000 challenge grant from the John S. and James L. Knight Foundation.

The concept was developed for The Wolfsonian in 2005 by Herves Descottes and L'Observatoire Internationale, based in NYC.

The Wolfsonian was one of 20 South Florida cultural institutions and artists to receive the grant through Knight Foundation's 2009 Knights Arts Challenge, a community-wide contest that aims to bring South Florida's diverse community together through the arts.

"The 2009 Knights Arts Challenge is an extremely important grant for us and we are so grateful for this support. Because of its location in Miami Beach's historic architectural district... The Art of Illumination will help the Wolfsonian tap into this energy," explains Cathy Lef, director of The Wolfsonian.

Visit [www.knightfoundation.org](http://www.knightfoundation.org)  
or [www.wolfsonian.org](http://www.wolfsonian.org) for further information.

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PS Form 3526, September 2007 (Page 2 of 3)			



## 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.
2. Pedagogical projects that encourage girls' transgressing, jamming, and talking back to the dominant images, messages, and meanings.

Accounts on 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 [mhae@illinois.edu](mailto:mhae@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 AUTHORS

### ***Stand(ing) Up, for a Change: Voices of Arts Educators***

We invite you to submit an essay abstract for consideration in an anthology that focuses on the development of leadership and the need for change, through advocacy and arts education.

The central point of the book is creating hope through narrative case studies of leadership in the face of adversity. We are looking for stories that address how arts educators have developed and embraced collaborative practices toward creating coalitions and community action, and/or how arts educators respond to difficult times using the arts as critical change agent tools. Through cultural pedagogical posturing, authors should share their narratives of finding their voices, standing up for justice, and becoming change agents in the pursuit of democratic life.

We are accepting one-page abstracts for either type of essay listed below. Please indicate at the top of the abstract the type of essay you are proposing as well as possible images.

- 1) A short essay (3-5 pages) that illuminates an experience, outcomes, and lesson(s) learned in particular situations of struggle.
- 2) A longer essay (12-15 pages) that presents a *narrativizing* context for a case study of a particular situation of struggle. The essay should be written using theoretical frameworks and include a critical analysis of conflict, voice, position, and/or power.

Please send one-page abstract and contact information via e-mail to both Dr. Kevin Tavin ([tavin.1@osu.edu](mailto:tavin.1@osu.edu)) and Dr. Christine Ballengee-Morris ([morris.390@osu.edu](mailto:morris.390@osu.edu)) by **March 1, 2010**.

## CALL FOR EDITORIAL BOARD AND REVIEW PANEL NOMINATIONS

### ***Art Education Journal***

Nominations are requested for the *Art Education* Editorial Review Board to replace current members who will soon complete their terms of service. Nominees should be active art educators who are willing to review approximately 12 manuscripts per year. The Editorial Review Board should consist of iNAEA members representing each Division and Region of the Association.

Following NAEA policy, each member would be willing to serve a 3-year term beginning at the 2010 NAEA Convention in Baltimore, MD. Nominees should be familiar with current trends and issues in art education and should be able to make positive, concrete suggestions the editor can use to help writers strengthen their submissions to the journal. Willingness to evaluate and return manuscripts in a timely manner is vital.

Please send the nominee's name, address, telephone number, e-mail address, resume or brief description of relevant experience, and a statement that the nominee has agreed to serve in this capacity to:

Flavia Bastos, PhD  
Associate Professor and Director of Graduate Studies  
Art Education, School of Art  
College of Design, Art, Architecture, and Planning  
6431C Aronoff  
PO Box 210016  
Cincinnati, OH 45221-0016

[flavia.bastos@uc.edu](mailto:flavia.bastos@uc.edu) office 513.556.2120

**Response requested before February 19, 2010.**



## CALL FOR ARTISTS

### 2010 NAEA Women's Caucus Exhibition: Visualizing Social Justice

**The NAEA Women's Caucus is continuing its rich tradition of exhibiting members' works of art at the 2010 NAEA National Convention, Baltimore, Maryland.**

