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NEWS

Advancing Art Education

A Publication of the NATIONAL ART EDUCATION ASSOCIATION

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Baltimore 2010... What It Means for You

"Within the first hour of my participation at the conference, my attitude went from, 'I think I need therapy' to 'I do not need therapy, I am attending the NAEA conference in Baltimore!'"

—2010 Convention Attendee



Taking the Pulse of NAEA's Heartbeat for the Future:

A Dynamic 2011-2014 Strategic Planning Process

By Cris Guenter, EdD, Dept. of Education, California State University, Chico



We know strategic planning is important and leads to progress, but it is not generally the type of activity or meeting that you sign up for or clamor to attend, especially during a national convention. **Why is it then that almost one in four of those attending the NAEA Convention in April took time from their busy schedules and did just that?**

It was a visual, hands-on, face-to-face, no-waiting, say-or-write-what-I-believe-is-needed approach and it seemed to work very well. Marsha Rhea, CAE, of Signature i, LLC and Sherry Schiller, PhD, of the Schiller Center worked with NAEA to create a dynamic strategic planning process for us. As a bonus, NAEA members who contributed their thoughts and suggestions received a van Gogh action figure.

The **NAEA Next! Strategic Planning Studio** at the Convention site was totally designated for gathering information about where we as members would like to see our organization head in the next 5 years and beyond. If you were one of the folks who stopped by, you found a room with tables and chairs, display boards, and five presentation panels with designated themes and prompts about Learning, Community, Advocacy, Research and Knowledge, and Sustainability. The

themes really helped to establish the breadth and depth of our organization and provided several different ways for members to target wants, needs, and concerns.

Each of the tables had markers, pens, paper, tape, etc. for members to express desires and ideas, and to tell what's on their mind. Everyone who registered at NAEA received a card inviting them to join in the strategic planning and sharing in one of three ways: (1) come to the room and drop off the card that you filled out in advance; (2) come to the room and share with drawings, comments, etc.; or (3) join the conversation online at www.facebook.com/NAEAnext

I was one of several NAEA members who had volunteered to help greet and guide members as they came to the Strategic Planning Studio. Many members arrived with their completed cards to

(continued on p. 6)

Continue to examine the role of creativity through inquiry & student choice

How do we make art indispensable in public schools?

I believe that the classroom practice of art educators should be driving ALL education

Notes from the 2010 Program Coordinator:

The Baltimore Mural Project

By Vanessa López, Roland Park Elementary Middle School, Baltimore, MD



What is Social Justice? How is it manifested in an arts curriculum? What are the inherent challenges of teaching for social justice? All these questions and more were addressed as part of the 2010 NAEA National Convention this past April in Baltimore. As the program coordinator I also wanted to create moments where learning happened through direct action rather than mere dialogue. I wanted to push us past dissecting, analyzing, and discussing issues to actually solving issues.

(continued on p. 16)



Photographs © Brad Edelman 2010

Naea

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NEWS



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

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

Welcome...
to the Summer 2010 issue
of NAEA News!

Submissions for October NAEA News are due August 12. For advertising, visit www.arteducators.org/advertising

NAEA

MESSAGE FROM THE PRESIDENT

Evoking Soul and Spirit in Art Education

Congratulations are extended to Vanessa Lopez, Roland Park Elementary and Middle School, Baltimore, MD and 2010 NAEA Convention Program Coordinator; Brenda Makle, President of the Maryland Art Education Association and Chair of the Host State Committee; and the members of the MD local committee who worked to deliver the wonderfully staged National Convention: Art Education and Social Justice. A sincere welcome to newly seated members of the NAEA Board—the regional Vice Presidents—and their colleagues, the newly elected regional Vice Presidents-Elect who will assume office in 2 years: From the Eastern Region, Kim Huyler Defibaugh, seated VP, and Linda Popp, Elect; from the Pacific Region, Deborah Barten, seated VP, and Penelope Venola, Elect; from the Southeastern Region, Patricia Franklin, seated VP/Executive Finance Committee, and Debra Pylypiw, Elect; and from the Western Region, Kathryn Hillyer, seated VP, and Laura Milas, Elect.

This year's Convention focused on ways in which justice for all could be addressed through the personal voices of students, the kind treatment of one another, care for the environment, global understanding of cultures, attitudes toward peace, and equality and acceptance of gender and families—how this all could be affected by quality art education taught in the schools of a prosperous democracy. It came at a time when art teachers in some areas across the United States faced challenges to the efficacy of arts programs—the residue of an economy still struggling and attempting to rebound from decline. Members in attendance for NAEA Baltimore 2010—all 4,200—demonstrated to Jim Shelton, Assistant Deputy Secretary for Innovation and Improvement at the U.S. Department of Education, that those who show up influence decisions in a democracy.

My President's address showcased stories of heroes and the ways that some of the people from my background helped shape my conception of service as an art administrator and educator. I considered three things that are important to help students know the arts and to develop value for art and artists in their communities. First, we hand one another along. In other words, art teachers offer their students a basis for self-knowledge through their teaching. Second, leadership is a fundamental relationship built with others. Leadership is not predicated on the power of position but rather on one's abilities to establish caring and genuine relationships with those being handed along. And third, the art teacher is a hero by virtue of doing the previous two things—helping students along so that, in turn, they can hand others along by way of developing relationships that result in leadership.

Joseph Campbell (Moyers & Campbell, 1988) describes heroes as people who operate beyond the normal range of achievement and experience. Heroes give their lives to something other and bigger than themselves. Heroes, according to Campbell, sacrifice. Their spirit comes, in part, from moving beyond a state of psychological dependency to a place that provides to both others and themselves a purpose and spirit or source for life. Heroes know what they believe, and they can tell their stories in such a way that affects and shapes the lives of others.



**We dance round in a ring and suppose,
but the secret sits in the middle and knows.**

—Robert Frost. "The Secret Sits" from
The Poetry of Robert Frost, 1942, edited by E. C. Latham

Ariel Elizabeth Churnin, New York; August, 2006; sketchbook
drawing done in the Museum of Modern Art of *Matisse
Dancers*, ink on paper, 8.5"x 11"; [http://arielchurnin.com/
Images/NY1/MatisseDancers.jpg](http://arielchurnin.com/Images/NY1/MatisseDancers.jpg)

Change from a Place of Hope

We live in a time when the general arts agenda is being shaped by policy issues related to:

- education
- economic development
- jobs creation
- innovation and creativity

Links to metrics can have a decisive effect on the policy agenda for arts education: an agenda increasingly data-driven by measurements of students' performances and the merit of teachers' work. Measurements offer an overview of students' achievements based upon frameworks, expectations, and standards. These guidelines are fashioned for voluntary compliance at the federal level and are intended as a basis for programming. Suggestions made at the federal level are often tied to funding. Therefore, federal initiatives can have a powerful influence on decisions made at the state and district levels about what to value as enduring ideas contributed both by our content and by those in our field.

Certainly we cannot respond with baseline or lowered expectations. Guidelines meant to shape students' visual art educations should enable students' voices, and regard expression and intellect integrated with individual, introspective, and personal responses as means for transformation.

Over the course of the next several issues of NAEA News I will attempt to introduce and discuss ideas about art teachers' passion and spirit for art and studio teaching. My intent is not to depict or propose that existential (Castro, 2004) or meaningful questions posed to students for solving artful problems in studio environments happen in only one way. Instead it is to heighten our conversation about the teaching of creativity, imagination, and innovation to each child in American public schools. Goals for art education have addressed formal properties of art, creativity, self-expression, philosophy, and politics, along with aesthetics and perception. I believe that students have the right to enjoy the visual arts as a critical component of both

their education and human development. That right implores us to consider both the ways in which we assess the joy and wonder that comes from those experiences and the kinds of leaders who might best provide leadership to art teachers who nourish students' studio lives.

A Framework for Soul and Spirit in Art Education

The conceptual framework for this series of articles will use as its basis a set of coherent ideas presented in a way that promotes easy communication with others—both NAEA members and visual arts education stakeholders—about sets of assumptions, definitions, and values common to the way teachers-as-artists work. It will include ideas and research of others about:

- the courage to teach (Palmer, 1998)
- holistic paradigms in art education (Carroll, 2004)
- imagination and social change in art education (Greene, 1995)
- the three ways of great leaders (Breen, 2005)
- dialogue with the natural world (London, 2003)
- play (Elkind, 2007)
- transformation (London, 1989; Tichy & DeVanna, 1986)
- vision (Kepes, 1965)

(continued on p. 3)



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People in the News

Pamela Harris Lawton, Assistant Professor of Art Education, has been named Director of Education Studies at the Corcoran College of Art and Design in Washington, DC. Previously, she coordinated the MAAE program at the Corcoran; headed the art education program at the University of North Carolina at Charlotte; was Assistant Professor of Art Education at Tyler School of Art, Temple University; and was an advisor in the Bank Street College of Education/Parsons The New School of Design Leadership in Technology and the Arts Masters program.

Past Southeastern Region Vice President **Larry Barnfield** was honored in May at The Elizabeth O'Neil Verner Governor's Awards for the Arts by his home state of South Carolina. Accepting the McNair Award for his outstanding contributions to Arts Education, he remarked, "My passionate belief is that learning in the arts is not only essential to learning but can be the catalyst to bring people together, provide cultural understanding, and lessen ethnic bias.... the power of learning in the arts is limitless."

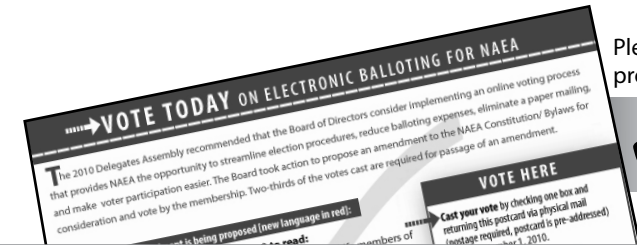
Daniel Springer, Fine & Performing Arts Chair of Dennis-Yarmouth Regional High School, has been named Arts Foundation of Cape Cod Arts Educator of the Year. Margaret Van Sciver, President of the Board of the Arts Foundation of Cape Cod, said: "We are delighted to recognize Daniel Springer as Arts Educator of the Year. His commitment to his students and colleagues at D-Y, and his tireless support of other collaborative arts programs in our region, make him an outstanding role model for students and the Cape's creative community."

Elementary Division Director **Bob Reeker** was awarded the 2010 Scottish Rite Distinguished Teacher of the Year Award this spring. Reeker has taught with Lincoln Public Schools for 20 years at a variety of

elementary schools, and was named Nebraska Art Educator of the Year in 2005. The Scottish Rite award is one of the most prestigious honors awarded LPS teachers; it is bestowed on only one LPS educator a year and has about 40 honorees in the last 40 years.

Member **Nan Williams** was recently honored when a former student established an arts scholarship in her name. Of the tribute, Williams remarked, "It is so moving to think that classes in visual art and scene design, among others, seemed to plant seeds that exploded in Gordon Goede's rich career." Goede, Founding and Artistic Director of Theatre Three Repertory Company in Fresno, California, produced and directed in excess of 325 productions. The Nan Parker Williams Endowed Scholarship benefits talented and financially needy students at the University of Central Florida who are majoring in art education, with preference for those interested in theater arts.

Member **Rebecca Shulman Herz** has authored a new publication for teachers, *Looking at Art in the Classroom: Art Investigations from the Guggenheim Museum*. Written for teachers of students in grades 2-8, but also appropriate for art and museum educators, this book is a 'how to' that details the Guggenheim Museum's classroom-tested, inquiry-based approach to learning. The first half outlines how to lead a lesson around a work of art; the second half outlines how this can be of use in the art (or non-art) classroom and in developing students' critical thinking skills. To order the book, visit <http://store.tcpres.com/0807750476.shtml>



Help NAEA Move to ELECTRONIC BALLOTING!

In today's increasingly digital world, many associations are transitioning their voting, balloting, and elections to an online electronic process. A recent survey conducted by the Kushner Companies, a non-profit management group, identified the many benefits to online voting and elections, including a savings of time and money, as well as the ability to reduce an organization's carbon footprint. Associations that transition to online voting increase voter response—making it more convenient for members to be actively engaged in association work, including the election of leaders and vetting policy, issues, and trends. Online voting provides secure transactions that prevent election fraud and invalid responses, and ensure high levels of confidentiality, accuracy, and integrity.

The 2010 Delegates Assembly recommended that the Board of Directors consider implementing an online voting process that would provide NAEA the opportunity to streamline the election procedures, reduce balloting expenses, and increase voter participation. The Board has taken action to propose an amendment to the NAEA Constitution/Bylaws for consideration and vote by the membership. Two-thirds of the votes cast are required for passage of an amendment. The following amendment is being proposed [new language in bold]:

NAEA Constitution, Article V, Section 3 to read:

VOTING: Active, Retired Active, Student, Honorary, and Life members of NAEA shall be eligible to vote for the President-Elect. Members of each Region shall be eligible to vote for the Regional Vice President-Elect for their own Region. Members in each Division shall be eligible to vote for the NAEA Division Director-Elect in their division. The election shall be conducted by **mail electronic mail or other authorized means of electronic transmission.** **ballot.** Ballots must be **mailed distributed** by January 15 of the election year and must be received by the Elections Clerk within 40 days after that date.

Please visit www.arteducators.org/governance to learn more about this proposed Constitution amendment.

ELIGIBLE VOTERS! Please return the ballot card inserted into your issue of Summer NAEA News.

President's Message continued from p. 2



Evoking soul and spirit in art education as a topic for discussion is presented at a time in the history of NAEA when some members are considering the role of design in art education. This notion is in concert with the ideas of Elbert Hubbard whose cause was arts and crafts, a reform movement in the early 20th century that attempted to counter the stifling effects of what many perceived to be a soulless machine age. It is also a notion grounded in the ideas posed by Ellen Dissanayake (1988, 1992).

I also present this framework as our Association engages in conversations about strategic planning to shape what will become our plan for the coming years: **NAEA Next!** The Board offered the four current goals of NAEA—learning, advocacy, community, and knowledge and research—as its basic functional coordinates. According to Rhea and Schiller, consultants for our strategy by design, 700 or more Art Education and Social Justice Convention participants believed that these functional areas retain importance for members. Join with us as we build sustainability for NAEA and think about our future. Work together with us to consider the best prototyping processes that can exemplify the results of design thinking processes. ■

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:

- NAEA Summer Regional Leadership Conferences take place in each of the four regions of the US for leadership and professional development. The Eastern Region met in Newport, RI from June 25-27. The Southeastern Region will meet in Charleston, SC from July 8-10. The Western Region met in Omaha, NE from June 25-27. The Pacific Region will meet in Las Vegas, NV from July 11-15.
- The Publications Materials Committee will review proposals received for review from late February through early June and, along with the Board, review the 2009 annual report for *Art Education*, submitted by Editor Flavia Bastos.
- The NAEA Board of Directors will meet in Chicago, IL at the end of July to capitalize on the power gained through the National Convention as a means of vetting ideas for NAEA Next!—the subsequent iteration of our strategic plan.
- In early May, NAEA Presidents and the Executive Director took part in a meeting in DC conducted by the State Education Agency Directors of Arts Education to consider drafting National Expectations for Learning in Arts Education to align with the Common Core Standards framework put forth by CCSSO and the National Governor's Association.
- The summer release of the 'Arts Skills Map' by the Partnership for 21st Century Skills in cooperation with professional arts education associations.
- NAEA member invitation to participate in the National Endowment for the Arts (NEA) study regarding assessment in the arts.
- The NAEA Executive Committee agreed to collaborate with Quadrant Arts Education Research and participate in a nationwide survey of arts education teachers (including those professionally affiliated with MENC, NDEO, and EdTA) about arts program efficacy.
- NAEA continues to closely follow the reauthorization of ESEA: <http://www2.ed.gov/policy/elsec/leg/blueprint/index.html>
- Research initiatives continue as a high priority as the Board enters into conversations related to NAEA Next!
- NAEA Headquarters relocation from Reston, Virginia to Alexandria, Virginia—where more than 250 national professional associations are located, and only minutes from Washington, DC.

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Cleansing the Palette—Summer 2010

I’m not sure when the realization hit me.

It might have been right after Gayle Danley’s slam poetry, where you didn’t know where the poetry ended and her remarks started—and so much of her presentation seemed more a conversation *with* those gathered than a presentation *to* an audience.

It might have been each time when I walked past small and large clusters of our members walking in animated conversation across the flyway between the Hilton and the Convention Center.

It might have been looking at the 8-foot swaths of white-board in the Strategic Planning Studio, covered in scribbles and images and notes from art educators—and particularly notes *between* individuals, as one comment gave rise to another, and a conversation of sketches and collages and remarks stretched the length of the paper... and the next paper... and the next... and the next... yielding literally a mother lode of transcriptions.

It might have been at one of the open-forum “talk back” sessions, where the conversations ebbed and flowed between practitioner and theorist and between administrator and advocate, shedding light on some of the most provocative issues we all face today—as both art educators *and* American citizens.

It might have been hearing the eager buzz of conversation that coursed throughout the Delegates Assembly gathering of NAEA leaders on that Wednesday morning. Or the give-and-take that filtered out from behind the closed doors of the Concurrent Sessions. Or the countless impromptu huddles that gathered in the lobby or on the terrace... or in the bookstore... or at that table at the corner of Meeting Room 336... or to paint a public mural, leaving our footprint on downtown Baltimore.

But somewhere along the way, during our National Convention in Baltimore, it really clicked for me in an Aha! kind of way: This was no ordinary convention. In fact, it wasn’t really a convention at all, in the most typical connotation of the term (a gathering of an interest group to hear speeches, attend workshops, and visit exhibitors).

No, it was something far more than that. It was a 4,200-person conversation... in which every voice had a chance to be heard, and the leaps in thinking—as one idea built on another—were positively breathtaking. We traveled farther in those 4 days than we often have a chance to do in the intervening year.

And the Aha! moment for me, built on all those multitudinous conversations, was that we experienced during those few April days in Baltimore was “Convention as Conversation”—that our true goal, our primary activity when we come together, is to engage with each other... play notions and concepts and messages off of each other... reframe and reshape our thinking... absorb the experience of other

How do we sustain these conversations over the days and weeks and months ahead and make them ever more inclusive, more encompassing of all service areas within our membership? What must everyone understand and believe about learning in the visual arts?

minds—words and images dancing in the air between us—and transform them into new, recombinant ideas and approaches and strategies to advance our profession and the field of art education.

For isn’t that our actual DNA as visual arts educators: the continued reinvention of a means of communication?

Of course, we’ve been talking about generating the richness of intra-membership conversation for almost 3 years now! I continue to hold up the idea of a true “community of practice” as an ideal, a noble objective. And we’re making progress—Baltimore was a glowing example of what is possible at a meeting of many minds.

But our minds have to keep meeting. In fact, the very idea of a “community of practice” has to exist in our minds and our hearts. It should provide the framework for our very approach to art education: we are never in our classroom, or administrative office, or museum alone; we bring with us the assembled, multi-faceted intellects of our entire membership and our students.

Someone said to me during the Convention, “No one has ever asked about my vision for NAEA.” That’s how the community of practice begins—with the realization of possibility. By the creation of opportunity. By the *legitimization* of practice—in this case, the welcoming and solicitation of diverse opinions and ideas.

But to turn that vision of a true COMMUNITY of practice into a reality, far more channels of communication need to be created and embraced. Remember, while there were 4,200 art educators gathered in Baltimore—which seems like many, and actually *is*—that’s still only about 25% of our membership. We have to bring many others into the conversation. More important, we have to give the conversation continuity, perpetuating it over time as well as distance.

Our website, of course, is a well of interaction—and will continue to be a primary channel for keeping the conversation going, especially as we explore emerging technologies and social media to support virtual discussions. And we will certainly be providing you with a great deal of grist for your conversations—especially as the NAEA Next! 2011-2014 Strategic Plan is developed over the next months and implemented beginning in January 2011.

But let me suggest a summer assignment—perhaps some beach thinking, if you will. How do we sustain these conversations over the days and weeks and months ahead and make them ever more inclusive, more encompassing of all service areas within our membership? What must everyone understand and believe about learning in the visual arts? What evidence do we have and what evidence do we need to make a compelling case for the essential value of art education? And who do we need as allies and partners to champion art education?

In short, how do we re-create the Convention and turn its dynamic into a year-long, virtual coming-together?

That’s the brass ring: the Perpetual Convention, generated through conversation among 20,000+ voices. Or to paraphrase the British cry at the transfer of the monarchical crown: “Baltimore is past. Long Live Baltimore!”—at least until Seattle, where our next evolution as a dynamic professional community awaits us!

Warm wishes for the remaining days of summer and for an exciting start to the new school year—I look forward to seeing many of you out in the fall conference spaces and places. ■



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WELCOME NAEA State Association Partners!

Every 3 years, NAEA invites state art education associations to join our State Association Partnership Program. This program allows state associations to enhance their state-level benefits with the many member-only benefits that NAEA provides at the national level—through entering into a Dues Collection Agreement. When members join one association, they become members of both organizations. Through this partnership, NAEA and State Association Partners grow membership and enhance professional opportunities for visual arts educators globally!

NAEA welcomes the following State Association Partners:

AK, AL, AR, AZ, CT, DC, DE, GA, HI, IA, IN, KS, KY, LA, MA, MD, MI, MN, MO, MS, MT, NC, NE, NM, NV, OK, OR, Overseas/APO, PA, RI, SC, SD, TN, VA, VI, VT, WA, WI, WV, and WY.

There is definitely strength in numbers. Together, we can advance art education and support an ever-stronger network of informed, empowered, and inspired visual arts educators!



STUDIES begins 51st Year with Award

Studies in Art Education has been awarded the Silver Award in the Most Improved Journal category in Association Media & Publishing’s 30th Annual Excel Awards, “honoring the best and the brightest in association publishing.”

The redesign, which began with Volume 51, No. 1, was the result of extensive research and collaboration between the *Studies* board, editors, editorial assistants, and NAEA staff.

Judges’ comment: “The bigger size aids in readability and functionality. *Studies in Art Education* underwent subtle but dramatic changes with the single color limitation.”

The award was presented on June 14 during the Excel Awards Gala in Washington, DC.

To subscribe to *Studies in Art Education* visit www.arteducators.org/store



DON’T MISS THE SEPTEMBER *ART EDUCATION*, A SPECIAL DOUBLE ISSUE ON SOCIAL JUSTICE!

Take advantage of all of the valuable resources NAEA's website has to offer— GET CONNECTED!

Be a part of NAEA's 24/7 virtual community of practice. Visit www.arteducators.org

STORE

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- Books to inspire and cultivate your ongoing professional development, practice, and advocacy as an arts leader in your field are available at your fingertips. Find practical curriculum resources and texts for your classes, as well as 'must-have' reference materials and 'how-to' books for your professional library. Purchase NAEA imprinted t-shirts, aprons, note cubes, tote bags, and more. Visit the online Store at www.arteducators.org/store



NEWS & EVENTS

www.arteducators.org/news

- Read the latest **visual arts education news** on topics such as education policy, advocacy, workshops and seminars, art-related events, contests, and more at www.arteducators.org/news. News and resources continue to be added daily.
- Get the very latest available **2011 NAEA National Convention** information and news at www.arteducators.org/convention
- 2010 Convention Videos** are now online! View at: www.arteducators.org/conventionvideos

LEARNING

www.arteducators.org/learning



- Visit the new **Lesson Planning Gallery** at www.arteducators.org/lessonplans. View the Procedure Map to see how it works!

- View new **Museum Resources** for K-12 teachers at www.arteducators.org/lessonplans

View a list of resources from more than 35 museums across the country. Get links to lesson plans, image banks, video clips, and more!

- Read NAEA's **arts education blog**, the Monthly Mentor, featuring a new author and new topics each month. Meet July Monthly Mentor **Rosie Riordan!**



HONOR SOCIETIES GO GREEN—and a lot of other colors!

NAHS News, the official newsletter of the National Art Honor Societies, is now published online!

NAHS News has gone green, and every other color as well! The Spring edition of *NAHS News*, the official publication of the National Art Honor Society, is available for the first time exclusively as an electronic document. By popular demand, this new electronic format features full-color image and links to additional information, and is eco-friendly! See it today at www.arteducators.org/nahs

NAHS News' transition to a robust, colorful, and rich electronic publication is part of the evolution and growth we experienced in our National Art Honor Society programs this year. With 150 new chapters, and over 38,000 student members, it's an exciting time to be a part of NAHS!

To learn more about the National Art Honor Societies, starting a chapter, or submissions to *NAHS News*, visit www.arteducators.org/nahs

For information on advertising in *NAHS News*, visit www.arteducators.org/advertising/nahs-news

COMMUNITY

www.arteducators.org/community

- Looking for** membership information, NAHS information, links to committees & issues groups and state associations? You can find links to all of these under the "COMMUNITY" tab.
- Classroom Galleries powered by Artsonia:** Share and view lesson plan starters and student artwork, enter a contest, and more. You can now pay for your NAEA membership dues with your Artsonia Fundraising Account. Learn more here: www.artsonia.com/naea/paywithfunds.asp
- Digation e-Portfolios:** Providing a virtual space for art educators to network, showcase personal art, and share lesson plans. Click on the "COMMUNITY" tab, then click on the PDF links for "Quick Start Guide" or "e-Portfolio Help Guide" to get started.
- NEW! Pay for the cost of annual NAEA membership** using funds earned through publishing artwork on Artsonia. Find out more at artsonia.com/naea
- Join one of NAEA's growing social networks!**
 - Facebook: www.facebook.com/arteducators
 - Twitter at www.twitter.com/naea
 - LinkedIn: www.linkedin.com/in/arteducators
 - Ning Sites:
 - Elementary: naeaelementarydivision.ning.com
 - Middle Level: naeamiddlelevel.ning.com
 - Secondary: naea-secondary-teachers.ning.com
 - Arizona Art Education Association: azarted.ning.com
 - Committee on Multiethnic Concerns (COMC): comc-naea.ning.com

MEDIA REVIEWS Now Online

www.arteducators.org/mediareviews

Looking for book reviews? The Media Reviews column, formerly found in the print edition of *NAEA News*, is **now online**, in the "Learning" section of the NAEA website.

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

ARTFUL SUMMER READING?

Great new books for art educators—FREE!

www.arteducators.org/booksavailable

Go to NAEA's "Books Available for Review" online in the "Learning" section.

Ask for a book,* write a review, and then share it with your NAEA colleagues online.

**First come, first served! Due to volume of multiple requests for the same book, we cannot respond to everyone. We will, however, notify you if you are chosen as a reviewer.*

See website for submissions requirements for reviews at www.arteducators.org/booksavailable



NAEA AWARDS NOMINATION DEADLINE

NAEA Awards Program Booklet 2011

The deadline for the submission of nominations for most 2011 NAEA Awards is **October 1, 2010**.

The NAEA Awards Program Booklet is available for download at www.arteducators.org/awards

For additional information, contact Kathy Duse, Executive Assistant and Convention/Programs Coordinator: awards@arteducators.org, 703-860-8000, x213.

RESEARCH & KNOWLEDGE

www.arteducators.org/research

- View the recently released **No Child Left Behind: A Study of Its Impact on Art Education Programs—Research Study of Visual Arts Educators** by F. Robert Sabol, PhD, Purdue University. The study details the impact of NCLB on curriculum, instructional practice, assessment, teacher workloads, and resources. Access the Summary of Findings, Executive Summary, and full Project Report online at www.arteducators.org/nclb
- Learn about advertising opportunities at www.arteducators.org/advertising

NAEA STATE/PROVINCE AWARDS

Attention: State/Province Association Presidents

October 1, 2010 is the deadline for the submission of your State/Province's official selection for the recipient of the 2011 State/Province **Art Educator Award** to the NAEA National Office. The form may be downloaded at www.arteducators.org/awards

For additional information or to request the official submission form, please contact Kathy Duse, Executive Assistant and Convention/Programs Coordinator: awards@arteducators.org, 703-860-8000, x213.

View the complete list of 2010 NAEA AWARD RECIPIENTS at www.arteducators.org/awards

CREATIVITY, IMAGINATION, AND INNOVATION IN ART EDUCATION

LOOKING FORWARD to NAEA 2011 Seattle

By Sandra Kay, 2011 Convention Program Chair

With the fond memory of Vanessa Lopez’s leadership assembling an exhilarating 2010 Convention in Baltimore, you are likely turning your focus to the 2011 Convention March 17-20 in Seattle. Please note that those dates of our 2011 Convention are in March—Youth Art Month! The desire to highlight this fact has been fodder for many a discussion!

The theme for 2011 is **Creativity, Imagination, and Innovation in Art Education**. (See the NAEA website for more information regarding the perspectives addressed by this theme: www.arteducators.org/convention) Tying our field’s ideas regarding these three terms as they relate to the global call to action for all general education and the work force (see EnGauge: 21st Century Skills) is paramount to our development as a field. Conversations between members and those outside our field are being planned to begin the important dialogues to share strengths and expertise across disciplines.

Members of the host committee from Washington State and representatives from the Washington Art Education Association gathered for several meetings in Baltimore to address ideas shared from a session for interested members on the 2011 Convention. Our host committee met again in May and a site meeting will have taken place in June with representatives from NAEA. The NAEA office never sleeps!



One of our keynote speakers will be Dr. Robert S. Root-Bernstein. He has written several books on creativity, including *Discovering* (1989) and *Sparks of Genius* (with Michele Root-Bernstein in 1999). Professor Root-Bernstein plans to speak to NAEA members about his current work on a new book, *The Essential Connection: The Arts of Scientists* (in preparation). This work highlights an investigation of the ways that art education has had an impact on elite scientists, especially Nobel laureates. He has several published articles on this subject that can be found on the NAEA website (www.arteducators.org/convention) and are worthy of reading and sharing with others:

- Root-Bernstein, R. S. (1997, July 11). For the sake of science, the arts deserve support. *The Chronicle of Higher Education*, 43(44), B6.
- Root-Bernstein, R. S. (2000, September 14). Art advances science—Today’s scientists stand on the shoulders of pioneering artists. *Nature*, 407, 134.
- Root-Bernstein, R., et al. (2008). Arts foster scientific success: Avocations of Nobel, National Academy, Royal Society, and Sigma Xi members. *Journal of Psychology of Science and Technology*, 1(2), 51-63.

Spread the hope and potential that voices of support from outside of the field can bring to stakeholders and decision makers who may impact the strength of programs. Their voices

may be timely when economic pressures place stress on local programs.

As core skills for general education are identified and the dialogue around the revision of national standards occurs, art educators’ contributions are in part framed by the following questions: What content and skills are important to the students who will not become artists? When designing content, process, product, and environment for all learners in pK-16 classrooms, what big ideas and/or elegant problems service every learner? The dialogue that takes place in Seattle at NAEA 2011, both internally among members and between members and those outside our profession, will help to identify answers that can shape better practice.

Your participation in the 2011 Convention is one way to advance the collective thinking on topics we believe and want to know well. Join us in Seattle and share the spirit of teachers and researchers gathered to discuss creativity—as we make the familiar strange and the strange familiar (Gordon, 1961). ■

References

EnGauge: 21st Century skills (2003). NCREL/ Metiri Group. Retrieved May 4, 2010, from www.metiri.com/21/Metiri-NCREL21stSkills.pdf

Gordon, William J. J. (1961). *Synectics: The development of creative capacity*. New York: Harper & Row.

Kay, S. I. (1997). Shaping elegant problems for visual thinking. In J. Simpson, J. Delaney, K. Carroll, C. Hamilton, S. Kay, M. Kerlavage, and J. Olson, *Creating meaning through art: Teacher as choicemaker* (pp. 359-388). Upper Saddle River, NJ: Prentice Hall.

Walker, Sydney R. (2001). *Teaching meaning in artmaking*. Worcester, MA: Davis Publications.

“I am delighted there is such a concerted effort to gather ideas and opinions from the full spectrum of art educators for the upcoming Strategic Plan. I am glad NAEA is making an effort to gather data about the current status and conditions of art education so as to reflect ALL art educators.”

—2010 Convention Attendee

NAEA Next continued from p. 1

drop off, but stayed to view and add to what others had written or suggested on the big panels. Others came in and gathered around a table and began writing and drawing their comments and, at the same time, sharing and discussing ideas with other members. Like the good leaders we are, we were making the most of our time at the Convention and at the Strategic Planning Studio. As this process was unfolding, the room became much more than a meeting place or a collection area. To those who came, it offered a living gallery of our wishes for NAEA. The process was taking a pulse of NAEA’s heartbeat so a diagnosis could be made for the future. My experience of watching so many members get excited about being part of this design thinking process reaffirmed for me the reason I joined NAEA years ago.

So what do you do with all this gathered information? How do you even begin to sort through the gallery of drawings, quotes, comments, diagrams, and more than 800 written cards? That was the task assigned to those of us who had volunteered as Discovery Team members to help with the Strategic Planning Studio. After everything was collected, we had the room to ourselves. We broke into teams of two and began reading, documenting, and looking for patterns as we moved through all of the materials. I actually said to the group that I felt like we were

NAEA ethnographers and archeologists as we searched, discovered, and recorded what we found. The membership had clearly spoken and two different levels of information were emerging. One level was the response to the theme highlights. A succinct summary of what came through loud and clear is the following:

Theme Highlights

Community—art educators, especially teachers, are often working without a local support network and really value the community NAEA provides

Advocacy—a strong and urgent desire to make the case for art education at the federal, state, and local levels

Learning—members want more learning opportunities, especially online, and access to resources that help them be more successful in the classroom

Research and Knowledge—make the research applicable to the classroom with easy access/usability of the research that is already available

Sustainability—members are proud of the direction NAEA is heading; they just want to see the organization get there even faster

Digging deeper within and across all of the themes, certain issues for attention and focus started to emerge as well. I found this part of our summary task to be both fascinating and

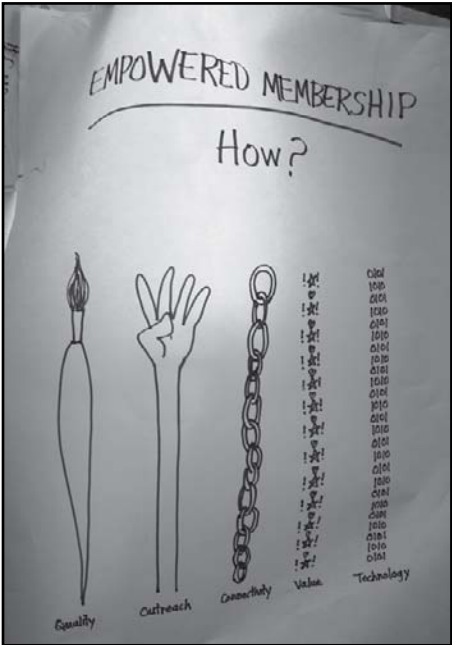
very telling. Anyone walking around that room looking at the hundreds upon thousands of words, comments, and diagrams would have sensed the cry for current technologies in teaching, for advocacy to help with administration, for remembering that we do what we do for our students, for thinking about our

organization at truly a national and global level from coast to coast, and for remembering that we have so much to offer and gain with other educators and organizations.

The volunteers gathered around the same tables where the information had been collected so our teams could summarize our findings. How do we empower NAEA membership? Patterns and words started to be repeated as we shared. Five words that summarize our initial findings would be: **Quality, Outreach, Connectivity, Value, and Technology.**

All of the documents, cards, comments, drawings, and collected materials along with the volunteer summaries will be reviewed at the summer NAEA Board meeting to help frame the 2011-2014 Strategic Plan. Instead of their developing something first and asking us for our reactions, we, the membership, have gathered our comments, contributed our ideas, and coupled them with intentions and expectations for the NAEA Board to seriously consider. That is the way strategic planning should occur. The process will be unfolding over the next 4-5 months and I am certain information will be shared with us to support the vision for NAEA Next! and the 2011-2014 Strategic Plan as it is developed. ■

Contact the author at cgunter@csuchico.edu



Initial findings were summarized as: **Quality, Outreach, Connectivity, Value, and Technology.**

WESTERN REGION

I am honored to assume the position of Vice President in our Western Region, following Dennis Inhulsen. Thank you to Dennis for his outstanding work for the region and for NAEA as WR Vice President. He continued the excellent tradition we have of strong leadership and he will be sorely missed. Please welcome Laura Milas, our new Vice President-Elect, as she starts her term.

On May 15, I had the pleasure of attending the first birthday of the Modern Wing of the Art Institute of Chicago (it was open to anyone). I was preparing for my own students' field trip the following week and was glad to see so many people of all ages celebrating. I thought about how we view art and its place in our lives and how my 5th-grade students had earlier responded to the question, "What does art mean to you?" Many of them wrote about how it allowed them to be creative in an environment where creativity isn't always encouraged. They wrote a lot about being able to express their feelings through their art. One student wrote, "Art never leaves any kid behind." I was glad to see that they understood the value of art in their lives and hope that stays with them as they grow.

Awards

Each year we honor representatives of excellent art education at our Awards Ceremony at the National Convention. This year's honorees were another exemplary group of individuals who are committed to providing the finest art education experience to their respective students. As Aristotle wrote, "We are what we repeatedly do. Excellence, then, is not an act, but a habit." The following people have made a habit of excellence.



Western Region Art Educators at the Awards Ceremony

The Western Region Art Educator for 2010 is Rosie Riordan, of Kansas. In her statement Rosie wrote: "I want all my students to leave with the desire to achieve everything they can and not to be afraid to go for it. They cannot be afraid to fail for they learn as much from their failures than they do from their successes."

State Art Educators

Alabama—Camilla Landers; Illinois—Eric Donaldson; Indiana—Bret Bailey; Iowa—Kenneth Esveld; Kansas—Carolyn Berry; Michigan—September Buys; Minnesota—Mark Trampf; Missouri—Keeli Singer; Nebraska—Kori Abdouch; New Mexico—Phyllis Roybal; Ohio—Dennis Cannon; Oklahoma—Jane Harlow; Texas—Nina Boothe; Wisconsin—Jennifer Sweeney.

South Dakota's state art educator is Deb Eisenbeisz. She teaches elementary art in Watertown, South Dakota. Deb represents many qualities common to all of our honorees. Deb wrote, "South Dakota Art Education Association has been a very small group for a long time, but this is the first time we felt big enough to select a South Dakota Art Teacher of the Year. I am honored to be the first, yet I am one of many hard working art educators." Kudos to South Dakota!



Left to Right: Kathryn Hillyer, Deb Eisenbeisz (South Dakota Art Educator), Dennis Inhulsen

Western Region Division Awardees

Elementary Art Educator—Suzanne Mitolo, Ohio; Middle Level Art Educator—Linda Morgan, Kansas; Secondary Art Educator—Kathryn Petri, Minnesota; Higher Education Art Educator—Lisa Schoenfelder, Wisconsin; Museum Art Educator—Melinda Mayer, Texas; Supervision/Administration Art Educator—Angela Fischer, Nebraska.

National Awardees from the Western Region

Leesha Dunkeson, Missouri (NAEA Middle Level Art Educator); D. Jack Davis, Texas (Distinguished Service Within the Profession); Enid Zimmerman, Indiana (Lowenfeld Award); Sarah Sciba, Michigan (Higher Education Student Achievement Award); Elizabeth Willett, Texas (Marion Quin Dix Leadership Award); Illinois Art Education Association (Newsletter Award, Category II); and Art Educators of Iowa (Website Award, Honorable Mention).



Texas' Visual Art Scholastic Event (VASE)

In other news...

Texas: TAEA showcased back-to-back record-breaking art events. The 2010 YAM Celebration held at the Texas State Capitol was an incredible success with record numbers of students, teachers, and parents attending. The 16th Annual Visual Art Scholastic Event (VASE) broke records with over 24,907 high school students from 20 different regions participating. At the State event held at the University of Houston—Clear Lake in April, teachers and students viewed the exhibit, attended hands-on workshops, worked with international artists from Mexico and Serbia, participated in college portfolio reviews with representatives from national schools, viewed art demonstrations, and ended the event with the prestigious VASE Awards Ceremony. ■



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PACIFIC REGION

Where do we begin to list highlights from Baltimore!

Under the leadership of Dennis, Debbie, Larry, and Myrna, Delegates Assembly was respectful



Cindy Allen, NV President-Elect, and Baltimore artist.

to the process and it was amazing. Thank you for all your hard work. Pacific Region welcomed Donald Hoffman, Arts Coordinator, American Samoa, to Delegates Assembly! With the celebration of our Award Winners, YAM Winners and participants,

and Website/Newsletter Winners, it was an opportunity to acknowledge the dedication that we bring to our Association and to our profession.

We enjoyed another Pacific Region annual dinner following our Awards program. Thirty awardees, friends, and guests gathered at the Rusty Scupper for a lively evening of food, fun, and celebration. It is our "home away from home tradition"!

Many of the Pacific Region membership presented sessions and we appreciated the time and effort it takes to travel with the tools necessary to share with colleagues. Thank you to all.

Alaska has a new website: alaska.aaea.org. Though it is still a work-in-process, members

can subscribe to the page and get an e-mail alert every time the page is updated. AAEA has an impressive agenda of professional programs and classes offered throughout the summer: Denali National Parks Program sponsored by Alaska Geographic and Murie Science and Learning Center, Fairbanks Summer Festival, Alaska Arts Education Consortium, and Anchorage Museum. Art educators can explore field journaling, wildlife drawing, how to bring the arts into core curriculum areas, and workshops that support Alaska artists.

California is very busy! A new website is now being developed. They had a number of members who attended NAEA in Baltimore and presented a variety of workshops. Some CAEA recent activities: a mini-conference, Clay Day, YAM Exhibits, and Meet and Greet. They awarded \$11,000 in Scholarships to graduating seniors and another for the Idyllwood School of the Arts for the summer. State budget constraints continue to cause deep cuts in programs and teachers.

Hawaii Art Education Association presented a Spring Artist Tour work in May to meet some of the premier artists of Hawaii. They visited these exquisite studios tucked away in the back lush Palolo Valley. Immersed in the surrounding tropical foliage and flowers, the



Harinani Orme talks her mix media artwork with HAEA members in her studio that she shares with printmaker Gina Kerr.

educators forgot they were still in the city of Honolulu! The artists shared insights about their work, techniques, styles, work



First YAM Flag HAEA. Wendy Larrow.

space, and how their craft evolved philosophically and spiritually. It was a special day for all members!

Greetings from Utah Art Education Association! While at the NAEA Convention in Baltimore UAEA organized a tour of MICA for its membership. This was an amazing opportunity to reunite during a busy week, and at the same time explore the inner workings of this incredible art school. After the tour, the group went out for dessert at Vaccaro's Italian Pastry Shop. It was good to take some time to decompress, relax, and enjoy one another's company. Members look forward to



Utah members enjoying a tour of the Maryland Institute College of Art.

putting together all that they learned at the Convention. Check out their website at uaea-arted.org for updated information on what is happening with art education in Utah!

The Summer Leadership Forum will find us in Las Vegas, NV, July 13-15, with an optional activity day July 12. We welcome our new Vice-President Elect, Penny Venola. ■



Enjoying the Presidents reception: Carl Clausen (WA), Myrna Clark (AK), Wendy Larrow (HI), Kim Sheek (CO), and Susan Parker (OR).



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EASTERN REGION

Baltimore, named after Irish Lord Baltimore, means “Town of the Big House.” Thanks to the Maryland Art Education Association and area colleges and museums, the city of Baltimore put a Big Welcome mat outside their door. Everything was perfect—the hotel, convention center, pre-conference meetings, general sessions, presentations, and workshops (unless you’re an Orioles fan as they went 0-3 when we were in town). Brenda Makle, President of MAEA, not only welcomed us to her city, she received two awards: National Supervision Administration Art Educator of the Year and Eastern Region Art Educator of the Year. With her leadership, the National Convention was destined to be a success. MAEA Past-President, Riselle Abrams, partnered with Muralist Jerry Butler, students from MICA and two local elementary schools, NAEA members, and area residents to paint a mural under an overpass on North Avenue. The design was based on artwork created by pupils from the Midtown Academy and Mount Royal Elementary School using the NAEA Convention theme of Social Justice. We also welcomed our new Eastern Region Vice-President Elect (also from Maryland), Linda Popp, who was in charge of the Hospitality table at the convention center.

The **Eastern Region Awards** ceremony took place on Friday evening. The room was packed as we honored each state’s Art Educator of the Year and recognized regional and national award winners. The Eastern Region is proud to congratulate **Marilyn Stewart** of Kutztown

University, PA. Marilyn received recognition for service to the Association and the profession by being inducted into the **NAEA Distinguished Fellows** Class of 2010 during the National Convention. Visit your state organization’s website or www.arteducators.org/grants/naea-awards to find out how you can nominate a peer for a state, regional, or national award.