Artists are called to submit work relevant to the Convention theme of Social Justice. (See: <http://www.arteducators.org/news/national-convention/notes>) Artists who have work selected through a juried process will be invited to speak about their art at the Convention and also have their work included in a print exhibition catalogue disseminated at the 2010 NAEA Convention's WC sessions. All submissions with artist statements will be exhibited in the WC online gallery archives at <http://naeawc.net/>

To submit works of art to be juried, the artist should be a member of the Women's Caucus. To become a Women's Caucus member, see: <http://naeawc.net/membership.html>

Apply to the **2010 NAEA Women's Caucus Exhibition: Visualizing Social Justice** by submitting the following:

Send to [naeawcgallery@gmail.com](mailto:naeawcgallery@gmail.com) your "gmail" e-mail address and name. (To create a "gmail" e-mail account, go to <http://mail.google.com/>) You will receive a reply e-mail invitation to submit artwork within 1-2 days.

In the invitation e-mail, click on the link "Contribute photos to this album." Upload 1-3 jpeg images of 300 dpi resolution to NAEAWC gallery.

In the caption area under the image add your name and the title, size, media, and date of each artwork, as well as an artist statement discussing the content related to social justice. The text needs to be limited to 150 words (or 1,024 characters).

**UPLOAD DEADLINE: March 1, 2010**

Questions can be directed to: Carrie Nordlund at [naeawcgallery@gmail.com](mailto:naeawcgallery@gmail.com)

## CALL FOR APPLICATIONS

### Distinguished Fulbright Awards in Teaching Program

The Academy for Educational Development (AED) is pleased to announce the application for the 2010-2011 cycle of the Distinguished Fulbright Awards in Teaching program. The Distinguished Fulbright Awards in Teaching program seeks to attract highly qualified and experienced K-12 teachers from the United States and eight other participating countries (see list below). The main focus of the program is to provide an opportunity for teachers to conduct a variety of professional development activities during a 3- to 6-month period. Selected and approved teachers will:

1. Enroll in graduate level classes at a host university
2. Complete a "capstone" project which will be practical in nature and relevant to trends in teaching and learning practices
3. Design and give lectures and/or workshops for host country teachers
4. Observe and assist with classes in host country local schools
5. Engage in other teaching-related activities

At the completion of the Fulbright grant, teachers from the United States will be expected to share the knowledge and experience gained in other countries with their students and colleagues at their home schools and communities.

**Participating countries for the 2010-2011 Distinguished Awards in Teaching program are:** Argentina, Finland, India, Israel, Mexico, Singapore, South Africa, and the United Kingdom (UK)

#### Important Dates and Program Timeline:

**February 15, 2010: Application Deadline**

**March 2010:** Technical review of applications.

**April 2010:** Selection committee reviews applications and recommends candidates.

**May 2010:** All U.S. teacher applicants will be notified of their status by AED.

**August 2010:** Mandatory orientation program in Washington, DC for selected US and international teachers.

Please note that U.S. teachers will have from September 2010 until July 2011 to complete their Fulbright grant.

**Applications must be submitted electronically and in hard-copy by February 15, 2010.**

For more program details, **please see: [www.fulbrightteacherexchange.org](http://www.fulbrightteacherexchange.org)**

For questions: E-mail: [fulbrightdat@aed.org](mailto:fulbrightdat@aed.org)

Phone: 202 464-3819

## Media Review

Media Reviews and books for review are moving to the LEARNING section of the NAEA website!

Watch [www.arteducators.org/learning](http://www.arteducators.org/learning) for these reviews and media for review.

### Photography: A Critical Introduction

Liz Wells, Editor. London and New York: Routledge, 4th edition, 2009.

This book is an introduction to the critical analysis and interpretation of photography. This textbook, in its fourth edition in a decade, explores major issues in photography; places them in their historical context; lists the leading proponents of various significant views and the photographers that inspire them; models critical analysis of major photographic works and movements; and identifies additional sources for further inquiry. It is not a how-to handbook for the studio photographer, but rather a brilliant introduction to more sophisticated ways of understanding the field. As such, it is appropriate for students beginning advanced studies in the aesthetics of photography, curators and guardians of art collections, and photography professionals. Each chapter covers a different issue in critical thought. The authors are British, lending Continental insights to the subjects. This is perhaps the greatest value of the book for an American reader as an antidote to that American tendency toward myopic vision. The discussion of late 20th-century perspectives places the start of postmodernism in the late 1970s, suggesting that postmodernism is currently being supplanted by another aesthetic, so new as to defy definition at this time. These are exciting ideas. It encourages a more reflective, less dogmatic approach to photographic media and suggests new vistas of inquiry and exploration.

The photo illustrations are adequate, but an instructor would certainly wish to supplement with additional photos. Thankfully the book lists significant practitioners in the field and provides other supplementary material. This should be essential reading for all serious students of the medium.

*Reviewed by Louise Miller, St. Charles East High School, St. Charles, Illinois.*

### Creative Techniques: Drawing

By Joseph Asuncion and Gemma Guasch. Barron's, 2009.

This compilation of brief vignettes describing a thematic approach to art study is an excellent sourcebook for the adult learner and a supplemental resource for the fine art teacher. In *Creative Techniques: Drawing*, Joseph Asuncion and Gemma Guasch, teacher/artists in Barcelona, Spain cover the art fundamentals well with a first chapter of Basic Techniques describing various wet and dry media, and a closing section of Basic Concepts explaining elements and principles. The other chapters relate uses of various media by exploring a topic—for example, drawing gestures, line, transfers, graffiti, space, and atmosphere.

Each chapter begins with an historical perspective showcasing a particular artist's work as an example upon which to build a thematic discussion. Following this, there is a step-by-step demonstration of technique, and then Gallery/Window pages with the same subject or model drawn with variations of color, media, or light. The histories are interesting and bring

to the reader's attention several practicing European artists in addition to Masters such as Picasso and Degas. For this reader, the historical insights were valuable and the work by one featured artist, Julio Vaquero, worth additional viewing. The chapters on Space and Atmosphere, Chiaroscuro and Travel Diaries are highlights of the book with fresh technical approaches offered for exploration.

The Graffiti chapter, however, poses some problems for this reader. While the historical introduction discusses the field as 'street art' existing outside of established art communities and names several practitioners, it leaves out Banksy (UK), who was recently featured in *Art Education* (July, 2009). The importance of Banksy may be a difference of perspective location with the reader from the US and the authors from Spain, yet his presence in the media makes him a major player in contemporary public space graffiti arts. The introductory comments for this chapter also refer to 'graphic designers' as graffiti artists and expand or re-define graffiti art to include "Internet art, books, and more... a new era of globalization and technology." The examples resemble graphic design work and the step-by-step images shown are mostly about the traditional action of taking the location to the two-dimensional page. They don't illustrate modern graffiti where the location is the page. The images also lack the rebellious or meaningful content of the most powerful graffiti work. This chapter, however, has been a catalyst for engaging my high school seniors in rich discussions about public art, the globalization of images, and the role of technology in art. The debate also raises questions on whether we need new terminology for a new 'art form.'

*Creative Techniques: Drawing* covers the art fundamentals well and leads the reader into exploration. Presented thematically, it is a media and technique reference book of value for the teaching/studying artist's inspirational library.

*Reviewed by Diane Wilkin, NAEA Secondary Division Director, Pennsylvania Art Education Association, Levittown, Pennsylvania*

### Chinese Animal Painting Made Easy

By Rebecca Yue. New York: Watson Guptill, 2009.

This is a very worthwhile resource about foundational techniques and tools for 'free-style' Asian painting. It can be useful to teachers who are introducing their students to this powerful and expressive art form.

The book features a comprehensive section on necessary—and cherished—materials such as brushes, paper, ink, and ink stones. A list of suppliers is included. There is a fine gallery of completed works by the artist as well as step-by-step demonstrations.