Summer Retreat at Newport, Rhode Island, June 25-27, 2010. Special thanks to Susanne Suprock and Jean Carmody of the Rhode Island Art Education Association for dedicating their efforts to make arrangements so Eastern Region Leaders may begin their summer collaborating and communicating. Appreciation also goes out to the Newport Art Museum and Salve Regina University who are opening their sites to host our meetings. For more information on this event, visit www.ri.net/RIAEA/team_east.html. Those who plan on attending should bring a wireless laptop in order to participate in Susanne Suprock’s “Get Connected” technology workshop Saturday morning.

Congratulations to the following Eastern Region individuals for being awarded grants by the **National Art Education Foundation**: Jessica Hamlin and Joe Fusaro, NY (Art 21, Inc.); Christine Marme Thompson, State College, PA; Ray Martens, New Freedom, PA; Stephanie Springgay, University Park, PA; Michelle Dillon, Ocean Gate, NJ; and Amanda Bengle, Queensbury, NY. The next deadline for submitting grant applications is October 1,

2010. Information on NAEF grant programs can be found at www.arteducators.org/naef

Eastern Region Fall Conference Information: Eastern Region art educators have many opportunities for professional development in the fall months.



Eastern Region Award Recipients



Jerry Butler (muralist) and Riselles Abrams, Maryland Past President, dedicate the North Avenue Social Justice Mural.



Brenda Makle, MAEA President and Eastern Region Art Educator of the Year



Newly Elected VP-Elect, Linda Popp from Maryland

- Here is a list of State Conference dates, sites, and links for more info:
- Connecticut**—Art at the Heart of Learning—October 29; Holiday Inn, Waterbury; www.caea.net/conference/conference.html
 - Maine**—Art Everyday: Connecting and Collaborating—September 17-19; Haystack Mountain School of Crafts; www.mainearted.org
 - Massachusetts**—The Art of Story—November 12-14; University of Massachusetts in Amherst; www.massarted.com/conferences.html
 - New Hampshire**—October 16; New Hampshire Institute of Art; www.nhaea.org/programs/fallconference.html
 - New Jersey**—Art Sparks Genius!—October 4-6; DoubleTree Hotel and Garden State Exhibit Center Somerset; Guest speakers/artists: David Macaulay, author of *How Things Work*, and Olivia Gude, Chicago Artist and Educator. www.aenj.org/pages/conference
 - New York**—What’s the Big Idea?—November 19-21; Hyatt Regency, Rochester; www.nysata.org/mc/page.do?sitePagelId=102089&orgId=nysata
 - Pennsylvania**—October 28-21; Westin Convention Center, Pittsburgh; www.paea.org
 - Rhode Island**—Art + Spirit—October 16; West Warwick High School; Keynote: Peter London. www.ri.net/RIAEA/index.html
 - Vermont**—Art Shapes Vermont—October 21; Vermont College of Fine Arts, Montpelier.



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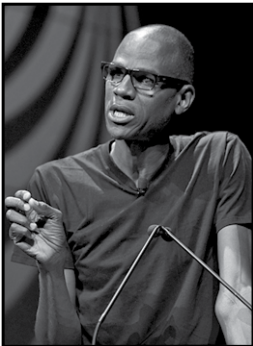
Elect: **Linda Popp**, Baltimore County Public Schools, Visual Arts Coordinator. 6901 N. Charles Street, Towson, MD 21204. 410-887-4030. lpopp@bcps.org

Getty Education Department Collaborates with Artist Mark Bradford to Create Resources for K-12 Classroom Teachers

By Toby Tannenbaum, Assistant Director for Education, J. Paul Getty Museum

The Getty Museum recently launched the inaugural project of the Getty Artists Program, an expanded effort to involve artists in our education programs. We asked artist and MacArthur Fellow Mark Bradford (shown speaking at the 2009 NAEA National Convention) to conceive the first effort. Called **Open Studio: A Collection of Artmaking Ideas by Artists**, the project provides free online arts activities that K-12 teachers could use in their classrooms.

As a result of speaking at the NAEA National Convention in 2009, Mark had been thinking about his own experience in grade school and as a student at CalArts, and wondering how to share the artmaking experience he had at CalArts with young students early in their education. “I wanted to begin a serious arts education in K-12,” said Mark. “We take a lot of things very seriously with young children—math, languages, phonics—but not art. We relegate that to something less than serious, something you do after the real work. Well, art is important. It’s always been important. And I wanted children to develop a work ethic about art, an ability



© Brad Edelman 2009

“I wanted children to develop a work ethic about art, an ability to see things through and focus, just like the work ethic they would need to become a doctor or lawyer.”

to see things through and focus, just like the work ethic they would need to become a doctor or lawyer.” By working with K-12 teachers, Mark realized, he could reach children early on in their arts education. “These are the first teachers that inform and give shape to artistic ideas for young people,” he said. “Regardless of budget cuts and lack of support for the arts, they had a lot of enthusiasm and a lot of hope. I thought ‘I like this. I want to further this.’” Mark’s vision was for an artist-driven project that allows artists to shape an educational model and look at it in a very contemporary way, to take art out of a craft/hobby context, and put it in the context of contemporary lives and artists’ practice. In partnership with Mark, the Museum asked some of the world’s most exciting contemporary artists to join him in designing activities: Kerry James Marshall, Xu Bing, Daniel Joseph Martinez, Jon Cattapan, Catherine Opie, Graciela

Iturbide, Kara Walker, Michael Joo, and Carrie Mae Weems all contributed activities to the site, which has recently become available online to teachers all over the world: <http://blogs.getty.edu/openstudio/> Each participating artist designed brief, accessible activities that don’t require a lot of preparation or supplies. A teacher can click, print, and immediately share them with his or her class. The activities are as diverse as the artists who developed them; some are more like suggestions, while others offer detailed instructions. Beijing-based Xu Bing, for example, offers a briefly described activity called Picture Writing in which he invites students to communicate visually, without words. Kerry James Marshall encourages the study of picture-making and provides a set of instructions to make and use plan and perspective grids. Mark himself prompts students to map their lunchroom, which relates to his work on social mapping. Artists provide new perspectives, and in the Open Studio project they are sharing their studio practices and their way of seeing the world. We hope that K-12 teachers will explore Open Studio: A Collection of Artmaking Ideas by Artists and find an activity that will engage their students and demonstrate to them the importance of contemporary art throughout their lives. ■

SOUTHEASTERN REGION

Hello Southeastern Region Art Stars! It was wonderful to see so many attending our NAEA National Convention in Baltimore, MD. The 2010 work of Delegates Assembly progressed smoothly under the leadership of the regional vice presidents. This year work focused on recommendations for new NAEA Platform and Position Statements. After consideration by NAEA Board of Directors, the Platform and Position Statements were approved and can now be found on the NAEA website.

Delegates Assembly Work



Left: SE VP Duo Pat Franklin and Larry Barnfield. Below: SC Delegates Josh Drews and Steve Bailey.



During our Southeastern Regional Meeting we learned of the wonderful plans Steve Bailey and his South Carolina team have for our annual regional Leadership Conference. This year we will be meeting in historic Charleston, SC, where state association presidents and leaders will be continuing the important work of Delegates Assembly.

A highlight of the National Convention is always our awards ceremony. Of the seven NAEA Awards, four are our very own Art Stars:



Judith Haynes, KyAEA, National Elementary Art Educator; Barbara Clover, LAEA, National Secondary Art Educator; Pamela G. Taylor, VAEA, National Higher Education Art Educator; and Anne Henderson, TAEA, National Museum Art Educator. In addition, we recognized the Special Needs Art Educator, Rebecca Guinn, AAEA; NAHS Sponsor, Debra Pylypiw; and the Special Needs Lifetime Achievement Award recipient, Doris Guay, NCAEA. Wow! Congratulations to all and go, Southeast!

As all Convention attendees know, an important aspect of participating during your National Convention involves networking and social gathering. Some of our brightest ideas are generated during these informal gatherings.

The serious work of art education was given a lighthearted twist during the last general session. Hidden identities of our past regional vice presidents where shared with the audience. Our own Larry Barnfield's secret identity as "Andy Warhol" was revealed to all.

Those of us who know him well suspected this alter ego personality all along!



Crayola Opening Night Event and "Andy Warhol" appearance!



Southeastern Region Vice Presidents: Current VP Pat Franklin (2010-2012); Past VP Larry Barnfield (2008-2010) anvd new VP-Elect Debra Pylypiw (2012-2014).



Patricia "Pat" Franklin
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Elect: Debra S. Pylypiw, PO Box 1821, Swansboro, NC 28584, 910-265-3355 cell, Fax: 910-326-8941, dpylypiw@ec.rr.com

Special Congratulations

Please join me in sending special congratulations to Larry Barnfield! On May 6, 2010 Larry was honored during The Elizabeth O'Neil Verner Governor's Awards For The Arts by his home state of South Carolina. Larry received the McNair Award for his outstanding contributions to Arts Education. Larry is quoted as saying, "I am who I am... but not yet." This honor reinforces that the 'not yet' is still to come. My passionate belief is that learning in the arts is not only essential to learning but can be the catalyst to bring people together, provide cultural understanding, and lessen ethnic bias. 'Not yet' tells me it will happen because the power of learning in the arts is limitless." This is a belief I am sure all Southeastern Region shares.

As a final note, it is my pleasure to introduce your new Southeastern Region Vice President-Elect, Debra Pylypiw. Debra teaches at White Oak High School in Jacksonville, NC. You will be seeing a lot more of her in the future. ■

COMMENTARY

The Case of the Disappearing Men

By Peter London

The last century has seen a tremendous effort in recognizing the under spoken, underserved, and disempowered position of women and minorities and taking heroic efforts to rectify these intolerable conditions. Although there remains painfully much to accomplish, it is fair to say that the feminist, racial, ethnic, and gender revolutions of the past century have been one of the greatest revolutionary events in human history and have broadened consciousness in general, and policies of equity and justice accordingly in many, but certainly not the majority of, societies.

Women and minorities have struggled decades to gain what is rightfully anyone's complete and unhindered place in the sun, and correspondingly have increasingly contributed ideas, values, and perspectives to the general welfare. Although men have continued to contribute a fair share of brilliance to every field and in every way, when we turn to the field of art education we observe a profession that has undergone a most dramatic eclipse of the hegemony of men as leaders—as faculty, administrators, researchers, writers, editors, and lecturers. The profession has progressed proportionately with the expanded perspectives of the previously under spoken and under represented, and we have all benefited. But if the absence of women and minorities and their perspectives was correctly understood to expose serious flaws in our culture and in particular in our profession, then the accelerating disappearance of men ought to be of equal concern.

A cursory glance at who is who in art education today presents the lopsided picture quite dramatically. By way of concrete example, I conducted a little piece of up-to-date statistical research on my way back home from our 2010 Convention by

reviewing the Convention Catalog looking for the appearance of females and males. I counted presenters, award winners, elected offices, and faces of the two genders in all the ads. I discounted ethnic names whose gender I could not determine and images of people whose gender—to me—was uncertain. I am sure my count is not entirely accurate. However, I recommend that someone engaged in research in NAEA go carefully through the current and the last 50 years of our National Convention Catalogs because this unique document provides a singular encapsulating profile of the demographics of our profession. Doing so should also reveal other telling characteristics of this decline. Here is what I (roughly) found in our 2010 Catalog:		
	Females	Males
Presenters	953	177
Award winners	81	12
Newly elected officers	4	0
Paid staff	12	1
New Distinguished Fellows (!)	4	0
Gender of people appearing	103	33
When you add to these numbers the genders of members who attended the Convention, and current members of editorial boards of our publications, and authors, it will demonstrate ever more dramatically and seriously the lack of presence of men in NAEA. When you further parse this, and investigate the number and proportions of minority men active in any capacity in NAEA, you most probably have an even more serious issue to attend. Depressingly for a scholarly association, not a single mention of this major feature of art education is to be found to date throughout our literature, policies, strategic planning, or public discussions.		

Where are the men? Neither leaders nor rank and file—men are rapidly disappearing from our profession. Why are they staying away in droves? Do the arts and their teaching have little to say to, about, and for men? Is it necessarily true, that any perspective that goes missing in our exchange of ideas weakens and distorts the entire enterprise? And if this is indeed the case, is the absence of males—even 'the new,' the evolving, and even the traditional male—of equal concern? Is it a matter of economics, or of marketing, or the zeitgeist of the current world? Is it anything to be alarmed about, anything to be done? Are we all perhaps better off without a majority of men at the helm? Does gender really have any importance at all anymore in our, or any, field? Should it? Are ideas and effort really non-gender located, and therefore ideas and efforts from any source are to be weighed regardless of their author's affiliations—be they gender, ethnicity, race, religion, class, age, and other such?

To add to the complexity of the issue of the disappearing men in art education is the fact that men are not disappearing proportionately or at all in the related fields of the creation of art, collecting art, art criticism, or aesthetics. There seem to be as many bright and talented and prominent men across the many fields of the visual arts as ever, but not within art education. Is the same thing true in the fields of music, and dance and theater and crafts? The phenomenon of the disappearing man in our particular field is so evident, I believe it is worthwhile to seriously discuss these and related questions in the scholarly setting of our profession. Papers, anyone? Presentations, panels, policy papers? ■

HIGHER EDUCATION DIVISION

Dateline: Convention recovery period.

I found it interesting that during a discussion following Mary Hafeli's Higher Ed Forum, Olivia Gude noted her sense that something was changing. That cusp, cresting somewhere between the Convention themes of Social Justice (2010) and Creativity, Imagination, and Innovation (2011), seemed real.

Appreciations: I want to thank all of you for your participation in the Convention and congratulate the many members of the Higher Ed Division who received significant recognition. The Fellows inductees were all our members: Anna Kindler, Liora Bresler, Debbie Smith-Shank, and Marilyn Stewart. In addition, Doug Blandy received the NAEA Art Educator of the Year Award—a significant and well-deserved honor. So maybe we should breathe and take pride in the valuable contributions this Division makes to the field. That said...

Needed Action: The Design Education Position Statement sponsored by Robin Vande Zande passed the Delegates Assembly without a clear consensus. Lacking this, the Board voted to send this back to the developers and to continue membership discussions. The Board is in support of the initiative but needs the membership to more fully embrace the position. Higher Ed has a role to play here. I urge you all to support Robin in this effort and to stand behind the inclusion of design in your conversations and in your preservice methods classes. This is an important issue. We can educate for criticality, innovation, social justice, and problem solving.

Community

It is time to submit nominations for Division-Director elect and nominations for awards. Please do.

The Division Directors have been actively seeking ways for the divisions to communicate and work more effectively together. We have been involved in several initiatives including work on the Platform and Position Statements, which have been voted on in Delegates Assembly. I thank Elizabeth Delacruz for the Race-Based Mascot Statement, Tina Thompson for the Early Childhood Statement, and Leslie Wellman and myself for the College and University Art Museums statement. (See



Bob Sabol and Doug Blandy, National Art Educator of the Year.

Liora Bresler, Anna Kindler, Debbie Smith-Shank, Marilyn G. Stewart, and Enid Zimmerman.

Photos © Brad Edelman 2010.



John Howell White, Elizabeth Delacruz, and James Haywood Rolling. Photo by Ryan Shin.

website.) The Directors jointly developed and will periodically review the newly developed Lesson Planning site.

The Thursday evening inaugural Museum Division / Higher Education **par-tay** was a success. I think we'll try to keep that going another year.

Research

The Ad Hoc Steering Committee met for the first time to review goals for the group. The Committee is developing a Research Commission Proposal to be submitted to the Board for consideration at the summer 2010 meeting held in July. This proposal follows the lively discussions initiated over the listserv related to the formation of a commission and the need for studies related to PK-12 settings. In addition to the submission of the commission formation request, the Steering Committee will work to map out the relations between all of the research-oriented activities, such as publishing, finding, working groups, institutions, etc. The Steering Committee discussed ways to partner with other associations on shared research initiative, funding sources, and the potential for NAEA to be more fully identified as a research community.

Professional Development

Melody Milbrandt agreed to Chair the Ad Hoc Professional Development Committee. Interest areas related to the kinds of work that we in Higher Education have to attend frame this committee, and include:

- Pre-Professional Initiatives: Gina Wenger
- Grad Programs & Administration: Christine Ballangee-Morris
- Undergraduate: Donalyn Heise & Connie Stewart
- Cross Division: Beth Thomas
- New Faculty: Amy Pfeiler-Wunder & Karin Tolifson
- Theory to Practice: Patty Bode
- Research Access: Karen Hutzel & Ryan Shin

The Area Reps plan to conduct a survey and conversations to identify the members' needs. This will be coming later this summer. As needs are identified, Working Groups will be established to address them. The present Working Groups include:

- A Cross Division Action Research Working Group led by Beth Thomas to foster cross division communication about Action research.
- A Poster Session Working Group led by Melody Milbrandt to foster the promotion of a poster session at the National Convention.
- A Program Survey Working Group headed by Nadine Kalin to gather data about existing programs.
- A Research Journal Working Group headed by Karen Hutzel & Ryan Shin to connect the NAEA website to research publications.
- A Research Index Working Group headed by Shannon Elliot for the searching of research by topic.

Leadership

The area of Leadership and Advocacy is the next important area to be developed in the Division. I spent this year working on the development on Ad Hoc Committees to address the Research and Professional Development Strategic Goals. This year I will work toward developing an Ad Hoc Committee to address the strategic goal of Leadership and Advocacy. This goal, which is outer-directed, is central to our needs. ■



John Howell White
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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

CALL FOR NOMINATIONS: NAEF Trustees

The Board of Trustees of the National Art Education Foundation is seeking nominations for new trustees who will take office at the conclusion of the 2011 NAEA Convention in Seattle. Potential trustees should have a strong commitment to advancing the cause of art education and insights on foundations; they should be willing to work and to make financial contributions to NAEF.

Trustee responsibilities include:

- Attending all annual meetings, usually held during the NAEA National Convention, at their own expense;
- Actively pursuing contributions, including work with the Association to help create proposals (corporate, foundation, etc.);
- Sharing committee work and participating in board meetings;
- Reviewing grant proposals; and
- Acting as a communicator/ambassador within the NAEA membership and externally.

To learn more about the National Art Education Foundation, visit the website: www.arteducators.org/naef

Nominations (including self-nominations) should include complete contact information: name, work and home addresses, phone numbers, and e-mail addresses. Send nominations to: Mary Ann Stankiewicz, Chair, NAEF Nominations Committee, mas53@psu.edu. The deadline for receipt of all nominations is **August 15, 2010**.

2011 CALL FOR NOMINATIONS: USSEA Edwin Ziegfeld Awards

USSEA's Annual Edwin Ziegfeld Awards honor distinguished leaders who have made significant contributions to the National and International fields of art education. Two Ziegfeld Awards will be presented during the NAEA National Convention to be held in Seattle, WA, March 17-20, 2011.

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

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

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

Deadline Date: Nomination materials are due by **November 1, 2010** or as soon as possible. Letters of nomination, acceptance, and support must be written in English.

Mail Nominations to: Patricia Belleville, Art Department, Eastern Illinois University, 600 Lincoln Ave, Charleston, IL 61920.

CALL FOR AUTHORS

Art Explorations in Virtual Worlds: New Literacy and Learning Platforms

I invite proposed chapters for a new anthology regarding the theme of virtual world (3-DMUVE) explorations with emphasis on developing new literacy (ways of processing knowledge) proficiency in reading, writing, computers, and imaging, among others. Computerized learning platforms involve hardware architecture or software application frameworks. By end of 2011, Gartner, Inc. (2007) predicted that 80% of active Internet users would have a presence in some virtual world. As young as 6 years old, children are dressing their avatars, decorating their rooms, and networking with friends on Club Penguin and the Pet Society. Even senior citizens are starting their own Geezer Brigades on Second Life... Virtual world teaching requires "pedagogy for uncertain times... open... daring... risky." So how do we teach, apply, and assess learning in these new worlds?

Please send a 300-word proposal, working chapter title, short bio, and contact information electronically to mary.stokrocki@asu.edu by **July 31, 2010**.

Both short articles (3-5 pages) and longer (12-15 pages) will be considered. Articles will follow APA 6th edition format. Thank you. *Dr. Mary Stokrocki, Arizona State University.*

REFERENCE

Gartner, Inc. (2007, April 24). *Gartner says 80 percent of active internet users will have a "second life" in the virtual world by the end of 2011* [Press release]. Retrieved June 2, 2010, from <http://www.gartner.com/it/page.jsp?id=503861>

SECONDARY DIVISION

Learning

Wow! What a great time we had in Baltimore at the NAEA National Convention in April.

The sessions centering on the theme of Social Justice and Visual Journals rang true to our commitment to content within our school art curriculum. For those members who could not attend the Convention this year, please keep your eye on the ning and the NAEA Secondary Division page for session presentations. Lynn Felts' PowerPoint has already been posted on the ning site.

The Secondary Division's theme of Visual Journals is being expanded this next year to include how they are used as an assessment and process tool, and showing how journal ideas are moved into actual artwork. We would like to see examples of exemplary visual journal work with alignment to the national standards. Another feature to add to the journals work is how we cover writing an artist's statement.

Community

During the Convention and on the ning, I have heard from many secondary art teachers that they would like to get more involved in our organization. Great!

One way is to go on the inviting and colorful NAEA website to complete a presentation form for the 2011 Convention in Seattle. If you are looking for a co-presenter then check out the ning site forum post about the Seattle Convention. Something new next year in Seattle will also be two Roundtable Creative Connection sessions which will focus on the Convention and Secondary theme. Contact Rosie Riordan if you would like to "wet your toe" with a shorter presentation with the roundtables.

Another avenue for involvement is to be an author and/or reviewer for the Lesson Planning Gallery. Watch for news about this exciting and expanding new member benefit. The 17 pilot lesson plans are able to be viewed through either the NAEA website or Artsonia. We will be using a regional review system prior



4 past National Secondary Art Educators of the year recipients: Lynn Felts, Dr. Boo Rusch, and Lorraine Lee celebrate with Barbara Clover (second from right), 2010 Secondary Art Educator of the Year, at the awards luncheon.

to a plan begin published. The regional review system will be taking place four times within a calendar year.