Ms. Yue's animal paintings project personality, grace and vigor. I especially like the emotional warmth that she conveys in her representations of mother mammals with their youngsters. The artist's concise yet energetic paintings allow viewers to discern essential forms in living beings. My upper elementary students gained valuable insights into the process of conceptualizing visually and thinking abstractly by intuitively constructing their own watercolor versions of Ms. Yue's vibrant creatures. Older students and adults can find guidance in the thorough verbal instructions that accompany the step-by-step painting examples. These include precise

descriptions of various brush strokes, loading techniques, and toning options.

The book's emphasis on the athleticism of brush painting is appealing. Ms. Yue helps us to appreciate the dance-like quality of the process: the fluid wrist and elbow motions that power the intricate pulls, presses, lifts and shifting brush angles that ultimately create the images.

For the most part, the book eschews in-depth forays into composition and the complex historical and philosophical underpinnings of Asian painting. (For explorations of these important topics, I like Mai-mai Sze's *The Way of Chinese Painting* or Kwo Da-Wei's *Chinese Brushwork in Calligraphy and Painting*.) Instead, Rebecca Yue's volume sets forth a generous mix of technical information and encouraging counsel that enables individuals to both begin and advance their actual practice of this wondrously lively art.

*Reviewed by Edith Pucci Couchman, elementary art teacher, Infant Jesus School in Nashua, New Hampshire, and Maple Dene School in Pepperell, Massachusetts.*

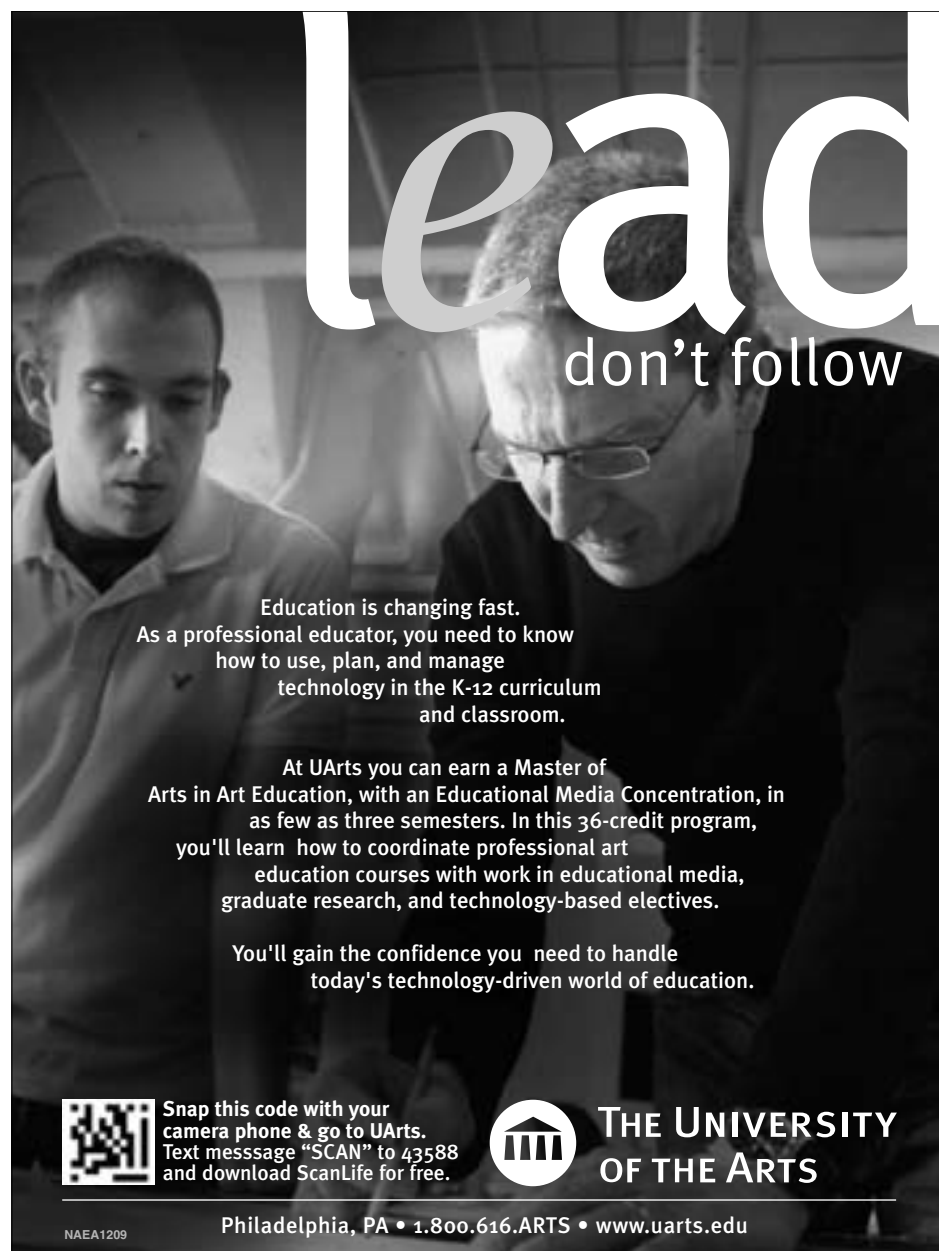
### Why on Earth Does God Have to Paint? Centripetal Art