There is also a call for nominations for the NAEA President-Elect and all six Division Director Positions on the NAEA Board. Think about serving in this great organization!

Advocacy

If you have not already done so, sign up for the NAEA Secondary listserv and join the informative, evolving ning site: <http://naea-secondary-teachers.ning.com>. We are approaching 250 members! As you can see, we are constantly adding new forums and features to the ning site to make those continued connections.

Remember to nominate one of the exemplary secondary teachers that you know for the regional and national awards. We had the best participation and representation of any division in the awards program this year.

Research & Knowledge

As the NAEA Board moves through the strategic planning process, fueled by the NAEA Next! input from the National Convention, I will keep you updated on the ning and listserv. If you have more to share about the plan please e-mail me directly. I hope that you are having a restful, fun, relaxing, and art-filled summer break which gives you time to **create!** ■



Diane Scully awarding the NAEA Secondary Art Educator of the Year award to Barbara Clover. Barbara was able to celebrate with her school supervisor at the luncheon.



Katie Emmitt received the Rising Star Award at the Secondary Luncheon in Baltimore. She will be attending MICA in the fall.



Luncheon



Illinois secondary art teacher Sarah Cress taking an artful break.



James Rees, a secondary art teacher from Utah, pushing off to make an AP panel presentation.



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



Attendees: "Awesome Secondary Session."
Photos, except first one, © Brad Edelman 2010.

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call for submissions
Proposed book to Focus on
Art Education and Creativity

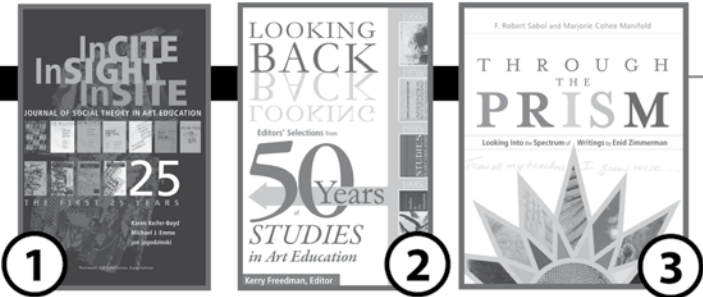
Contemporary views about creativity and its role in art education theory and practice will be the theme of a co-edited book by Flavia Bastos and Enid Zimmerman. Topics related to creativity and art education could include, but are not limited to: the history of creativity; definitions of creativity; philosophical considerations of creative processes; cognitive and creative brain research on creativity; dispositional factors and educational interventions that promote student creativity.

The deadline is July 31, 2010 for sending one to two page abstracts of possible chapters to be included in a book proposal to be submitted to the National Art Education Association. Send copies of abstracts to both Flavia Bastos and Enid Zimmerman.

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MIDDLE LEVEL DIVISION

The 2010 NAEA Convention in Baltimore has come and gone but what an amazing week it was! Thanks so much to Vanessa Lopez, Maryland Art Education Association, and the NAEA staff for yet another phenomenal professional development opportunity for all of us in attendance!

Included are some photos of just a few Middle Level events from the Convention.

At the 2010 Award Luncheon, we enjoyed keynote speaker David Gamble, artist and educator from Skutt Kilns, and a showcase by 2009 NAEA Middle Level Art Educator, Linda Devlin. Many other great events transpired as well, and we look forward to reading all of your proposals for the 2011 NAEA Convention in Seattle. Those proposals were due June 30 as were the nominations for Middle Level Division Director.

The Middle Level is in need of volunteers to consider being an elect for the Southeast and Pacific Region Directors. Our Regional Directors are appointed, not elected, for a period of two years. Our current Regional Directors' terms end on the last day of the Seattle Convention. So, Regional Director Elects will be serving under Linda Kielling's term as Middle Level Division Director from March of 2011 through the 2013 Convention. Please contact myself or Linda Kielling if you are interested in serving as a Middle Level Regional Director Elect.

The NAEA Lesson Planning Gallery was launched at the 2010 Convention in Baltimore with 17 lessons. We are seeking authors and reviewers to continue adding to this benefit



Award winners, from left to right: Linda Kielling, Director Elect; Mary Miller, Director; Leesha Dunkeson, National Middle Level Art Educator; Thisbe M. Cooper, Eastern Region Middle Level Art Educator; and Linda Morgan, Western Region Middle Level Art Educator.

for members. Please review the article about the quarterly review cycle and submit your plans or contact Linda or myself if you are interested in being a reviewer.

According to our Middle Level Needs Survey at the 2010 Convention, an overwhelming majority of those who completed the survey want more sessions that are curriculum-driven, technology-based, or hands-on. We are hopeful that many middle level art educators have submitted proposals that address those areas, and we will pursue those areas through ning discussions or on our listserv. Unfortunately, according to the survey, the majority of you are not currently subscribing to the listserv or using the Middle Level ning as an interactive forum. PLEASE sign up on the NAEA website. Thanks to everyone who took the time to complete our survey. It helps guide us throughout the year as to what to address on the listserv, ning, and at the next Convention.

Lastly, please consider nominating a highly qualified art educator for a Middle Level Award. We have had regions without awards for several years because the nominees have virtually no national or regional experience which comprises most of the points on the rubric. Nominations are due October 1. Please visit the NAEA website for criteria for all awards and submit your nomination of an exceptional art educator at the Middle Level. We would really like to provide awards for each region and for a NJAHS Sponsor in 2011.

In conclusion:

- thanks so much to all organizers of the 2010 NAEA Convention,
- congratulations to the 2010 Award winners,
- regional director elects are needed for Southeast and Pacific regions,
- submit lessons for the NAEA Lesson Planning Gallery or inquire about being a lesson plan reviewer,



Presenters David Gamble and Linda Devlin

- join the Middle Level Listserv and Ning, and
- nominate an exceptional art educator who has been involved at the Regional or National levels of NAEA for an award by October 1. ■



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

SUPERVISION AND ADMINISTRATION DIVISION

The 2010 NAEA Convention in Baltimore provided members of the Supervision and Administration Division plenty of opportunities to share best practices, network, and celebrate the successes of some of our outstanding colleagues. Some of those honored at the Supervision and Division Luncheon have been featured here.

Brenda T. Makle 2010 National Supervision & Administration Art Educator

Brenda Makle, Visual Arts Supervisor, Prince George's County Public Schools, makes a difference in the lives of the 130,000 students through excellence in curriculum development, instituting technology and taking a leadership role across disciplines. Working in a large metropolitan district presents both challenges and opportunities. Partnering with museums in the District of Columbia, Ms. Makle has developed extensive museum-based professional development for her teachers. Throughout Ms. Makle's career, she has been a master of art advocacy, recently garnering the support of the Prince George's County Board of Education to fund technology programs for every high school. Her work with the Maryland Art Education Association prompted her colleagues to name her the 2007 Outstanding Art Educator of the Year. Brenda currently serves as the MAEA President and chair of the fall conference. Among her

many activities at the national level, Ms. Makle served as the 2010 NAEA Convention local chair and on the Purposes, Principles & Standards Revision Committee.

In addition to the many activities supporting high quality art education, Ms. Makle is well respected for her style of leadership prompting this comment—representative of all of her supporting letters—from the Prince George's Director of Curriculum and Instruction, Gladys Whitehead: "She has a wonderful personality and is a joy to work with. I cannot say enough about her and I think this award is very deserving. In choosing her, you could have no better person to represent you with pride and honor."

Viola W. Capitol-Jefferson 2010 Eastern Region Supervision & Administration Art Educator



Viola Capitol-Jefferson, Prince George's County Public Schools Art Specialist, has a long record of excellent service to her school system and her profession. As a teacher

and an administrator, she has consistently gone beyond what was expected through mentoring, staff development, and conducting workshops for students and adults. Locally, Ms. Capitol-Jefferson volunteers as a docent for the National Museum of African Art. She has supported the Maryland Art Education Association as a local representative to the state council, by making presentations and as conference facilitator. Currently, Ms. Capitol-Jefferson serves on the NAEA Convention local committee.

Brenda Makle, Ms. Capitol-Jefferson's nominator and supervisor, indicates that she "...has

the ability to engage teachers and students in learning and helps them reach and exceed goals. Ms. Capitol-Jefferson's enthusiasm for teaching and learning along with her perseverance and organizational skills add to her success as an educator."

Angela Fischer 2010 Western Region Supervision & Administration Art Educator

Angela Fischer, Art Supervisor for the Omaha Public Schools, in addition to being a practicing artist, has been active in and is respected for supporting student learning as both a teacher and an administrator. She has served on a number of curriculum and instructional projects and has facilitated numerous activities at the local and state levels. She has supported her profession beginning as a student representative on the Nebraska Art Teachers Association Board. Further, she has taken on leadership roles as NATA President and Conference Chair and has assisted the NAEA Western Region with arrangements and programming for Leadership & Western Region meetings.

In a supporting letter, Shari Hofshire, Center for Innovation in Arts Education, echoes Ms. Fischer's vita: "Angie is not only innovative and creative but she has a reputation for getting things done. She is respected for her past accomplishment and brings great potential to her administrative abilities."

During the Supervision and Administration luncheon, Brenda Makle, 2010 National Supervision and Administration Art Educator of the Year, shared aspects of her program, focusing on the work she does with advocacy for art education in Prince George's County Maryland Public Schools. Brenda talked about the role of professional development in developing quality teachers, which in turn has led to quality programs.

Following Brenda's presentation, four local students continued the theme of Quality



Teachers: Quality Programs by presenting their portfolios, and then discussing the qualities of their teachers

that enabled them to work at such a high level of proficiency. Among the characteristics they noted was that all of their teachers were practicing artists, kept current on local and national exhibitions, and mentored them, rather than dictated to them.

The Supervision and Administration Pre-Conference was held at Maryland Institute College of Art, and it too focused on the theme of Quality Teachers: Quality Programs. Jay Tucker, Coordinator of Fine Arts for the Maryland Department of Education shared the Maryland Instructional Toolkit and Karen Carroll, Dean for the Center of Art Education at MICA, presented her recent research into the diminishing quality of many art education programs in the state of Maryland. A panel of local art coordinators responded to prompts from the group, and the afternoon was spent with a group discussion. ■



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Barbara Laws, Brenda Makle, and Mark Coates

ELEMENTARY DIVISION

Celebrate good times, come on! What a time we had in Baltimore, Maryland, April 14-18! The city of Baltimore rolled out the red carpet for an amazing time, both within the Convention and throughout the city. With the theme of Art Education and Social Justice, Convention attendees had many opportunities to explore the topic; conversations were rich and ideas were abundant. Our division extends a hearty thank you and congratulations to Vanessa Lopez, National Convention Program Coordinator, and her team for hosting the event. Kudos to Deborah Reeve, Executive Director, and the entire NAEA staff for support, smiles, and hugs during the event. Also, we extend warm appreciation to Barry Shauck, NAEA President, and the entire Board for their tireless efforts during the Convention and throughout the year.

We had the opportunity to salute and celebrate five Elementary award winners at our annual Elementary Luncheon Awards, attended by 70 members. Dr. Judith Haynes from Ohio is our 2010 National Art Educator of the Year. Regional winners include: Suzanne Mitolo, Ohio (Western Region); Jane Berzner, New York (Eastern Region); Pamela Morgan, Georgia (Southeastern Region); and Anne Thulson, Colorado (Pacific Region). Please join me in congratulating these five extraordinary educators on their accomplishments.

The Elementary leadership team hosted 11 events at Convention and we thank the presenters who shared their expertise and passion: Carl Claussen, Ann Ayers, Susan Bivona, Mark Coates, Chi Chi Lovett, Nan Hathaway, Theresa McGee, Shaleen Mann, Teri Sisulak, Kathy Chock, Kathy Rulien-Bareis (via CD), Sean Clay, Jean King, and Larry Gibson. If you heard any of these people speak, you

witnessed dynamic and inspired educators who strive to enhance art education.

Your Elementary leadership team was instrumental in making the Convention experience richer for our Elementary membership. Kirby Meng, Director-Elect, was side-by-side with me as we structured, organized, and hosted many, many events; thanks for everything, Kirby! Thanks also go to Samantha Melvin, Western Region Representative; Kelly Campbell-Busby, Southeastern Region Representative; Lisa Stuart, Eastern Region Representative; and Jane Castillo, Pacific Region Representative. These leaders are representing their state constituents well; you should all be proud of the work they have done for you. Also, a shout-out to the regional-elects for their contributions: Lorinda, Scott, Nate, Susan, Sarah, and Brian. Your team is there for you at Convention and available to you all-year round.

Our theme for 2010-2011 is Creativity and the Young Learner. We will explore this concept via this column, our listserv, ning, and via the Convention in Seattle next March 17-20, 2011.

We all know people who do their job exceptionally well. We want to recognize outstanding Elementary art educators across the nation at next year's Convention. Nominate those people who are most deserving. Find the nomination application at the NAEA website in the fall; it is never too early to begin thinking of award nominees. One criterion of the national awards is involvement on the national level; regional nominees should have experience at the regional level.



Elementary leadership team includes: Samantha Melvin, Kirby Meng, Kelly Campbell-Busby, and Bob Reeker. Inset: Lisa Stuart and Jane Castillo.

Be sure these criteria have been met when nominating.

Finally, consider leadership at the state, regional, or national levels. We will elect a new director-elect this next winter to work with Kirby. It is a 4-year commitment with two of those years serving on the NAEA Board. Find information at the NAEA website.

Join our listserv and ning at:
<http://arteducators.org/news/listservs>

There are times in our lives when it is important to celebrate: birth of a baby, graduation, a wedding, or retirement. However, we, as art educators, have reasons daily to celebrate and rejoice... the successes we experience with our students each and every day. But to celebrate and honor, in a grand scale, those around us who do exemplary work, NAEA Convention is an outstanding way to do so. Let's celebrate **us** as NAEA members and education professionals! ■



Lisa B. Jameson, nominator; Judith Haynes, 2010 award winner; Bob Reeker, director. Inset: Anne Thulson, Jane Berzner, Pam Morgan, and Suzanne Mitolo, 2010 award winners.



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MUSEUM EDUCATION DIVISION

Museum Division Response to Recent Studies on Art Education

*I delivered the following remarks during a Super Session at the Convention in Baltimore, entitled **Crossroads: Where Policy, Research & Practice Meet to Advance the Central & Critical Role of Visual Arts in Education.** The session presented findings of a study on the impact of No Child Left Behind (NCLB) on arts education and also of the 2008 National Assessment of Education Progress (NAEP) in the Arts (summaries of which can be found on the NAEA website). The Directors of each division of NAEA were invited to comment on the relevance of these findings to their division members and to the field as a whole. My comments focused on Bob Sabol's study on the impact of NCLB on arts education, and I share them here in the hopes that they might be useful. I also encourage each member of the Museum Division to review the findings of the two studies and reflect on ways we can use the information to help inform and prioritize our practice, particularly our engagement with K-12 schools.*

As I reviewed both the findings and the recommendations in Bob Sabol's extremely important study on the impact of NCLB on arts education, I asked myself this fundamental question: How can museums partner with art educators in other settings to help promote the arts as essential to a high-quality, effective, and balanced education? On the whole, museums are much less about artmaking, and much more about engaging with, learning from, and responding to art that has been created by others. That being said, I believe that gallery teaching is an art form in and of itself that, when done well, can help students develop the same sorts of fundamental life skills that the artmaking process fosters, such as: reflection, imagination, the importance of experimenting and

learning from mistakes, to see things that are not immediately evident, and to envision the future.

Highly effective gallery teaching with original works of art from diverse cultures can also help equip students with a broadened world view; openness to diverse ideas; comfort with and appreciation of ambiguity; understanding one another's humanity; forging emotional as well as intellectual connections between people; and increasing observation skills to help take in information to inform decisions and visions.

So my first response to this study is that it is imperative for museums to engage in effective gallery teaching that helps students develop visual literacy skills. Visual literacy is a capacity that Bob Sabol refers to several times in his report. Visual literacy enables people to discriminate and interpret visual elements in their environment, to understand how images are generated for communicating ideas and concepts, and to think and learn in images.

Like textual and computer literacies, visual literacy is essential in today's image-saturated, technologically advanced culture for people to be successful world citizens and leaders. Museums need to create in-gallery learning experiences for students—as well as professional development training opportunities and curricular resources for teachers—that are effective in fostering visual literacy. If we do this, hopefully we can help to offset the statistic that **67% of art educators felt that NCLB has not helped students become better learners.**

This study reveals that funding for fieldtrips has been reduced, and the 2008 NAEP findings also documented the fact that field trips to museums decreased from 22% in 1997 to 16% in 2008. Museums need to demonstrate and articulate the value of

engagement with original works of art to help reverse this trend. We need to conduct evaluations, gather documentation, and advocate for the value of engagement with diverse cultures and the wide realm of ideas that our collections embody.

34% of respondents reported cuts in budgets for instructional resources. Museums regularly develop instructional resources related to their collections and exhibitions for teachers. As we do this, we need to make smart choices about the types of resource materials we develop, as well as how we describe them, to help teachers, parents, and administrators understand the curricular connections they offer across disciplines and in keeping with NCLB requirements. These resources, as well as teacher training offered by museums, can be extremely helpful to the **42% of art educators who reported using more varied instructional methods.**

89% of survey respondents felt that NCLB has had a negative impact on faculty morale. While there are many upsetting findings in this report, I find this to be a particularly horrifying statistic, because undermining morale erodes energy and hope. Museums can help to improve morale by highlighting and celebrating learning that takes place at the museum for K-12 students. We need to engage our PR staffs in this effort. Another idea is to recognize teachers who make effective use of museums as educational and cultural resources through awards and other means. Being recognized for one's hard work is *always* a morale boost. In addition, the prestige and recognition that such awards carry may help get the attention of administrators and policy makers and provide greater visibility and understanding of the role of the arts in education.

Although I believe there are many more ways that museums can use the findings from these two reports, I will conclude my comments with one final suggestion. **The findings indicated 44% of respondents reported a decrease in funding for art programs across the board or at least in some areas.** Museums can apply for grants and pursue funding through other means that is designed to benefit K-12 school audiences. Many museums have staff who are skilled grant writers. Let's make good use of them.

The **increased marginalization of the arts** documented in this study must end. Museums must do the sorts of things I have mentioned, in addition to taking other steps, to partner with art educators in other settings to move this trend in the opposite direction, from margin to center. ■



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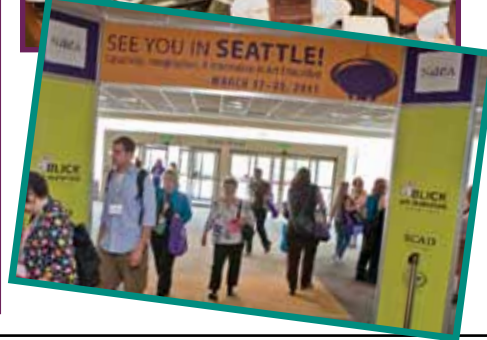
2010 NAEA National Convention—Baltimore, Hon!



NAEA ARTISANS GALLERY!



CRAYOLA CREATIVE STUDIO!



Photographs © Brad Edelman 2010



DELEGATES
ASSEMBLY!



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AND MORE!

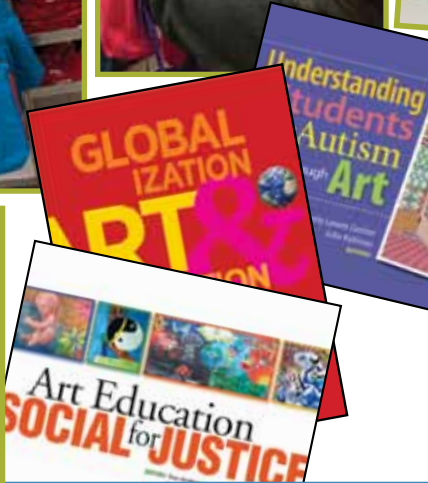
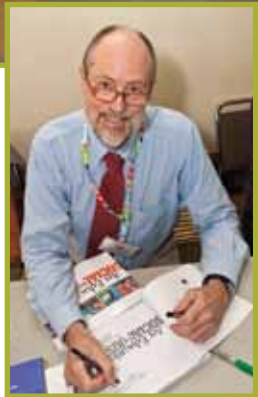


EXHIBIT HALL
AND YAM ART!



NAEA National Convention: Ready, Set, Go... plan for Seattle!

“This was my first visit to the National Conference. I am still buzzing from all that I learned and am inspired beyond measure for my students!”

“The CONTENT of convention was excellent. The theme was timely and pertinent to our daily lives as Art Educators and the presentations, the Art21 General Sessions, the various panels, Super sessions and Talk Backs were inspirational. Great work!”

—2010 Convention Attendees

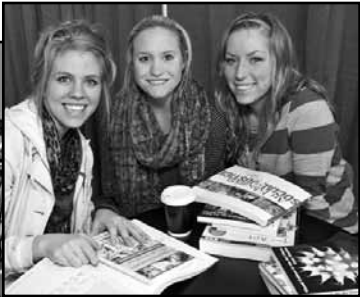


Photograph by Joanna Rees



“One of the best in terms of programming and in terms of diverse kinds of offerings. The convention theme seemed to raise the bar on offerings. All the sessions I attended were excellent, with solid content and well-prepared presenters.”

—2010 Convention Attendees



Remaining photographs © Brad Edelman 2010

Baltimore Mural Project continued from p. 1

In April 2009, while at the 2009 NAEA National Convention in Minneapolis, Jerry Butler approached Riselle Abrams, then-President of MAEA, with a set of questions and a grand idea. He asked, what was the impact that of a group of art educators coming together in a city to question, challenge, defend, and redefine the role of art education in schools and society? He wanted to know what this same group could do to leave a mark on or contribution to the site in which they gathered. To answer these questions, Mr. Butler proposed a public art piece designed toward community development and engagement. Mr. Butler offered to lead Convention participants in creating a community mural in Baltimore! The focus would be to investigate a team approach to design theories, methodologies, and practices as applied to art, art education, and landscape architecture in an urban setting with an emphasis toward social justice. The mural would be completed by local school children, community groups, and art educators from across the country. This idea became the Baltimore Mural Project.

The planning committee consisted of the City of Baltimore's Office of Promotion and the Arts, the State of Maryland's Department of Transportation, local area colleges (Maryland Art Institute and Towson University), as well as local area schools (Mt. Royal Elementary Middle School and Midtown Academy), and community groups (Reservoir Improvement Council). This was truly community artwork. The overall design was developed by Mr. Butler but evolved daily as more and more hands worked on the mural.

During the first two days of painting, April 12 and 13, 2010, middle school students from Mt. Royal (led by Siobhan Nolan) and Midtown Academy (led by Monica Rastegar) worked vigorously mixing paints, applying the parachute cloth onto the wall, and painting sections of the mural. Students were engaged, stopping only to ask questions about the meaning of a symbol or to ask for more paint. On April 14, 2010, students from the Maryland Institute College of Art as well as other commu-

nity members participated in the project. The MICA NAEA Student Chapter (led by Hannah Cohen) was onsite nearly every day, lending a hand on technical or practical matters and often painting with the students. The MICA NAEA Student Chapter also provided a design that was incorporated into the mural. NAEA Convention participants were the culminating force behind the completion of the community work. Art educators from around the country all gathered for the Convention, were bused to the mural site on Wednesday, April 15, Thursday, April 16, and Friday, April 17. They scaled the scaffolding and the ladders to get to those hard-to-reach areas. They painted the mural's challenging curves and added just the right lines and details to bring a section across. Some educators saw the design and went right to work as though they had been doing this for years. Convention participants worked together harmoniously, asking each other questions and agreeing to solutions reached by deductive reasoning and artistic judgment. Mr. Butler wrote, "I would walk the 108-foot length of the mural, admiring this great collaboration and realizing that people coming together to define and redefine art education is the real work" (personal communication, 2010).

The Baltimore Mural Project, conceived by artist Jerry Butler and managed by art educator Riselle Abrams, offered an opportunity for Convention participants to actively engage in the act of creation and thus contribute to the larger dialogue. Over the course of a week a surface 180' long by roughly 9' high—or 1,620 square feet—was touched by many creative hands: school children, college students, art educators, and community members. "In the end, the art was the connection made between people in the landscape for a common purpose that led to a lifelong memory and a connection to place. We all have a connection to Baltimore now, and we leave behind something of ourselves for the city of Baltimore" (Jerry Butler, personal communication, 2010). ■

Department of Education Hosts Exhibit of Artworks from Nine Colorado Public Schools

In May, NAEA Executive Director Deborah Reeve was a guest speaker at the opening of "Art at the Apex: An Exhibit of Works by Colorado Students" in the U.S. Department of Education's National Library of Education. The exhibit, which ran for the month of May, featured 32 works created by students from nine Colorado public schools in grades 1-12 which reflect the students' concern for their environments, their exploration into self-discovery, and their respect for cultural diversity.

"The arts significantly boost student achievement, reduce discipline problems, and increase the odds that students will go on to graduate from college," said Secretary of Education Arne Duncan. "Arts education is essential to stimulating the creativity and innovation that will prove critical to young Americans competing in a global economy."

The Department's Student Art Exhibit Program, now in its seventh year, 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 and promote art as a tool for education and learning for all.

Guggenheim Study Reveals Importance of Arts Education in Development of Problem-Solving Skills and Creativity

Guggenheim's *The Art of Problem Solving*, a 4-year research initiative to evaluate the impact of its pioneering arts education program Learning Through Art (LTA) on students' problem-solving abilities and creativity, has revealed that students receiving LTA instruction scored higher in three out of the six skills of problem solving as defined by the study: **flexibility, connection of ends and aims, and resource recognition**. The three other skill areas identified are imagining, experimentation, and self-reflection.

Guggenheim Foundation is "...pleased to demonstrate that arts education helps develop the skills necessary to persistently and adaptively work through problems... to approach problems with creativity and analytic thought rather than just recitation of facts." The full research reports and executive summaries are available at learningthroughart.org

The National Art Education Foundation: Investing in Leadership, Innovation, and Learning

National Art Education Foundation Convenes for Events in Baltimore

By Kathi Levin, NAEF Program/Development Officer

The National Art Education Foundation held its Annual Meeting of the Board of Trustees on April 14, 2010 in conjunction with the NAEA National Convention in Baltimore. The NAEF Annual Meeting provided an opportunity for the Trustees to take action on several important matters, including the 2010 grant review (see grant recipient announcement for listing of proposals funded) and the development of a planned giving program to be implemented in 2010-2011.

Mac Arthur Goodwin, Chair, welcomed three new board members present for the meetings: Ralph Caouette, Dean G. Johns, and Margaret Peeno. NAEF Trustees Stanley S. Madeja and James L. Tucker were elected for a second 3-year term. Trustees in attendance at the Annual Meeting were Robert W. Curtis, Rick Lasher, Sandra Packard, Deborah Reeve, Bonnie Rushlow, Mary Ann Stankiewicz, and Brenda Turner. (See website for a full list of Trustees.)

Additional NAEF activities in Baltimore included an NAEA/NAEF Super Session focused on arts education policy research studies, including Bob Sabol's NAEF-supported research, "NCLB: A Study of Its Impact on Art Education Programs" (available on the NAEA website), and Read Diket's upcoming secondary analysis of the results of the 2008 NAEP assessment. The NAEA Division Directors provided an outstanding panel of respondents for this session.

Mac Arthur Goodwin, NAEF chair; Stanley S. Madeja, grants program committee chair; and Kathi R. Levin, NAEF program/development officer, co-presented a well-attended session on the NAEF grants program. Members of the NAEF Board of Trustees, with Kathi Levin, helped staff the NAEA/NAEF Booth in the Exhibit Hall throughout the Convention to meet and greet NAEA members and respond to their questions about NAEF.

On Friday, April 14, NAEF hosted an event for donors at The Walters Art Museum. The event, recognizing the 25th Anniversary of

NAEF, included a reception with refreshments provided by the Walters Art Museum, and a docent-led tour of the Walters exhibition, Japanese Cloisonné Enamels from the Stephen W. Fisher Collection. Guests were welcomed to the event by Gary Vikan, Director of the Walters Art Museum, along with Mac Arthur Goodwin, NAEF chair, and other members of the Walters senior staff. Thanks to NAEF development chair Rick Lasher, Cynthia Roberts from The Walters Art Museum executive office, and Kathi Levin for coordinating the event. Over 550 donors have contributed to the National Art Education Foundation since its creation in 1985.

Future Directions and Invitation to Participate

Over the years, the grant program became the perceived staple of National Art Education Foundation (NAEF) activities. However, it is important to note the Foundation's support of a wide variety of professional activities, including promotion of art education as an integral part of the curriculum; establishment and/or improvement of art instruction in public and private K-16 schools; promotion of the teaching of art through activities related to the instructional process, curriculum, student learning, student assessment, classroom behavior, management, or discipline; purchase of art equipment and/or instructional resources; and research in art education.

The NAEF Board of Directors is endeavoring to create a brand and presence that clearly repre-



NAEF Board of Trustees and guests at The Walters Art Museum, NAEF 25th Anniversary Event. From left: Gary Vikan, Director of The Walters Art Museum; Rick Lasher, Chair, NAEF Development Committee, NAEF Board of Trustees; Mac Arthur Goodwin, Chair, NAEF; Jay Tucker, NAEF Board of Trustees; Mary Ann Stankiewicz, NAEF Board of Trustees; Robert W. Curtis, Life Member, NAEF Board of Trustees; Deborah B. Reeve, EdD, NAEA Executive Director and NAEF Board of Trustees; and Barry Shauck, NAEA President.



New NAEF Board of Trustees members Ralph Caouette, Margaret Peeno, and Dean Johns.

sents the scope, breadth, and future directions of its programmatic activities. We invite you to participate in this endeavor by contributing to the Foundation annually. Your contribution will help support professional development for art educators, innovative student projects, and exemplary curriculum development activities. To learn more about the Foundation and how you might participate, we encourage you to visit www.arteducators.org/naef ■



Kathi R. Levin, NAEF Program/Development Officer, and Mac Arthur Goodwin, NAEF Chair, at the Walters Art Museum, 25th Anniversary NAEF event. Photographs ©2010 Brad Edelman.

See NAEF Call for Trustee Nominations on p. 10

National Art Education Foundation Announces GRANT RECIPIENTS FOR 2010-2011

The Board of Trustees of the National Art Education Foundation has announced the recipients of the next cycle of grant awards. The awards reflect total funding of \$39,232.48. This year's program was among the most competitive application cycles with almost three times the number of applications received over the previous year's submissions. The grant awards were voted on by the NAEF Board of Trustees at the Foundation's Annual Meeting, during the NAEA National Convention in Baltimore.

One reason for the increase in numbers of applications is the Board of Trustees' decision to raise the maximum amount of requests for funding in four of the Foundation's five grant categories. The Ruth Halvorsen Professional Development Grants, the Mary McMullan Grants, and the Teacher Incentive Grants now award up to \$2,500 in funding (over the previous level of \$1,000). The NAEA Research Grants now award up to \$10,000 in funding (over the previous level of \$5,000).

The NAEF Board of Trustees and reviewers were impressed with the increased number of proposals and the quality of materials submitted. "The proposals submitted in this year's grant cycle reflected a total of almost \$200,000 in requests. The increase in the number of proposals reflects an increased interest in our grant programs and the opportunities that they present for art educators at all levels to continue their professional growth through professional development experiences, testing of curriculum models, and conducting research in arts education," reported Mac Arthur Goodwin, NAEF chair. Kathi R. Levin, program/development, noted that the Foundation's support doesn't end with the funding: "We look forward to hearing about the impact and outcomes of the work funded through NAEF's grant programs. As these projects are completed, we are eager to share what our grantees learn through these programs, supported by NAEF, with others, both within the NAEA community and throughout the broader national arts and education sector. The response we received this year among policy makers, advocates, and educators to Bob Sabol's NAEF-funded study, 'NCLB: A Study of Its Impact on Art Education Programs,' opens the door for sharing the results of other NAEF-funded projects in a variety of venues."

The postmarked deadline for applications for the next funding cycle (for projects beginning July 1, 2011) is **October 1, 2010**. Updated NAEF Grant Program Guidelines and Application will be available by mid-August at www.arteducators.org/naef, where you may also find a calendar for the NAEF Grant Program. Questions may be directed to Kathi R. Levin, NAEF Program/Development Officer, at naef@arteducators.org

2010 NAEF Grant Recipients

Project Dates: July 1, 2010 through June 30, 2011

Ruth Halvorsen Professional Development Grants

Jennifer Dietrich, Long Valley, NJ, *Summer Abroad: Tuscany Landscape Painting Program and Follow-up Program with Mt. Olive Students*, \$2000

Pamela C. Wittfeld, Charlotte, NC, *Study in Metals with Bob Ebendorf and Marissa Sanholtz at Arrowmont School of Crafts in Gatlinburg, Tennessee*, \$2000

Mary McMullan Grants

Laurie Ann Eldridge, Phoenix, AZ, *Global Citizenship and Digital Media in Art Education: A Curriculum Model*, \$2467.65

Marissa McClure and Lynn Beudert, Tucson, AZ, *Visualizing and Translating Curriculum: A Dynamic Model for Schools and Community*, \$2500

SHIP Grants

Sally Larrick, Hamden, CT, *SHIP Grant Proposal to Purchase Digital Cameras*, \$500

Teacher Incentive Grants

Jill E. Fox, Mansfield, TX, *The Arts in Elementary Curriculum*, \$1391.83

Elizabeth Logan, Auburn, AL, *Reading + Writing + Art = Recycling. A Public Installation Project for Auburn Junior High School*, \$2500

NAEA Research Grants

Read M. Diket, PhD, Laurel, MS, and Thomas M. Brewer, PhD, Orlando, FL, *Informing Assessment Practices of Art Education Teachers: How Test Blocks from the National Assessment of Educational Progress Arts Report Cards (1997 and 2008) Can Serve as General Models When Designing Classroom Assessment Using Contemporary Art*, \$10,000

Mary Erickson, Tempe, AZ, and **Laura Hales**, Fountain Hills, AZ, *Adolescent Art Reflection*, \$4253

Pamela G. Taylor, PhD, Richmond, VA, *Research and Development of Visual Descriptors/Indicators for eLASTIC: Electronic Learning and Assessment Tool for Interdisciplinary Connections*, \$8500

Gina Wenger, Mankato, MN, *Art of Internment: Examining the Student Artworks from the Japanese American Internment Camps*, \$3120

Joanna Black, AET Chair and Column Editor, Associate Professor, Visual Arts and Technology, Faculty of Education, Department of Curriculum, Teaching and Learning, University of Manitoba, Winnipeg, Manitoba, Canada, R3T 2N2. E-mail: blackj@cc.umanitoba.ca

Wikis for Art Education

By guest columnist **Guey-Meei Yang**, Associate Professor of Visual Arts Education, Eastern Michigan University; e-mail: gyang@emich.edu

Continuing April's social technology theme, in this issue I focus on wiki technology and provide examples of its applications in art education.

Simply put, wiki is a collaborative writing and editing Web platform. You may not be familiar with wiki technology but most likely you have looked up information on Wikipedia—an encyclopedia created by the collective using a wiki program. The popularity of Wikipedia (launched in 2001) is beyond question and has attracted researchers' attention. According to recent University of Washington research, a majority of college students often use Wikipedia to jump-start their research by obtaining background information, and then combine its use with other print and online research tools and sources. Why do college students use Wikipedia? **Head and Eisenberg** (2001) concluded: "...because it offers a mixture of coverage, currency, convenience, and comprehensibility..." (abstract). Similar but on a local scale, ArborWiki (<http://arborwiki.org>) is a wiki site full of activity and resource information about the city of Ann Arbor and its surrounding communities. Written and edited by anyone who is able and willing to contribute, this wiki site informs and enriches the life of people who use it. In 2009, NAEA launched its Convention wiki site, providing a central space for the presenters to deposit their presentation handouts and PowerPoint slides to share with others before and after the Convention. These are just a few examples of

how wikis continue to extend their impact on aspects of our personal and professional life.

Besides writing and editing, wiki programs also include other useful features such as *discussion*, *history*, and *notify me*.^{*} These features can enhance wiki users' collaborative wiki writing and editing experience. If there are issues regarding the content of a wiki page, the reader/writer/editor of the page can initiate a topic of discussion. The wiki *discussion* tool works very much like an online forum, organized by threads or topics. The wiki *history* function records versions of wiki writing/editing; similar to MS Word Track Changes, it allows users to compare any two versions on the history page and highlights the inserted texts with one color and the deleted text with a different color. Lastly, the *notify me* function can facilitate seamless interactions between its users whether they are in the same classroom, in different classrooms, or across the world. To be notified of any changes on a page, its discussion, or any change on an entire wiki site, users can subscribe to its RSS feed and/or request e-mail alerts. Popular wiki software includes PBworks, WetPaint, Wikispaces, and Mediawiki. (The first three wiki tools offer free and paid versions; Mediawiki is a free open source wiki, but requires server setup and maintenance.)

There are many ways art teachers can use wikis to advance professional practice. For example, art teachers of a school district can use a wiki tool to plan and write a district K-12 art curriculum. Wikis provide a synchronous collaborative solution that can resolve the difficulty of getting all art teachers in the same room at the same time. Likewise, students can use wikis to

co-construct knowledge of art such as writing an interpretation of a work of art or co-create a class website or class ePortfolio to showcase their learning processes and final work. When using social technologies, two issues that concerned most teachers, parents, and administrative staff are access and copyright. Wikis provide access control that allows teachers to specify who can view, write, and edit. For the copyright issue, I recommend the following practices: always cite sources of information and media, use Creative Commons licensed images and media, use hyperlinks instead of direct upload of images, and ask permission to use image, video, audio, and multimedia work of others.

TeachArt Wiki and TeachArt Wiki, Taiwan

In light of wikis' great educational potentials, I collaborated with university faculty in the US and Taiwan to set up TeachArt Wiki (<http://teachartwiki.wikispaces.com>) and TeachArt Wiki, Taiwan (<http://tw-teachartwiki.wikispaces.com>). The latter is a Chinese language wiki site. Both wiki sites share one simple design. On each wiki page, there are two parts: the upper part contains artwork information and the lower part contains art lessons and/or art museum activity worksheets. The two wikis serve three purposes: (1) teaching and learning, (2) instructional resource and knowledge circulation, and (3) platform for dialogue. The primary purpose is to facilitate teaching and learning through collaborative wiki writing and editing. Multiple and different classes such as art history, art education, and museum education classes can use it at the same time to create opportunities for inter-

classroom/disciplinary/institutional interactions in addition to those that occur within a classroom. The second purpose is to create dynamic instructional resources and promote knowledge circulation. The produced wiki pages of artwork information and art lessons and/or art museum activity worksheets can be adapted or used directly in classrooms or when planning a curriculum and thus promote knowledge circulation. Because wiki pages allow people to change them, their content will undergo continual updates. The third purpose is to create opportunities for dialogues. More interactions generate more opportunities for dialogue. The topics of conversations can be anything about learning, teaching, art, and technology and the dialogues can happen between students, between students and instructors, between instructors, and between institutions. If you are interested in joining and contributing to these wikis please refer to the instructions on the wiki sites. If you would like to use TeachArt Wiki or TeachArt Wiki, Taiwan for teaching and/or research please contact Guey-Meei Yang at gyang@emich.edu. ■

^{*}In different wiki programs, these features may have different names.

Reference

Head, A. J. & Eisenberg, M. B. (2010). *How today's college students use Wikipedia for course-related research*. Retrieved from www.uic.edu/htbin/cgiwrap/bin/ojs/index.php/fm/article/view/2830/2476



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Committee on Multiethnic Concerns (COMC)

Debra Ambush, Saabsty1@aol.com, 11029 Nicholas Place, ljamsville, MD 21754

Generational Gifts

The most remarkable and enduring generational gifts in organizational development are often about clear vision and collective action. This year’s NAEA Convention proceedings suggest the realization of one of two courses of action in ensuring COMC members know their history and plan effectively for the future. Multicultural educational scholar Geneva Gay, Professor in Curriculum and Instruction at The University of Washington (Seattle), suggests that in the case of culturally responsive teaching, there is either an *aesthetic* or *authentic* caring pedagogical approach. When the level of caring is aesthetic, it may be superficial and insincere. When the level of caring in culturally responsive teaching is authentic, the pursuit of social justice shapes the actions of an entire teaching and learning community.

NAEA President Barry Shauck has issued an impressive call to action in the ratification of NAEA policy platforms for curriculum, instruction, and assessment. COMC has prepared a plan of action for this year intended to support the NAEA core values and strategic plan.

Under the leadership of Sandra Epps, outgoing Interim Chair, COMC was able to move forward with a vision for organizational development that is marked by authentic millennial art education leadership. One example of this is noted in the diversity of COMC presentations. Graduate student Michell Whang engaged art educators in her session—Crossing Visual

Culture: A Study on Border Perceptions—to consider the role of cultural identity. In outlining the complicated line between stereotypes and cultural specific aesthetics, she cogently reflected on her own Asian identity and tied this to *pedagogy*.

Recognition of leadership by COMC members and supporters also distinguished NAEA’s 50th Anniversary convention. As Editor of the much anticipated publication of NAEA’s 2nd edition of *Art, Culture, and Ethnicity*, Bernard Young, Arizona State University, moderated a panel of contributing authors: Samuel Adu-Poku, Youngstown State University; Vesta A.H. Daniel, The Ohio State University; and Angela La Porte, The University of Arkansas. Brenda Makle received the National Supervision/Administration Art Educator Award and the Eastern Region Art Educator Award. Patty Bode, who presented as a COMC panelist during this Convention, received the Eastern Division Higher Educator Award. Highlighted as a NAEA Distinguished Mentor, Zerric Clinton, recent graduate of Florida State University, received recognition for his work with young people and his research on visual culture and African



American males. Recently elected as COMC Vice-Chair, Dr. Clinton currently communicates with members on our new COMC Ning Blog and the NAEA Monthly Mentor website. We applaud Eddie Pierre, one of our newest members, for designing the Sankofa bird logo for our column.

The COMC luncheon was highlighted by the presentation of the 2010 J. Eugene Grigsby, Jr. Award to Minuette Floyd, COMC past Chair and Associate Professor of Art Education at the University of South Carolina. Dr. Floyd shared videography of her documentation of meeting camps throughout the South. Our keynote speaker, Leslie King Hammond, Graduate School Dean Emeritus of the Maryland Institute College of Art (MICA) and Founder of the Center for

Race and Culture at MICA, gave a dynamic talk regarding her research on the next generation of 21st-century African American artists. Her presentation included a PowerPoint and book signing for her book, *Hughie Lee-Smith*, from the David Driskell Series on African American Art. Dr. Hammond’s COMC luncheon address also marked the inauguration of an *innovative* partnership with COMC and MICA. Our first collaborative project—COMC Think Tank: New Directions in African American Art.

Transformative Aesthetic Curriculum Design—will be held at MICA November 11-14, 2010. Tuition scholarships will be available when registration opens in June 2010 on the NAEA and MICA websites.

COMC generational gifts also took the form of a vote of confidence put forward by former COMC Chair Jay Tucker, Visual Art Coordinator Maryland State Department of Education, to support the proposed COMC plan of work for the next 2 years during the COMC business meeting held in Baltimore.

We are excited to work together to provide NAEA members with a unique COMC membership that is social action-centered, participatory, research-orientated, and encourages *inclusion of multicultural/multiethnic approaches in the areas of curriculum, instruction, and assessment*. Look for COMC Graduate Article Depot that will be available soon on the COMC membership website. Vesta Daniel invites graduate students and recent graduates to send abstracts of their ongoing or completed research focusing on issues of diversity in art education to be included in this archive.

Next year’s Convention in Seattle Washington will address the theme, “Creativity, Imagination, and Innovation in Art Education.” We encourage COMC proposals that will highlight the centrality of cultural and multiethnic diversity in curriculum design. ■

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

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

As I continue into my second year as President of the Seminar for Research in Art Education, I am pleased that there is much increased dialogue across the field about the many roles that research can play in the lives of art educators. I look forward to the many ways that SRAE can be a part of facilitating these dialogues across NAEA divisions and within Issue Groups.

SRAE had many celebrations at the 2010 Convention. The **Marilyn Zurmuehlen Working Papers** are always a highlight, seeing what graduate students are working on, and this year was no exception. The SRAE-sponsored session about research **Then & Now** hosted **Elizabeth Delacruz** and **Kathleen Keys** as they traced the major trajectories of their research. Most notably, SRAE awarded the **2009 Elliot Eisner Doctoral Research Award in Art Education**. This award, jointly sponsored by SRAE and *Visual Arts Research*, is intended to recognize emerging scholars and the value of their doctoral research to the profession of art education and its related disciplines.