By Rafael Chodos. Based on Selected Works and Writings of Junko Chodos. Giotto Multimedia, 2009. 336pp., oversized hardcover.

In *Why on Earth Does God Have to Paint*, Rafael Chodos documents the artistic journey of his wife, Junko Chodos. Because Junko Chodos' artistic process is a journey to the center of herself, Rafael Chodos asserts that Junko Chodos' paintings and writings have established a new concept of art called centripetal art. He defines centripetal art as "art which seeks the center" and explains that "the artist journeys toward her center in order to encounter divine presence there." He goes on to describe it as "a new kind of art, post-postmodern, which ... brings about spiritual growth for both the artist and the viewer." Rafael Chodos maintains that this type of spiritual art, centripetal art, could not have been created earlier, because of five specific social and intellectual developments that transformed the consciousness of the 20th century into the consciousness of the 21st century. These developments are: the impact of psychology (specifically Sigmund Freud's theories), the impact of multiculturalism (and cultural exchange which, since the last half of the 20th century, has not been optional), the impact of World War II and fascism (which has deep psychological aspects, appealing to the individual's fear of facing the responsibilities of freedom), the impact of existentialism and the total absence of complacency, and the impact of the atomic bomb and ecological concerns (the atomic bomb revealing that mankind could become an adversary to both itself and to the whole of creation). Rafael Chodos writes that these five influences combined to move the art world away from modernism and into postmodernism. From this, he asserts, emerged a new and complex spirituality, unveiled in Junko Chodos' art: her mission being to transform the viewer through the images she creates.

*Reviewed by Mary C. Nasser, Art Teacher at St. Dominic High School, O'Fallon, Missouri*

**Note:** With few exceptions, books reviewed here are not available for ordering through NAEA, but are often found on Amazon.com or the publisher's website.





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## ASU Herberger Institute FOR DESIGN AND THE ARTS ARIZONA STATE UNIVERSITY

The Art Education faculty of The Mary Lou Fulton Institute and Graduate School of Education at Arizona State University are seeking applicants for a University Graduate Fellowship in our PhD program for 2010-2011. Art education is a concentration in the Interdisciplinary PhD program in the Institute. The art education faculty are in the School of Art. Minorities are encouraged to apply. For further information email [cni@asu.edu](mailto:cni@asu.edu) or call 480 965-4602 or contact the Director of Graduate Studies in Art Education at [m.erickson@asu.edu](mailto:m.erickson@asu.edu).



art education

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**For more information, please visit the OSU Department of Art Education website:**  
**[arted.osu.edu](http://arted.osu.edu)**

If you need further assistance, contact the Department of Art Education at 614.292.7183, or e-mail Dr. Karen Hutzel at [hutzel.4@osu.edu](mailto:hutzel.4@osu.edu).

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## Annual Opening Night Event!

Wednesday, April 14, 6–9 p.m., Key Ballroom, Baltimore Hilton  
Celebrate creativity with Crayola! Network, shop the NAEA Artisans Gallery, and experiment with new innovative Crayola materials as you enjoy inspirational national and local performances!