The following students were honored for work completed in the 2009 calendar year:

2009 Eisner Award Winner:

Jason Wallin, University of Alberta
Assistant Professor, University of Alberta
“Curriculum in a Deleuzian Key: Essays on a Pedagogical Life”
Advisor/Nominator: jan jagodzinski, University of Alberta

Runners Up:

John Derby, The Ohio State University
Instructor of Art Education, University of Kansas
“Disability Studies and Art Education Perspectives on Mental Illness Discourses”
Advisor/Nominator: Jennifer Eisenhauer, The Ohio State University

Marit Dewhurst, Harvard University
Associate Educator, Museum of Modern Art, New York
“A Pedagogy of Activist Art: Exploring the Educational Significance of Creating Art for Social Justice”
Advisor/Nominator: Dipti Desai, New York University

Honorable Mention:
Michelle Bae, University of Illinois, Urbana-Champaign
Assistant Visiting Professor, University of Illinois, Urbana-Champaign
“Trans-Pacific Popular Mediascape: In Search of Girlhood through Korean Teenage Girls’ Image Production and Web Culture”
Advisor/Nominator: Paul Duncum, University of Illinois

Minam Kim, The Pennsylvania State University
Assistant Professor, Emporia State University
“Socialization of Children’s Visual Expression: The Socio-cultural Meaning and Function of Korean Children’s Depiction of Negative Emotions in Their Drawings”
Advisor/Nominator: Christine Marmé Thompson, Penn State University
As the Eisner Award recipient, Dr. Wallin received a lovely vase etched with NAEA’s logo, a \$500 check from NAEA, a complimentary two-year subscription to *Visual Arts Research*, and an invitation to publish in *Visual Arts Research*.

On Saturday evening of the National Convention, Dr. Wallin also was honored with a special session to present his dissertation research. His research, deeply exploring the theoretical work of Deleuze and Guattari, undertakes a project of liberation in education. In his words:

Rather than assuming that we already know what the general course of a life must be, I set myself the task of both mobilizing and creating



Award winner Jason Wallin (center) with jan jagodzinski and Sara Wilson McKay. Photo © Brad Edelman 2010.

concepts in order to enable us to think, act, and live, as much as possible, free of the paths, tracks, and ruts of previous thinking and living. The aim of this dissertation is to enable an education that will be liberating and empowering in the fullest and most profound manner. In this vein, I draw upon the didactic work of artists and filmmakers who are reconceptualizing the subject in a manner that wrests identity from prior categories and taxonomies of thought. It is via a serious approach to the plastic arts, I maintain, that we might truly begin to orient educational thought toward a future that is not simply a repetition of the past. (from Dr. Wallin’s award application letter)

SRAE is pleased to honor his strong work as well as the work of the many other applicants for this recognition. The future of the field is in capable hands as evidenced by the high quality work we had the privilege of reviewing. Looking to the future and to Seattle in 2011, anyone completing doctoral work in 2010 is invited to submit Eisner Award applications by January 1, 2011. We look forward to another competitive pool of applicants.

As we look to 2011 and Seattle, with Convention proposals upon us, SRAE invites all Divisions and Issues Groups to encourage

your members to offer up research projects and designs that have been successful. We are especially interested in sessions that address research skills development: methods of data collection and analysis; exemplary ways of conducting a study with particular methodologies; and/or successful ways for navigating IRB obstacles. Please offer up your skills, ideas, dilemmas, and tales to the benefit of others!

We look forward to continuing the rich discussions around research in art education through the Seminar for Research in Art Education. I am pleased to announce that Dr. Kimberly Powell (kap17@psu.edu) joins SRAE as President-Elect this year and Carrie Markello (cmarkell@mail.coe.uh.edu) continues on as membership coordinator. Feel free to contact any of us with ideas or questions as we look to the future. And don’t forget to make use of the SRAE listserv as appropriate (SRAE@artedlists.org). ■

Got a professional or research question?

ASK A FELLOW!

The NAEA Distinguished Fellows are ready, willing, and able to give advice and expertise about research and professional questions to art educators. We especially want to help young researchers get started, as well as teachers who want to do research.

Go to the NAEA website at arteducators.org/research and look for the **Ask A Fellow** link in the right column. From there, your question will be distributed to the Fellows, who will respond to it. We look forward to hearing from you!

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

No Predetermined Actors, Plots, or Performances for Social Change

There are 2,556,596 faggots in the New York City area... The straight and narrow, so beloved of our founding fathers and all fathers thereafter, is now obviously and irrevocably bent. What is God trying to tell us...?
—Larry Kramer (1978)

The purpose of this month's editorial is to provide a 'snapshot' of the business and membership meetings conduct at the Baltimore NAEA National Convention. Though first I want to pose a question: *Do you believe there are significant social problems in your school that must change? What are they?* As regular readers are well aware I have an ingrained desire to instigate change. I have openly shared this desire in past columns. In fact a significant amount of my research is dedicated to such challenges. So, you can image my surprise when in the middle of the Convention I found myself asking this question all over again.
In Baltimore during a breakout group for the Talk Back Session called **Art Education, Sexual Identity, and Social Justice**, by Mindi Rhoades, a graduate student asked if she could tell a short story. Apparently the young lesbian art educator had been subjected to character attacks and harassment during her student teaching placement. These insults came from her principal, fellow teachers, parents of her students, and even the cooperating art teacher. As the story was told the attacks began after the student teacher met

with a small group of high school male and female students who were repeatedly taunting another student with homophobic and sexist insults. Perhaps in later editorials I will invite the graduate student to share details of this horrifically heartbreaking story. Right now, I mention it because the story raised questions in my mind about the meaning of calls for change in our curriculum, schools, and individual actions and behaviors.
During this year's Convention the LGBTQ Issues Caucus sponsored seven presentations and workshops; most were lively and heavily attended. We co-sponsored a party with the Social Theory Caucus at Club Hippo, a legendary Baltimore nightclub in the gay neighbor of Mt. Vernon. The Caucus conducted an executive business as well as its members' meeting. We are in the process of collecting dues and updated addresses for 26 members. Here are some of the items addressed during our meetings and sessions:

- NAEA Delegates Assembly Report by Melanie Davenport and Jim Sanders
- Mindi Rhoades and Jim Sanders volunteered to write a formal caucus position statement
- Laurel Lampela agreed to lead a review of the Constitution and Bi-laws (Questions were raised about the descriptions and term limits of officers, particularly the co-presidents.)
- A mentoring program for students interested in the Caucus was discussed
- Innovative suggestions for the Caucus website were shared; Kevin Hsieh volunteered to do this work

- By unanimous vote the Caucus decided to cover the cost of the Convention registration fee and one night's lodging for the representative to the Delegates Assembly, March 16, 2011
- Flowers and a card were sent to John Chamberline, our past co-president, who experienced a heart attack days before leaving for the Convention
- There were discussions regarding a Pre-Conference training session in Seattle, ways to get students more involved in the caucus, and the establishment of caucus awards

The Queer Issues Caucus would like to formally recognize John Shields from the American Visionary Museum; John gathered a large amount of **free** handout material—a *welcome packet*—on gay-related events, restaurants, and happenings in Baltimore.

2010-2011 Executive Committee and Officers
Co-Presidents: Mindi Rhoades and GE Washington
Secretary/Treasurer: Kathryn Gainey
Archivist/Historian: Laurel Lampela
Delegates Assembly Representative: Melanie Davenport
Webmaster: Kevin Hsieh
Newsletter Editor: GE Washington

What shape will your dissent take?
Your wealth of untold stories, overlooked experiences, and buried memories will be called upon to feed the growth of our social

movement. The histories of individuals will be used to choreograph future acts of resistance created by the Queer Issues Caucus. I must remind myself: "Social movements, especially today under the impact of globalization and post-cold war international relations, cannot be cast as marching lock-step toward human emancipation." Freedom is not as easy as 'righting the wrongs' or shedding light on oppression. "There is never a straight vertical line from misery to protest nor a straight historical line from dissent to mobilization" (Fox & Starn, 1997, p. 11). I imagine our stories of social change might include tales of your participation, responsibilities, leadership, and changes in daily habits or behaviors. Because there are no predetermined goals/results of this call for social change, there are no predetermined actors, plots, or performances. Do you believe things should change?
This year make a commitment to be involved in LGBTQIC happenings. ■

References
Fox, R. G. & Starn, O. (1997). Introduction. In R. G. Fox & O. Starn (Eds.), *Between Resistance and Revolution: Cultural politics and social protest*. New Brunswick, NJ: Rutgers University Press.
Kramer, L. (1978). *Faggots*. New York, NY: Penguin Books.
The LGBTIC welcomes guest column submissions at any time. We also welcome any response to this editorial. Submissions or replies may be emailed to Dr. Washington at garnellwashington@yahoo.com

Design Issues Group (DIG)

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

Convention: It was another successful Convention and more of a sense that the teaching of design is gaining momentum. The presentations given in the Design Issues Group category received great reviews.
Annual Meeting: The annual meeting, held on April 17, was very productive. We discussed the April 14 presentation to the Delegates Assembly of the **position statement for the inclusion of the teaching of design**, and the kinds of questions that Martin Rayala and I answered during a poster session after the presentation. On April 15, the Delegates voted: 36 in favor and 27 against the proposal. The majority vote sends the proposal to the Board of Directors for a July vote. (At the end of this column is the rationale sent to the Board, with answers to some of the questions raised in the poster session.) Following the report about the presentation was an overview of the **IDEAS forum**. First item of business was creating a **DIG web page** on the NAEA website, which Donna Murray-Tiedge and Kurt Van Dexter volunteered to design. The next item was

that the NAEA membership subscription, new or renewal, will include the option to **join an issues group** at the same time. Since returning from the Convention, I have followed up on this with Linda Scott, the NAEA Web and e-Communications Manager. She referred me to Member Services Manager Christie Castillo, and added, "We will need a logo (800 x 80 pixels MAX in JPEG or GIF format with a file size of 100 KB or less), and you will need to determine if there is a fee structure." Please contact me if you could volunteer to help create a logo. The members at the annual meeting determined that a \$15 annual fee should be charged to give us money to sponsor events, offer small scholarships, give awards, etc. We discussed the **2011 Convention**. We decided to submit a super session proposal that highlights K-higher ed programs with exemplary design education components. In addition, there is the possibility of proposing a presentation series on the teaching of design and making recommendations for a keynote speaker in the design or design education field. Also, it was mentioned that new vendors in design technology would be welcomed as exhibitors. The final item was in answer to some of the Delegates' concerns about how to effectively teach design. We need more guest columnists to discuss their personal successes for this newsletter. We also would like to put together a webinar that would involve people with questions and a panel that could help answer those questions.
Rationale: It is a favorable time to include the teaching of design as part of a comprehensive art program. Design is growing in importance in the US as a competitive strength in the global economy. The U.S. corporate world and government are looking toward education to

prepare the workforce in ways to improve the economy.
Equally important is the fact that it is becoming the responsibility of everyone to make changes. Design education is a humanistic approach for teaching students how to contribute to the improvement of conditions that affect everyone's lives. Teaching young people about sustainable, universal, and regeneration design informs them about ways design is used to address these issues.
If art education does not adopt it, teaching of design will likely become the purview of technology education and STEM, who are moving quickly by teaching engineering and the functional aspects of design. As art educators, we know that the aesthetic or stylistic side of design should be taught in an art program. Although tech ed does not offer instruction in the aesthetic realm, it will still become the discipline in the education system that will own design if we do not move forward.
Generally, the public thinks that 'art education' is only about fine arts. By using the term *design*, we are articulating that educators are addressing the aesthetic or stylistic component of design. We believe that if NAEA does not clearly include design as an area that we teach, we will lose an opportunity to become leaders in this area. We sincerely believe this will help move us more into the mainstream of what business and legislators consider to be important in education, which would be discussing aspects of design as they relate to the economy and social responsibility.
There may be hesitancy to include the teaching of design because many art teachers have not been trained in this area. If NAEA includes design as an essential component

to an art program, that will necessitate that teacher preparation programs learn how to teach future teachers about design. It would also mean that in-service instruction would need to be pursued by practicing teachers.
IDEAS Forum: To recognize the "Decade of Design Education," the first forum of the International Design Education Alliance in Schools was held at the National Building Museum in Washington, DC, on April 13. It was well-attended by 50 of the design and design education leaders in the country. The keynote speaker was **Bill Moggeridge**, Director of the Cooper-Hewitt Museum. There was a panel discussion moderated by **Caroline Payson**, Education Director, Cooper Hewitt National Design Museum (moderator), with panelists—**Jean Lindsner**, VP of Youth Education, Chicago Architecture Foundation, Architecture + Design Education Network (A+DEN); **Stephanie Clemons**, K-12 Design Education Research Specialist, Interior Design Educators Council; and **Kendall Starkweather**, Executive Director of the International Technology Education Association. Small group sessions in the afternoon produced many good ideas for this organization to work toward getting design licensure endorsement for teachers in K-12 schools, and creating partnerships with many groups internationally. ■

"I thought the selection of workshops was intellectually rich and engaging. The workshops I attended were rich in theory and ideas for practice without being formulaic."
—2010 Convention Attendee

Retired Art Educators Affiliate (RAEA)

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

The RAEA had a very successful representation at the National Convention in Baltimore.

The annual luncheon had an attendance of 40. The program included recognition of our 2010 National Retired Art Educator of the Year, Duane Sabiston from Maryland. Duane presented a sampling of the work he had been doing since retirement, training teachers and students in new ways of seeing and working. His ideas gave us much to think about as we adapt to our lives as retired folks. The 2010 Outstanding Student Chapter was also recognized and gave a short description of their accomplishments, all of which are in addition to their regular course work. They are truly an inspiration for the future of art education. Recognition was given to three of our members who have given countless hours and years to keep RAEA a growing group: Liz Smith-Cox (South Carolina), Marie Tilleux Davis (Louisiana), and Jean Schulman (Alabama). Special thanks also to Becky Guinn (Alabama) for the table decorations and Sam Banks for the program design and production. The luncheon provided an opportunity for reacquainting and sharing our many activities in retirement.

The presentation of our RAEA Silent Art Auction, held as part of the Artisans Market, was a great success. In years past we held this event as part of our luncheon

and only luncheon attendees had the chance to share the work of our retirees. This new venue provided all Convention attendees the opportunity to see the artwork that retirees create, and to purchase the artwork for their own collections. This year’s donors included: Sam Banks (Virginia), Donna Banning (California), Vidabeth Benson (North Carolina), Sylvia K. Corwin (Massachusetts), Robert Curtis (Michigan), Marie Tilleux Davis (Louisiana), Dan and Mary DeFoor (Georgia), in memory of Maryl de Jong (Ohio), Gretchen Ebersol (Florida), Mac Arthur Goodwin (South Carolina), Rebecca Guinn (Alabama), Jude Harzer (New Jersey), Dr. Verle Mickish (Georgia), Neil Mooney (Florida), Janet Murillo, Duane Sabiston (Maryland), Jean Schulman (Alabama), Liz Smith-Cox (South Carolina), Pamela Steele (South Carolina), Ansley Summons (Georgia), Dr. Crickette Todd (Florida), and Dennis Winston (Virginia).

The auction committee was chaired by Martha Fontcuberta (Louisiana). She was assisted by Marty Rankin (South Carolina), Liz Smith-Cox (South Carolina), Marie Tilleux Davis (Louisiana), and Jean Schulman (Alabama).

Moneys realized from the auction are used for enhancing student chapter programming, awards, and general RAEA operating expenses. Since RAEA members are those registered with NAEA as retired, the affiliate does not have a

dues structure and is dependent on fund-raisers for operations.

I strongly encourage each of you to consider nominating a worthy RAEA member for the NAEA Retired Art Educator of the Year award. You will find materials for nominating on the NAEA website.

Now is the time to start planning for the next National Convention in Seattle, Washington, March 17-20, 2011. The theme of the Convention is **Creativity, Imagination, & Innovation in Art Education**. I think we all have ideas to share on these topics. I encourage you to send proposals for presentations at that Convention, remember that you are still educators and the things you are doing now will be of interest to others. When sending in your proposals, be sure to indicate that they are for RAEA so that we will be the reviewers and Convention attendees will know that the presentation will be of interest to all audiences.

I hope that many of you are using the RAEA listserv which is part of the NAEA listserv. Just log on via the NAEA website.

I encourage you to become involved with your RAEA. Volunteer to be a mentor for a student chapter, propose a presentation at the National Convention, become involved in your state RAEA, and let me know how you would like to become more involved with our national retired programming (contact

information can be found at the top of this column).

Many of you reading this will be newly retired. This does not mean that your expertise is no longer needed. We **need** you to help in the effort to improve the status of art education for all our children and adults. RAEA is the place for us to direct our energies and resources to help in this effort. Remember that each of us has a rich legacy to share, let us not keep it to ourselves. Let us work together to strengthen art education. ■

“I absolutely loved every minute of it! Meeting other art teachers from across North America, sharing ideas, learning new things, trying out art supplies in the awesome vendors area, and seeing Baltimore all made it a very memorable experience. I especially loved being a part of the Baltimore Mural Project by helping to leave an artistic mark on the city.”

—2010 Convention Attendee

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

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

With hundreds of presentations at the National Convention this year, it is amazing there were so few conflicts of events. One ironic conflict happened on Thursday afternoon. Rebecca Guinn presented a hands-on workshop which ran



Rebecca W. Guinn from 4:00 to 5:50 in Ballroom 5. Then, at 5:00, she wheeled herself into Ballroom 4 to receive the 2010 NAEA/Council for Exceptional Children (CEC)/VSA arts Special Needs Art Educator of the Year Award. There, Guinn described her program—Hooked on Art—that brings students with and without disabilities together, to an enthralled audience. Colleagues describe Rebecca as “an amazing person, a fantastic advocate for art education, a survivor, and a wonderful teacher.” She has encouraged students in the Valley High School to regularly work with and interact with special needs students both in her classes and throughout the school. She has encouraged students with disabilities to participate in art shows and enter art competitions and they have won awards in the Mini Works Competition in Montgomery, the Alabama State Superintendent’s Art Show, and the Youth Art League Exhibit in La Grange, Georgia. Rebecca Guinn has received numerous awards including the 2004 Alabama Governor’s Committee on People with Disabilities Employee of the Year Award, the 2006 Valley High Top Teacher Page One Award, and the 2002-2003 Valley High School Teacher of the Year Award. In addition to her teaching, she developed an Outdoor Therapeutic Program for “At-Risk” students; involved students with special needs and physical challenges in

school art, music, and dance productions; and encouraged her students to work together to benefit both local and national charities. Guinn reaches students and teachers through her inspiring personal story and describes her own challenges in art. She shares how she has moved forward since becoming a quadruple amputee in 2003 due to medical complications and an allergic reaction to medications. She shows and explains her own modifications for art and describes differences in her artwork compared to when she had all four limbs. In spite of the challenges she faced in 2003, she completed her Master of Education Curriculum and Technology degree in that same year and returned to the classroom.

When Guinn retired from public high school teaching in 2008, she changed her teaching mode and converted her van into an art mobile. She filled the interior with art supplies and covered the outside with her designs of famous paintings. She developed the Hooked on Art Program, an art advocacy program that seeks out areas in Alabama that have little

or no consistent art education curriculum. Hooked on Art connects students with their visual art heritage and to the textile industry, part of Alabama’s history and heritage. . Guinn continues to teach, to encourage students with special needs through art, and to provide in-service teaching training workshops. She is the 2010 Chairperson-Elect of the Alabama Art Education Association’s Retired Division. See examples of her work at www.beckyguinn.org

Doris M. Guay, Professor Emeritas of Art Education, is the recipient of the 2010 NAEA/CEC/VSA arts Beverly Levett Gerber Special Needs Lifetime Achievement Award. Dr. Guay has brought attention to students with special needs in the art room through her teaching, writing, and research since 1982. Her commitment to



Doris M. Guay



SNAE Presidents (Sue Loesl, Beverly Gerber, Peter Geisser), SNAE President Elect/Awards Chair Adrienne Hunter, and Awardees: Doris Guay, Special Needs Lifetime Achievement Award, and Rebecca Guinn (seated right), Special Needs Art Educator of the Year.

teaching is legendary. At Kent State University, she designed and taught courses in Art Education theory and practice, and conducted research on approaches to art for students with disabilities. Colleagues describe her inspirational teaching, dedication to her students, her ability to convey the impact art makes on students’ lives, and insistence that all students be treated with dignity and respect.

Guay is the author of numerous journal articles and book chapters about art instruction for all students. Her extensive research, writings, and presentations inform preservice teachers

and classroom teachers across the country. She is co-editor of *Reaching and Teaching Students with Special Needs in Art* (NAEA, 2006) and wrote “Collaboration, Constraints, and Considerations: The Paraeducator and Students on the Autism Spectrum” in *Understanding Students with Autism through Art* (NAEA, 2010).

Guay was the Ohio Department of Education’s first consultant in the Arts for the Handicapped. She has presented at state, local, and national workshops, conferences, and conventions. She now consults and conducts teacher workshops in art curriculum design, preschool arts for learning, and teaching students with disabilities. Her passion for teaching continues.

Also honored in Baltimore were teachers who received Special Needs Art Teacher of the Year Awards from their state associations. Among these were: Carolann Tebbets (MA), Jodi Aker (NC), Catherine Davis Hayes (RI), and Jana King (DC).

The SNAE Awards Ceremony concluded with a banquet at McCormick & Schmick’s restaurant in Baltimore; our awardees were guests of McCormick & Schmick’s. Special thanks to M&S for making this such a wonderful occasion.

Many thanks to all who gave presentations about art education and students with special needs. “Artism: Understanding Autism through Art Education” was presented by Beverly Levett Gerber, Julia Kellman, Susan Loesl, and Juliann Dorff, who described students on the autism spectrum. This first-ever Super Session devoted to students with special needs was a fitting introduction to NAEA’s new publication, *Understanding Students with Autism through Art*. ■

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2010 NAEA Convention Follow Up
Considering the roles of social theory in Art Education: How do YOU define, question, practice, and research Social Justice and Art Education?

In the past year, the Caucus on Social Theory and Art Education has experienced several changes, including the digitization of the *Journal of Social Theory in Art Education*, the addition of an assistant editor for the journal, and the implementation of new conference meeting and presentation formats. Two of these new formats, the Membership Town Meeting and Talk Back Session, led to several areas of action for the CSTAE in the coming year. The **Town Meeting** generated goals such as:

- **Including Administrators and Practitioners in Discourse:** In addition to scholarship and research in social theory, we will explore ways to involve practitioners and administrators in our discourse. In this way we can begin to explore social theory as it is enacted in practice *and* how practice informs social theory. This goal will be put into action for next spring's Convention in Seattle.
- **Connecting with other IGs:** One means for connecting with practitioners and administrators is through other Issues Groups in the NAEA. In addition to our longstanding affiliation of solidarity with the LGBT/QIC, we have started conversations with the Committee on Multiethnic Concerns (COMC) and will invite conversations with other groups. Potential areas of collaboration

include presentations, co-authoring articles, networking, and service.

- **Working with State Art Education Associations:** Members suggested that we work within our state art education associations to create dialogue, further interest, and action on social theory and social issues within our home states and participate as state representatives to the NAEA Delegates Assembly. Current members and new members are encouraged to participate.

Facilitated by Patty Bode and Clayton Funk, the **CSTAE Talk Back Session** involved defining, questioning, practicing, and researching social justice in art education. Panelists began the session by offering brief thoughts on identifying, deconstructing, and inspiring social justice perspectives in art education. Individual contributions to start the dialogue included:

- **Flavia Bastos'** perspectives on social justice in education, as an art educator influenced by Brazilian contexts and the work of Paulo Freire.
- **Melanie Buffington's** description of social justice in relation to working with student teachers and graduate students learning about research methodologies. With student teachers, Professor Buffington works to help them realize that their ideas of "normal" are cultural constructions. Similarly, with graduate students, she works to disrupt students' notions of research as impartial and discovering the "truth" or "facts."
- **Juan Carlos Castro's** caution that "as art educators we should always be seeking

to create a heterogeneous space of ideas, cautious of our own biases and tendencies to draw attention to a narrow range of possibilities."

- **Olivia Gude's** thoughtful questioning of whether the term 'Social Justice Art Education' lets other kinds of art education off the hook, suggesting that justice is not a root value in *all* educational endeavors. Does naming ourselves 'social justice art educators' set up the sorts of binary oppositions that potentially alienate some students, undermining the ways in which quality art education breaks down established categories of thought and generates other possibilities of imagining the world?
- **Kryssi Staikidis'** questioning and defining social justice in art education through her research. Professor Staikidis shared her example of a collaborative ethnography that foregrounded first voices of artists whose perspectives have been marginalized in the mainstream academy. The narrative was presented in the form of a video testimonial in which Maya Tz'utuhil artist Pedro Rafael Gonzalez Chavajay spoke about a painting depicting a massacre perpetrated against 13 Guatemalan Maya in December 1990.
- **Kevin Tavin's** exploration of the language of social justice. For example, Professor Tavin questioned how notions of autonomy and rationality are embedded in concepts of social justice and how those signifiers might contradict acts of justice. He also challenged art educators to consider how we might

position ourselves within the gap between the appearance of social justice and the reality of economic and cultural differences.

Three break-out groups formed, each moderated by two panelists with the intention that all voices be heard. Participants selected groups, based on their interest in discussing the following questions: 1) What are your big concerns about the world and the future... and do you feel you could do more to address this in your teaching? What rationale can we use to teach relevant subjects, if not 'social justice' language?; 2) Why isn't social theory and social justice just 'propaganda'? What role do language and signifiers play in this investigation?; and 3) What strategies can art educators use to develop socially relevant projects and engagement that go beyond students simply 'illustrating' social problems and solutions? In forthcoming issues of *NAEA News*, we look forward to presenting ideas raised in these conversations, and exploring each of these important questions in depth. CSTAE members are encouraged to continue the dialogue and address these issues in proposals for the 2011 NAEA Convention in Seattle. ■

—Marissa McClure and Christine Woywod, columnists

Note: Thank you to the CSTAE membership for the contributions that made this column possible, and to Clayton Funk, Patty Bode, and the Executive Board for organizing the contributions that informed it.

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

Kristie Nixon, Student Chapter President, 224.623.7744, knixon.naea@gmail.com

The 2010 NAEA Convention is over and summer is here! Summer continues to be set aside for summertime jobs, catching up with friends, or just rest and relaxation. Well, summer can also be an opportunity to get involved in the local art community, catch up on your own personal artwork, and search for a full-time job, if you are a recent graduate.

Getting Involved!

Summer is a great time to reach out to the local art community and begin to build great relationships. Or also gain experience by assisting in children's art programs. So how do you do this? Professors are great resources of knowledge and connections. Even during the summer many professors check their e-mail, so send them an e-mail and ask. In addition, the Internet is a great resource to find exciting

events or programs in your area. Many park districts and community organizations offer children's and art programs. It may be too late to apply for a job with them, however most places never turn down volunteers. Whatever kind of experience you can get will help to build upon your résumé and inspire you as you go into the fall semester. And you never know, what you do this summer could lead to a job down the road. You have to start somewhere!

Job Seekers

This year is especially a difficult year with all the budget cuts, teacher layoffs, and hiring freezes. Here in Illinois there have been estimates of up to 17,000 teachers losing positions. I share your pain as I am also in search of an art education position. Don't fear, there is still time. When searching on the Internet for

positions, check out your county's regional office of education site, individual school websites, state education website, museum websites, and even Google. Reach out to professors, cooperating teachers, supervisors, friends, and family for job leads. Also, look for maternity leaves, classroom aid positions, or private school positions. Another idea is to get certified to be a substitute in a district. If you are focusing on museum education then search local museum sites, reach out to contacts that you may have at museums, and search other professional organization's sites. Also, look in the private sector for an education job. For example, some non-profit organizations hire people to go into the schools and run programs or have after school programs. Most of the positions I have found all require you to fill out an extensive application online. After you have completed this do not be afraid to send the principal, department chair, or any other contact you know at the potential job site a cover letter and résumé, as this helps direct them to your online application. After you receive an interview also make sure to send a thank you letter immediately. This will refresh your interviewer's memory of your name and help them to start build a personal connection to you.

Convention Highlights

What a great Convention in Baltimore! As has been the trend over the past few years, we, as a student population, are increasing our level of involvement at the Convention. This year we had a record number of students volunteer at the welcome table and students apply to present at our Student Roundtables. Usually only 12 presentations are accepted, however with such a great number of applicants, we accepted 18 roundtable presentations

for this Convention. There was also a new high in attendees that was reached at the Student Roundtables with 81 attendees. The roundtables were outstanding as there was a mixture of hands-on activities and informational presentations. At the Student Reception, students created their own centerpieces using only basic objects found in the provided brown bag. Two groups even incorporated themselves, literally, into their centerpieces. All the centerpieces were quite amazing and entertaining.

Transitioning into Fall

As you begin to get ready for the fall and return to school, start thinking about ways you can get involved with your student chapter of NAEA and in your local community. Ponder how and where you can volunteer—whether it could be the local hospital, park district, a church, or non-profit organization. Volunteering your time to assist in developing or executing an art program is a great way to stay inspired, connect with other art educators in your area, and gain experience. The contacts you build while you are in college could be the people you find employment with after college or who may assist you in finding an education position.

If your school does not have its own NAEA student chapter, then start one! We would love to have you join. Information about how to start a chapter can be found on the NAEA Student Chapter home page (www.arteducators.org/community/student-chapter); if you scroll down to the bottom of the home page there is a link that says "Starting a Student Chapter." Also, if you have any questions please e-mail us at students.naea@gmail.com—we would love to hear from you! ■

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AnnRené Joseph, NASDAE President, 2009-2012, Program Supervisor, The Arts, Teaching, Learning and Assessment, WA State, 360-725-6365, annrene.joseph@k12.wa.us

Visionary Leadership, Advocacy, and Action! NAEA/NASDAE Membership is Green and Growing for Arts Education Agency Consultants

NASDAE membership was at an all-time high and cause for celebration at the annual NASDAE meeting (held at a restaurant on Thursday, April 15) during the NAEA Convention in Baltimore! The goal of NASDAE was to increase active membership to over 20. As of April 15, stats on active membership included: 24 active members, 10 lapsed members, 1 retired lapsed membership, and 2 retired active memberships. This number totals 37 if all active members, lapsed members, and retired members renew and keep their memberships active. NASDAE members attending the National Convention included: Jay Tucker, MD; Argy Nestor, ME; Limeul Eubanks, MS; Vicki Breen, NM; Jamie Kasper and Beth Cornell, PA; Deb Hansen, DE; and AnnRené Joseph, WA. Vicki, Deb, Beth and AnnRené attended the NASDAE meeting following Convention sessions to celebrate goals accomplished, and establish next steps, including being guests at a Davis reception. It was celebratory to “debut” the new/revised and updated NASDAE website at the NASDAE session, and to have so many state consultants at the Convention, considering a freeze on “national travel” was in place in most states. Many thanks to the State Education Agency Directors of Arts Education (SEADAE), local state art associations, partners, and private funders, for supporting their state’s education consultants in attending the NAEA Convention to present their sessions. Congratulations to Scott Schuler, NASDAE member from CT on his presidency of the National Association for Music Education (MENC).

NASDAE Goals for 2009-2010 Accomplished

NASDAE members worked collaboratively on the following goals for the year 2009-2010:

Gather and share accurate NAEA/NASDAE membership with SEADAE, NASDAE, and NAEA membership. Work with all national groups and states to gather and update information.

Re-activate and revise the NASDAE website prior to the 2010 NAEA Convention. The new website address is: <http://nasdae.ning.com/>. If you are a member of NAEA and NASDAE, please go “on-line” and “officially” join through the NASDAE website. Special thanks to retired NASDAE members Beth Cornell, PA, and Nancy Carr (formerly of CA, and now in OR) for their assistance to AnnRené Joseph, WA, to accomplish this goal.

Promote registration for NAEA. Registration in NAEA is very economical and affordable, whether you are a new member, returning member, and/or retired member. The registration link is: www.arteducators.org/community/membership. Many states provide opportunity for NAEA members to automatically be members of their local state arts education association with their paid NAEA membership. Additionally, once you are an NAEA member, you are automatically a NASDAE member. The 40 member states are posted on this website.

Revisit dues for NASDAE. NASDAE dues have been optional the past 3 years. Those attending the NASDAE meeting each contributed \$10, and officially voted to re-activate these dues. The official minutes (to be posted on the NASDAE website in June) will reflect all activities of the NASDAE meeting on April 15, 2010.

Other goals: Reorganize officer elections, and have current officers stay in office through 2012, to get back on even years; reorganize officer responsibility; and invite and elect new officers to fill vacant spots. These goals are being finalized for reporting in the minutes with updates.

Updates: Key National Initiatives and Celebrations to NASDAE Members and their States

Delaware and Tennessee were awarded Race to the Top grants in the first round. NASDAE members Deb Hansen, DE, and Jeanette Crosswhite, TN, will be valuable sources of information regarding this national grant for all states.

Rocco Landesman, the chairman of the National Endowment for the Arts (NEA), announced the five states that the NEA will work with this summer: Oregon, Washington, New Hampshire, Illinois, and Ohio. NASDAE member Marcia McCaffrey, NH, will attend for her state. Washington’s representative from the Department of Education will be the Deputy Superintendent of K-12 Education.

The State Education Agency Directors of Arts Education (SEADAE) convened arts education leaders from across the states, with other agency directors of arts education, national arts education organizations, businesses, and partners to discuss the National Expectations for Learning in the Arts, including the discussion of Common Core Standards for Arts Education on May 11-12 in Washington, DC. Stay tuned for more information on this work.

NAEA Convention Sessions Involving NASDAE members, SEADAE members,

- and teachers from across the states included:**
- The New Mexico Fine Arts Education Act of 2003 Created Elementary Arts Programs Statewide (Vicki Breen, NM Arts)
 - National Expectations for Learning in Arts Education (Deb Hansen and Frank Philip)
 - Collaborative Inquiry: A Transformative Model for Professional Learning (Jamie Kasper, PA, and teachers from PA)
 - NASDAE-STEAM Works! Science, Technology, Engineering, Arts, and Mathematics—Arts and Social Justice for All! (Deb Hanson, DE; Vicki Breen, NM; Beth Cornell, retired PA; Jay Tucker, MD; AnnRené Joseph, WA; Limeul Eubanks, MS; and Argy Nestor, ME)
 - SEADAE-State Education Agency Directors of Arts Education—Conversations about Arts Education and Social Justice Issues across the Nation! (Same as above)
 - Visual Arts Classroom-Based Performance Assessments in Washington State—The Journey in Progress (AnnRené Joseph, WA, and teachers from WA State)
- Looking forward to seeing you in Seattle in 2011! Happy Summer! **More Arts!** ■

“Wow!!! As a young teacher, it was so great learning the tips other teachers from around the country had to share.”

—2010 Convention Attendee

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Public Policy and Arts Administration (PPAA)

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

At the Baltimore annual meeting democratic deliberations, collegial debates, and creative actions demonstrated that commitments to social justice could substantively coalesce in progressive policy change. It's clear that the NAEA leadership team of Board, Delegates Assembly, and staff (led by our tireless Executive Director Deborah Reeve) are interested in strengthening the art educator's role, depth of social engagement, and public valuing by schools and communities. If we are collectively to move the National Art Education Association toward greater centrality in transforming public education, then it is important to recognize that even in inaction, individuals identify their political positions and their understanding of issues and others.

As NAEA divisions/caucuses/issues groups (or whatever terms a collective determines best represents its mission) are drafting position papers, platforms, and statements regarding our discipline's values, all members will be challenged to thoughtfully and ethically respond to carefully drafted instruments that formally establish for what the organization stands. In these deliberations, it is imperative that members attend to the needs and values of ALL citizens—not simply protecting one's own job, social standpoints, religious beliefs, or cross-cultural understandings—but acting in ways that affirm NAEA's valuing of diversity, including race, class, gender, and sexualities. With increasing polarization in U.S. political debates, arts educators may need to lead (rather than follow whatever currents are in vogue) and through our actions we could

demonstrate how civil engagement and processing of challenges/issues might be faced: by not simply obstructing any re-imagining of redress within our organization, but moving together toward more equitable treatment of all populations.

It was encouraging to participate in facilitated focus group sessions at NAEA, and to see Dr. Reeve and board members engaged in sessions throughout the event. Knowing that they seek both to be informed by the research undertaken in the field of art education, and to actively participate in dialogue about that work is really encouraging. The NAEA administration's willingness to manage group funds, and consideration of how to collect dues and encourage memberships for all groups is an encouraging sign. Hopefully someday soon, conference session schedulers too will begin to clearly define procedures and establish policies on session distribution, scheduling, and avoiding conflicting sessions (so all groups can hear about research in their particular areas of interest, instead of being double booked).

Democratic engagement is something that we need to teach students and reclaim for ourselves. These can be messy struggles that at times result in a slow pace of change, but in that process it is important to respect and protect not only majority rule, but minority rights—listening to subaltern voices, and recognizing that even if one does not personally embrace a given worldview, valuing another's notions of self-determination and rights to equitable treatment under the law and within the policies of our organization is

fundamental. This right to self-determination, protection of cultural properties, and sensitivity to group representations in and through the arts is a matter that, after multiple years of discussion, finally was approved and recommended to the Board for formal adoption at the close of the National Convention. I deeply appreciate the co-signatories to this race-based mascot position statement, including Christine Ballengee-Morris, Doug Blandy, Laura Chapman, Sheng Kuan Chung, Kristin Congdon, Vesta Daniel, Phoebe Farris, Olivia Gude, Wanda Knight, Ashley Minner, James H. Sanders, Patricia Stuhr, and Steve Willis.

In a recent e-mail Bob Sabol noted his appreciation for NAEA members' working through the structures now in place to effect change. His insights are particularly valuable:

Congratulations to Elizabeth and everyone who helped to shape this important contribution to the NAEA Position Platform. It was a test for the process and procedural steps developed for the Position Platform program and it worked very well. I want to extend my gratitude for your understanding, persistence, and patience in allowing the procedures we developed to work. The results provide solid evidence that our members have a voice in NAEA actions and contribute to the messages the NAEA communicates.

As individuals and groups begin drafting position papers and platforms to be considered in 2011 it is really important that groups build consensus and get feedback from a wide variety of NAEA members (not just preaching to the choir—it is unfortunate that at times

that is what takes place). And yet we know that it is only through dialogue and consideration of others' standpoints that we will be able to imagine, create, assess, and refine new professional performances.

The platform position on Race-based Mascots:

NAEA considers Race-based Mascots in educational institutions to be representations that can be seen as derogatory. Visual art educators are encouraged to support their communities in addressing how such images impact all lives. Race Based Mascots offer teachable moments for art classrooms; opportunities to explore the complex and problematic ways that ethnic mascots and similar visual representations convey information about people, communities, cultures, and civilizations. For example, Visual art educators working in non-Native American schools with Indian mascots are encouraged to ask their school to consult with and be informed by Native American Tribal Councils, and to participate in identifying new positive images worthy of representing their school and communities. ■

For the time being, the Public Policy and Arts Administration study group has eliminated **all** dues. Membership applications may be secured by writing:

Dr. Karen Hutzel
Assistant Professor and PPAA Secretary/
Treasurer
The Ohio State University
Hopkins Hall, 128 North Oval Mall
Columbus, OH 43210

Lifelong Learning (LLL)

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

Letters from the Lifelong Learning Membership

Angela La Porte, PhD, Associate Professor of Art Education, University of Arkansas:

I recently taught an art lesson on "Meaningful Objects of Ritual" to adults aged 50 to 70+ at a lower-income residential facility. It encouraged these older students to examine the meaning of ritual and their personal use of meaningful objects used in recent or past rituals. Regardless of whether students were conscious of personal rituals, the study of artifacts used in ritual brought into question how these artifacts could be valued and how they contributed to students' understanding of their own cultural identity and history.

Following a discussion about the meaning of ritual, I presented my sculptural altarpiece, *Mother, Mary*, and questioned students about the juxtaposition of healthy versus harmful objects of ritual. Students contemplated the consumption of aspartame in conjunction with my mother's illness, and learned about her history and Italian traditions.

I asked students to identify their own rituals and the objects involved in those rituals. Although many students conclude that some rituals are done without much serious thought, studying the objects of personal ritual helped students better understand and interpret their value. Using information from their study of a personal ritual, students chose drawing and/or painting to create an artwork that reflected their personal ritual, with an emphasis on the objects of ritual from which we shared stories of cultural and historical value.

Pamela Harris Lawton, EdDCT, Director of Education Studies, Assistant Professor of Art Education, Corcoran College of Art & Design:

This year's Convention theme, Art Education and Social Justice, reflected my own personal interests in artmaking, teaching, and research. It was refreshing and educational to attend the various sessions related to the theme and experience the serendipitous relationship between my thinking and that of others in our field. Most powerful for me personally were the stories of art learning, teaching, and experience—the common ground we all share as professional art educators—communicated through story. I attended Barry Shauck's General Session talk on the art teacher as hero and was delighted to see him interviewing on stage his own art teachers and mentors, several of whom he had been out of contact with for decades. It echoed my own talk several days later about the powerful lessons learned from the life stories of my own art teacher heroes presented through video clips. These types of stories are not only important learning experiences and ways

of honoring exemplary teachers, but a vital component of adult development as outlined in Erikson's theory of generativity.

Pricilla Lund, Associate Professor of Art Education, Montana State University:

My position at Montana State University requires interaction with the local Bozeman community and nurtured my thinking about how I can become involved in this endeavor. As I supervised art student teachers in the local area, I discovered that several of our cooperating art teachers teach art to adults in the community. In addition to teaching art during the school day to children and young adolescents, they provide art instruction to adults in the evenings or on weekends at art centers, in their school art departments and community centers.

The venues for this instruction vary among the art teachers in the area. Adult Community Education: Live, Learn, Grow is an adult education program that offers courses in a variety of content areas. It is located in a small school district in Montana. The art teacher at the middle school has over 20 years of teaching

art to preteens and adults. She has been serving as a cooperating teacher and mentor to many of my art student teachers. It is her commitment to teaching visual arts to all learners in her community that inspired my

interest in how I can prepare undergraduate art teacher candidates to teach visual arts to adult learners.

Debra Ambush, PhD, Chair, Committee on MultiEthnic Concerns Issues Group:

Grade books from Farmville, Virginia, unearthed during my time in graduate school leave me with some personal sense of lifelong learning. My mother and her 16 brothers and sisters were often among the pupils listed in the grade books of my aunts and her sisters. Handwritten letters from my grandmother and her sisters to their parents while they pursued education over a period of 35 years chronicle a passionate pursuit of education that geographically took them as far as New York. They wrote often to their father advising what to plant for crops while keeping them abreast of school events. Recovered community action business meeting notes document my grandmother and her sisters' involvement in holding classes for students for whom Prince Edward County had defiantly closed its doors in the early advent of the civil rights movement. What I learned from these Farmville treasures is that teaching is intertwined with a lifelong call to action. ■



Pam's Presentation: Artstories: In Their Own Words, Portraits of Master Artist Educators



For Info on NAEA CO-SPONSORED ACADEMIES, visit www.arteducators.org/grants/co-sponsored-academies-institutes

Karen Keifer-Boyd, Women’s Caucus President, PhD, Professor of Art Education & Affiliate Professor of Women’s Studies at The Pennsylvania State University, School of Visual Arts, 210 Arts Cottage, University Park, 16802-2905. E-mail: kk-b@psu.edu

WC members express appreciation to outgoing NAEA Women’s Caucus (WC) President, Read Diket, for modeling collaborative leadership and for developing clarity of organizational goals and processes to achieve the WC mission. We have an active group of WC officers for 2010-2012. Share your ideas with the WC officers (contact information is at <http://naeawc.net/officers.html>):

President: Karen Keifer-Boyd (2010-2012)

Co-President Elect: Elizabeth Delacruz & Joanna Rees (2012-2014)

Past President: Read Diket (2008-2010)

Treasurer & Exhibition Coordinator: Carrie Nordlund (2009-2011)

Membership Coordinator: Heather Fountain (2008-2012)

Web Coordinator: Lilly Lu (since 2007)

Outreach Coordinators: Jen Allchin & Caryl Church (2010-2012)

Research Coordinator: Linda Hoeptner Poling (2010-2012)

Listserv Coordinator: Elizabeth Garber (since 1998)

Archivist: Julia Lindsey

Delegates Assembly Representative: Ruth Starratt (since 1996)

Conference Program Coordinator: Sheri Klein (2010-2012)

WC History: We are building oral histories from past presidents speaking of their term in office. This VoiceThread recording project began in August 2009, along with the development of a WC history section on the WC website at <http://naeawc.net/history.html>

WC Research Initiative: The Women’s Caucus is also developing a research section on the WC website of multimedia peer-reviewed research and resource publications, as well as resources to conduct research related to the WC mission. For more information on how to submit research and resources see <http://naeawc.net/research.html>, or contact **Linda Hoeptner Poling**, the Research Coordinator/Editor at lhoeptne@kent.edu

Create Art For The 2011 WC Exhibition: Thanks to the exhibition coordination of **Carrie Nordlund**, WC will continue the 2010 initiative of the Women’s Caucus juried art exhibition for publication in an annual color printed exhibition catalog of selected artworks juried by a renowned artist. Several WC members noted the catalog’s value in their tenure and promotion process. WC will continue the online process for submission of artworks, and for the jurors to review the submissions for inclusion in the 2011 WC exhibition. We are looking into the possibility of a gallery venue for the WC exhibition in Seattle. The selected artworks were also shown at an NAEA session with artists speaking about their work, and as a looped presentation during the WC breakfast. All artwork submissions are published on the WC website, which will build an archive of art by WC members. Selected works were published in the catalog, which is provided to WC members along with the print-based President’s Annual Report. Both are also available as PDF downloads from the WC website.