### Event highlights include:

- Visual story-telling sculptures by local students
- Hands-on Crayola collaborations
- Innovative local community performances
- “Visual Voices: Speak Up for Creativity” Art Exhibition
- Collectible Crayola souvenir

### NAEA Artisans Gallery

Mix and mingle with colleagues while browsing artwork created exclusively by visual arts educators—available for purchase one night only! Interested in selling your hand-crafted items and artwork in the Artisans Gallery? E-mail [convention@arteducators.org](mailto:convention@arteducators.org) to request an application.



## 2010 NAEA National Convention

April 14-18, 2010 • Baltimore, MD

With over 1,000 sessions, events, tours, and workshops, you can create the professional development experience that works best for you—no matter what your teaching level or areas of interest may be.



Convention Photos © 2009, Brad Edelman Photography

### Visit Baltimore's Diverse Museums!!



See a complete listing of exclusive NAEA National Convention discounts including free admission and museum store savings at [www.arteducators.org](http://www.arteducators.org).

- The Baltimore Museum of Art
- Walters Art Museum
- American Visionary Art Museum
- The Contemporary Museum
- The Reginald F. Lewis Museum of Maryland African American History
- The Jewish Museum of Maryland
- The Maryland Historical Society
- The Maryland Science Center
- The B&O Railroad Museum

### Maximize your experience with Pre-Convention Workshops!

In addition to the 5 days filled with hundreds of professional development opportunities, you can enhance your experience by attending Pre-Convention workshops on April 13! **Reserve your tickets online at [www.arteducators.org](http://www.arteducators.org) today! These events sell out quickly.**

#### Creating Dialogue and Social Justice with the Arts and the Theatre Action Group

Drawing on the teachings of Augusto Boal and Paulo Freire, this workshop will use games, exercises, and theatre of the oppressed techniques and pedagogy as well as song and visual art to create dialogue as a tool for Social Justice.

#### Pyramid Atlantic Arts Center

Engage in a day of learning at this contemporary arts center dedicated to the creation and appreciation of hand papermaking, printmaking, digital arts, and the art of the book. Participate in two workshops: “Protest, Propaganda, and Public Art: Silkscreen as a Truly Social Medium,” and “Say It! Zines.” Hear the lecture: “Collectively Speaking: Collaborative Art at Pyramid Atlantic.”

#### Supervision and Administration Division Pre-Convention: Quality Art Teachers Lead to Quality Art Programs

Participate in this full-day workshop providing local showcases, collaborative issues forums, and dedicated networking time. Focus on the issues defining quality visual arts and teacher certification programs.

#### Museum Division Preconvention: Social Justice and the Art Museum

Explore the theme of Social Justice and the Art Museum! Discuss the role of the museum and the museum educator as facilitators of civic discourse and agents of social change. See the Baltimore Museum of Art, the Walters Art Museum, and the American Visionary Museum!

E-mail [NAEAmuseumpreconference@artbma.org](mailto:NAEAmuseumpreconference@artbma.org) for registration details for this workshop.

#### Art Education and Art Therapy: Drawing Parallels, Deepening Relationships—April 12 & 13

Co-Sponsored by Expressive Media, Inc. and NAEA  
Experience a unique collaboration between art therapists and art educators at this 2-day Pre-Conference Institute comprised of 16 hands-on, 3-hour workshops. Topics for sessions are varied and practical, including: dealing with difficult adaptive art challenges, teaching students new ways to look at their art images, preventing dropouts, promoting social and emotional intelligence, even combating bullying and intolerance in the classroom. Featured art activities will include making 3-D film animations, eco-portraits, and heritage collages. Group art therapy sessions will also be offered to help art educators and art therapists combat burnout.

For further information on the curriculum, schedule, and faculty, visit [www.naea.expressivemedia.org](http://www.naea.expressivemedia.org)

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### What your colleagues are saying about the NAEA National Convention ...

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“IT IS A **GREAT WAY TO REENERGIZE**, it helps put the exclamation mark on my lessons!”

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Quotes taken from the 2009 NAEA National Convention Attendee Survey.



National Art Education Association

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