Negotiating Tenure, Promotion, & Employment Discussion: Member introductions at the Board meeting involved asking a question, making a comment, or giving advice regarding tenure, promotion, and employment in art education. The concerns, requests, ideas, and advice by the 30 people who attended the WC Board meeting are included in the Board minutes on the WC website.

Outreach: NAEA Women’s Caucus Outreach Coordinators, **Jen Allchin** and **Caryl Rae Church**, invite you to twitter and blog concerning issues of gender equity and social justice. Join the dialogue in the *Voices Project* at <http://naeawcvoices.wordpress.com> or twitter at www.twitter.com/naeawc or find the link at the WC website or WC Facebook page. Throughout the conversations at the 2010 Convention, many members articulated a gap between second wave feminists and the third wave generation. As WC Outreach Coordinators, Jen and Caryl will seek to establish a dialogue with these women and men,



2010 NAEA Women’s Caucus Lobby Session considers the question, “What is the image of a feminist in the field of art education today?”

“seeking greater participation of women [and men] in all its activities and ensuring equal representation at all decision-making and management levels” (NAEA WC mission statement). The goal is to reach out to the under-represented generations of women and men interested in the issues of gender equity and social justice.

Intergenerational Dialogue is evident in the interviews conducted by Co-President Elect, **Joanna Rees**, who this past year built on the 2009 Enacting Change Lobby Session at NAEA, and published 15 interviews at <http://enactingchange.wordpress.com/>

New Online Membership Process: New and renewals of WC membership can be done online during your annual NAEA membership renewal with its drop down menu options. Select Women’s Caucus! And, consider a lifetime membership for yourself or for a colleague beginning her or his career in art education.

Throughout the year, look for announcements on the WC listserv, Facebook page, and Twitter

for **Connections/Networking/Mentoring via Skype &/or Second Life Events**.

Lobby Session: More than 40 people recorded their responses to a question posed at the 2010 WC Lobby Session: “What is the image of a feminist in the field of art education today?” The NAEA Convention WC Lobby Session extended the “Survey of Art Educators’ Perceptions of and Relationship to Feminism.” 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? A transcript of the lobby session responses will be posted at the WC website in September 2010 with a blog for additional commentary. ■

Caucus on the Spiritual in Art Education (CSAE)

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

Greetings! I am pleased to announce that our membership has now over 100 members, many newly joining as a consequence of attending one or more of our presentations at the recent NAEA Convention. Members of the Spiritual in Art Education Caucus, contributing our fair share to the broadening of perspective of NAEA. Congratulations to all our many presenters, and our new officers: Joe Moss, Treasurer; Lorraine Poling and Rebecca Plummer-Rohloff, Eastern Reps; Barbara Faulkner and Stephanie Crammer, Southeastern; Judith Fowler and Nancy Brady, Western; and Sandra Ceas, Pacific. Each one of you have not only presented perspectives that have broadened the very notion of what art teaching should be about, and how this perspective might be taught in the schools, you have created a place to stand and to speak within our professional organization that was not available to its members heretofore.

For example, after a presentation that Virginia Freyermuth and I made—“Teaching as a Spiritual Practice” to, by the way, to an overfilled audience—several people came up to us and said, in effect, “Thank you so much for saying out loud what I have been saying to myself all these years as an art teacher, and trying to practice in my art classrooms.

You have provided me and our colleagues with a legitimate voice to speak and write about our deep convictions about art and its teaching.” When they expressed this, they often had tears in their eyes. Why the tears? Perhaps because art teaching—as is most commonly represented in NAEA publications, presentations, policies, research, courses, and standards—rarely if ever makes mention, no less gives serious consideration to, the spiritual intentions and purposes of art and its artists. And those artists among us who do decide to make a life’s work of teaching the arts, and who do know themselves as valuing their spiritual inclinations (as did other far out artists such as Bramante, Bellini, Bach, Beethoven, Blake, Brancusi, van Gogh, Rilke, Tolstoy, Ozik, Oliver, Whitman, Melville, Mandiatta, Ailey, Hess, Rothko, Goldsworthy, Stravinsky, Graham, Noguchi, our own Joan Gaither, to mention only a few), experience ourselves as not merely marginalized, but as invisible and as illegitimate as Ralph Ellison’s Invisible Man. I think the tears were there because any deeply known truth about yourself that is denied you to speak of and to act according to, is hurtful, and damages not only one’s mind, but injures one’s soul. Then, when one can finally own simply what one holds to be true, own it publicly and in good company, the relief from

a life composed of denial and suffocation, brings with it what words can no longer fully express, thus tears. Funny, isn’t it, that the very professional organization that should be home to all serious artists who dedicate their lives to teaching seriously, has provided a certain sector of its population with a far less welcome and rewarding home than those of other inclinations? A bit like the rest of America, and the rest of world, no?

Well, I do believe our home just got a bit larger. We are a marvelous mongrel nation; democracy thrives, or ought to, in such garrulous company. So let’s hear it from the folks who find the spiritual motivations for the creation of art a major *raison d’être* for all art—including their own—and would like to therefore include the very same elements in the conduct of their professional life. Let’s hear from you about your thoughts on the matter, your curricula, your pedagogy, how you assess your students, yourself, what problems does this present for your students, their parents, your colleagues, administration. How you resolved those problems. Be sure to propose presentations at your upcoming state and National Conventions.

Now that you have a place to speak out, **speak up**.

And our caucus members already have plans for doing exactly this at our next NAEA Convention in Seattle. Brooke Hunter-Lombardi examining the work of Georgia O’Keefe; Rain Gianneschi-McNichols heading up a roundtable discussing a historical perspective on the spiritual in the history of art; and several others including Susan Nakao, Ginny Freyermuth, and myself, with more to come.

We most emphatically need to launch a website so our members can easily communicate with each other throughout the year. Anyone with the skills for establishing one for us? Phuleeze! The NAEA is about to launch a “Members Only” section to their website and allow Issue Groups to have microsites within theirs, inviting as many as 15 pages to communicate vital info—news, books, conferences, networking and such. This is such a vital professional platform for us, I do hope someone will come forward and soon to be of immense service to the spiritual presence in art education. **Step up. Speak out.** ■

I recently attended a documentary premiere at a local independent cinema.

The film, *The Hunger Project: A Story of Love—Una Historia de Amor: El Proyecto de Hambre*, shares the story of a class of 4- and 5-year-old children and their teachers and families in a preschool classroom in South Tucson, Arizona. Over the course of 3 years together, they collected thousands of food items to share with a neighborhood free kitchen. At least bi-annually, the collaborators walked the six blocks to *Casa Maria*, pushing carts and Radio Flyers laden with heavy, and sometimes uncooperative, cans and boxes of dry goods. In March 2010, the children enticed diners with an enormous pot of hearty lettuce soup—the bounty from their cooperative, organic, community garden. Children's digitally recorded words described the project as still and video images scrolled across the big screen. The Hunger Project began when

one child asked another while both enjoyed pancakes for breakfast, "Did you know that some kids don't have food to eat?" Throughout the project, children often engaged in smaller ways with *Casa Maria*. Once, they made 75 peanut butter and jam sandwiches to deliver. They wrapped the treats with words. One said, "I hope you will have plenty of food, clothes, and a house to live in."

What is most extraordinary about this child-initiated project is that by most standardized measures, the children in this preschool class, themselves, live in poverty. Their generosity is not unusual, as the U.S. Department of Labor Statistics reports, people who are considered poor give the greatest percentage of their income to charity (Greve, 2009). Ninety-six percent of the school's children are eligible for free meals, and all the children come from minority racial and ethnic groups. The neighborhood, which is primarily Mexican American, has found itself embroiled in the nationwide turmoil surrounding Arizona's new state policies regarding immigration and ethnic education. The school, which in 2008 was slated to close because of a budget shortfall and under-enrollment, may now face a similar fate. At that time, families, children, and the community rallied together and prevented the school's closure. In May 2010, they produced a YouTube video sharing the past and current struggle for the school, the community, the children, and their families. When Secretary of Education Arne Duncan visited in the school in October of 2009, he remarked, "This is not just an Arizona issue; this is a national challenge." His words were echoed at the Hunger Project premier by U.S. Congressman Raul Grijalva—now infamous for calling for the current

boycott of Arizona—who explained, "The best thing an educator can do is to have expectations [...] expectations that this kid is good; this kid is smart; this kid can do something."

In the ECAE position paper, our membership states that "every child is innately curious and seeks to construct personal knowledge and understanding of the world in all of its complexity," "every child has a right to his or her cultural heritage," and that "the arts empower children to communicate, represent, and express their thoughts, feelings, and perceptions." At the showing of the Hunger Project, young children brought an audience of friends, policy-makers, students, teachers, and families to laughter, joy, compassion, and tears through visual and digital means.

Experiences such as these exemplify the power of the arts in young children's lives, and in the questions of social justice posed at the recent NAEA Convention in Baltimore. This past year has been one of extraordinary accomplishment for our members. We are especially grateful to our past-President, Dr. Christine Marmé Thompson, for her service and inspiration. As we look forward to meeting in Seattle in 2011, our columns will recount our experiences, hopes, and goals. In Baltimore, under the leadership of Dr. Patricia Tarr, we developed a series of three collaborative panels—tied to one another by our position paper (which can be viewed on the NAEA site at http://www.naea-reston.org/community/committees-issues-groups/ECAE_Position_Statement.pdf) and anchored to the broader Convention theme of social justice by considering early childhood art education in troubling times. Troubling times are often

signaled by reduced funding for early education programs; endemic under-valuation of children's potentials; and impoverished early childhood arts curricula.

Under the title, *Living the Vision: Early Childhood Art Education in Troubling Times*, panelists discussed *Art: Essential for Early Learning*, *The Responsive Teacher*, and *The Child's Right to Artistic Expression*—a Talk Back Session. At the Talk Back Session, members spoke back not only to the panelists but also through note cards that allowed them to share thoughts, ideas, feelings, and questions. This participation was carried through our business meeting, during which members shared their experiences as early art educators working with children from birth through grade three in a variety of museum, school, and community-based contexts. The questions posed in both these sessions will provide the framework for columns throughout the year, and lead to our meeting in Seattle.

We encourage members to submit proposals to National, local, and state organizations, and to share their work and news with us through the ECAE listserv, which can be accessed through NAEA. ■

Reference

Greve, F. (2009, May 19). America's poor are its most generous givers. *Arizona Daily Star*. Retrieved from www.mcclatchydc.com/2009/05/19/68456/america-poor-are-its-most-generous.html

"I went into those two days in Baltimore a bit worn out and reemerged a new person, ready to head back into the teaching world to try a few new ideas. These gathering occasions are invaluable, if you haven't tried it, you don't know what you're missing."

—2010 Convention Attendee

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NEW FROM NAEA!

Artful Teaching: Integrating the Arts for Understanding Across the Curriculum, K-8

David M. Donahue and Jennifer Stuart, Editors. Co-published by NAEA and Teachers College Press. Exemplary arts integration projects and practices across the K-8 curriculum. Rather than providing formulas or scripts to be followed, the authors describe how the arts provide an entry point for gaining insight into why and how students learn.

Highlights examples of public school teachers who are integrating visual arts, music, drama, and dance with subject matter in English, social studies, science, and math. As a guide to a school reform model, it also explores intensive teacher-education and principal-training programs in several higher education institutions and offers concrete ideas for educators seeking to strengthen their own skills.

"I find the result of these authors' efforts stunning. For me, the volume stands as a testament to what educators might offer to students and society if we can move beyond our insular walls and the hierarchies that they breed."

—From the Afterword by Lois Hetland, Professor of Art Education at Massachusetts College of Art and Design, and a research associate at Harvard/ Project Zero

No. 257. 181 pp. (2010) ISBN 978-0-8077-5080-3
See p. 27.

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

The 2010 NAEA Convention was an inspiring experience. In meeting rooms, lobbies, and hallways of the Baltimore Hilton and Convention Center, the atmosphere was alive with creative energy as art educators shared ideas and proposed initiatives guaranteed to revolutionize the field of art education for years to come. Along with five USSEA-sponsored presentations, there were many panels, work sessions, and papers that addressed topics that resonated with goals of USSEA and its members. Thanks largely to the efforts of Ziegfeld Awards Chair, **Patricia Belleville, the USSEA/InSEA Ziegfeld Awards Luncheon was successful with several dozen attendees from North America and several other continents. Recipients of the awards were **Judith Burton**, Teachers College, Columbia, New York (National); **Lars Lindström**, Stockholm Institute of Education, Sweden (International); and **Allan Richards**, University of Kentucky (USSEA Service Award). During business meetings, USSEA officers reported on work completed or begun during 2009 and announced initiatives to be conducted during 2010. **Depti Desai**, Senior Editor, *Journal of Cultural Research in Art Education*, announced a call for papers for the 2011 Special Issue (Volume 31, 2011) on Human Rights in Art and Education. The call, and a description of articles being sought, is available on the USSEA website. Authors of articles for publication in future editions of the journal will be able to submit manuscripts digitally.**

Great energies went into planning the June 11-13, 2010, USSEA/InSEA Regional Conference—**Youth and Community**

Development: How the Arts Serve Economically Impoverished Communities—held at the State University of New York at New Paltz, New York. At this writing, early registrants include art educators from all over the United States and a delegation of international art educators, as well as New York teachers, artists, community leaders, and students who are committed to enacting social justice through community-based art education.

The many changes in society, due to complex, synergistic, or oppositional energies, such as the challenging economic situations, natural disasters, and worldwide unrest, along with widespread use of interactive digital communication (text and visual) media, and renewed focus on the power of creative imagination to resolve conflicts and solve complex problems, present challenges to those who believe art may serve a significant role in educating youth to become tolerant, caring, culturally and environmentally respectful citizens of the world. These are circumstances and goals that gave rise to the formation of InSEA and USSEA in the mid- and late-20th century. In the present day, these pan-global influences and social circumstances inspire a purposeful mission of USSEA and its members.

To have relevance, the structure of USSEA must be flexible and responsive to realities of life in the 21st century. Therefore, a Network Committee, headed by President Elect **Wanda Knight** and NAEA Delegate **Steve Willis**, has been charged with researching the potential future mission and goals of USSEA in 21st-century society. The committee will recommend plans for restructuring the society in order to facilitate accomplishment of these

goals, and expanding networking opportunities for members of the society. Over the next few months, members of the committee will be exploring such relevant questions as:

- What is the mission of USSEA? To what extent are goals set by original members of the society relevant to social conditions of youth living in the 21st century? How might USSEA address current and future needs of youth who live in local/global communities?
- How might the roles and responsibilities of various USSEA officers be structured and defined to be more effective and responsive to needs of the society?
- What research might USSEA sponsor, and what form might this sponsorship take?
- What services might USSEA provide to its membership?
- How might we take advantage of our ties with NAEA and InSEA to extend our mission and service to the field of Art Education?

An online survey may soon be sent out to seek feedback from members about future goals and the mission of the society. Members who have ideas, suggestions, or concerns about any of these items are encouraged to share these with the Networking Committee.

The USSEA membership drive will be continuing throughout this year, and as a promotional incentive, the USSEA- and InSEA-sponsored NAEA publication *Globalization, Art, and Art Education*, edited by **Elizabeth**



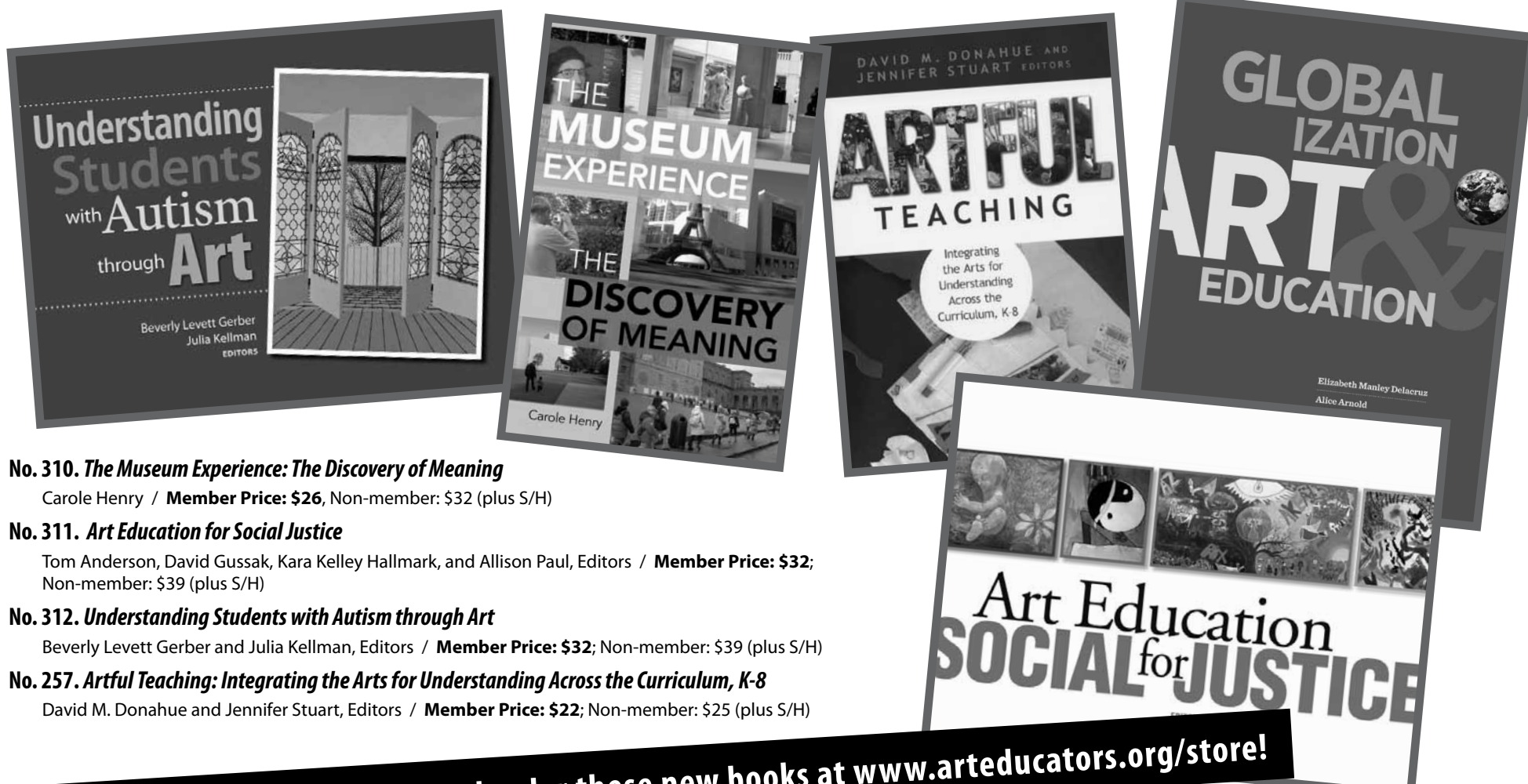
Lars Lindström, Stockholm University, Finland receives the Ziegfeld International Award from Dr. Patricia Belleville, Ziegfeld Chair, USSEA.



Judith Burton, receives the Ziegfeld National Award during the USSEA Luncheon at the NAEA National Convention, 2010. Photos by Brad Edelman. ©2010.

Delacruz, Alice Arnold, Ann Kuo, and Michael Parsons, will be available at a discount to those signing up for multiple-year memberships. The book is free to those who subscribe to a lifetime USSEA membership. Those interested in joining or renewing memberships can find further information about the promotion on the USSEA website. ■

SUMMER READING FROM NAEA



No. 310. *The Museum Experience: The Discovery of Meaning*

Carole Henry / **Member Price: \$26**, Non-member: \$32 (plus S/H)

No. 311. *Art Education for Social Justice*

Tom Anderson, David Gussak, Kara Kelley Hallmark, and Allison Paul, Editors / **Member Price: \$32**; Non-member: \$39 (plus S/H)

No. 312. *Understanding Students with Autism through Art*

Beverly Levett Gerber and Julia Kellman, Editors / **Member Price: \$32**; Non-member: \$39 (plus S/H)

No. 257. *Artful Teaching: Integrating the Arts for Understanding Across the Curriculum, K-8*

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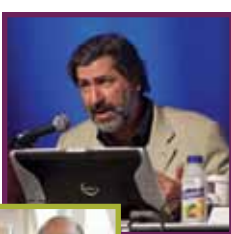
See limited time offer on p. 11

Baltimore 2010—Hope You Were There!



"It is always inspirational to be around so many people devoted to the importance of Arts Education. While I am here I am among 'my tribe' where common concerns about the state of the Arts in Education is on everyone's minds and we can combine our talents, interests, and research to feel supported in our everyday struggle to show our students how powerful a life that includes Art can be."

—2010 Convention Attendee



NEWS
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