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# NEWS

## Advancing Art Education

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

1806 Robert Fulton Drive, Suite 300, Reston, Virginia 20191  
703-860-8000 ■ [www.arteducators.org](http://www.arteducators.org)

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Convention coverage in Summer issue!

## National Art Education Foundation Launches Planned Giving Program

*A planned gift often allows donors to make a contribution larger than might otherwise be possible through outright gifts and can result in tax benefits to the donor or their estate.*

—Dr. Mac Arthur Goodwin, Chair

The National Art Education Foundation launched the NAEF Planned Giving Program in conjunction with the NAEA National Convention in Seattle. The Planned Giving Program is part of an overall four-part strategy to enable donors to support the Foundation's effort to increase its resources. NAEF supports visual arts educators and promotes the teaching of art through professional development, research, and program sponsorship. Other opportunities for individual giving to NAEF include online giving, commemorative and memorial donations in honor or memory of individuals and achievements in arts education, and an annual giving campaign.

Mac Arthur Goodwin, Chairman, noted the importance of enabling donors to support the Foundation in a variety of ways. "We value all of our donors and recognize the importance that arts education plays in their lives. Through our expanded resource development program, we want to provide donors with a variety of ways to contribute to the Foundation. Requests for funding the professional development needs of our community of visual arts educators and arts education researchers continue to grow. Our donors can be assured that their contributions continue to make an impact on the work of arts educators and the students they serve."

**NAEF supports visual arts educators and promotes the teaching of art through professional development, research, and program sponsorship.**

An invitational event was held on Saturday, March 19, to bring long-term major donors to the Foundation together to hear about the Planned Giving Program and receive copies of the prospectus developed for the program. In addition to remarks from Mac Arthur Goodwin, Chair of the National Art Education Foundation, and Rick Lasher,

(continued on p. 6)

### PROPOSAL DEADLINE: MAY 15

#### Call for Proposals for 2012 National Convention New York City—March 1-4, 2012

All presenters and co-presenters must be members at the time of submission. For further information, please contact [convention@arteducators.org](mailto:convention@arteducators.org)

## Federal Policy Developments in Arts Education: Opportunities at the Local Level

Kathi R. Levin

**L**eading and engaging in advocacy efforts for arts education never ends. It is an ongoing process of staying abreast of the status of arts education, including both school and community-based settings. Staying informed requires attention to the homework. That means building a foundation for effective advocacy: gathering facts, analyzing policy and legislative developments, preparing information updates for various audiences, and strategizing the best approaches for addressing both short and long term developments that have the potential to impact (both positively and negatively) arts education programs and resources.

You are not working alone. As advocates, we know that our efforts must be sustained at the local, state, and national levels, as each affords different opportunities for furthering a collective agenda to ensure students have access to a comprehensive arts education.

In both local and national (federal) scenarios, timelines for acting on developments can often be far in advance of the moment when budgets, policies, or legislation will actually be finalized. The vigilance of arts education advocates is often "the make or break" effort. This careful monitoring and vigilance can result in reinstatement of a program or class by arts advocates prior to adoption.

**With various federal budget proposals recommending cuts in all of the federal agencies focused on culture (i.e., National Endowment for the Arts, National Endowment for the Humanities, Corporation for Public Broadcasting), it is timely to revisit the ways that individuals can monitor developments and be effective advocates for arts education on an ongoing basis.**

Likewise, a crisis can require fast action with an uncertain likelihood that your message will even be heard or understood in time to turn the tide in favor of arts education. Given this uncertainty with many variables, how can local leaders know which national policy developments genuinely warrant their precious time and attention?

Leaders in advocacy efforts always want to be in a position to "be at the table," especially in forums regarding issues which might intentionally or unintentionally impact the arts and arts education. Sometimes "just showing up"

provides unanticipated opportunities for furthering the vision and agenda for arts education and presents a wonderful opportunity for all parties to get to know one another—and to welcome newcomers to the process, an invaluable resource.

Through participation in the **Arts Education Legislative Working Group**, the staff members of the national arts education and national arts associations actively work together to monitor all of the policy, legislation, and appropriations developments at the national level which have the potential to impact or expand opportunities for arts education. The group has been in place for over a decade, enabling these associations to work together as a united voice for arts education. This collaborative organization created the **National Arts Education Advocacy Statement**, which many national arts organizations signed as their show of support, including

MENC and OMEA. That statement is the final article of this Special Focus section, on page 71. The Arts Education Legislative Working Group members have collaborated on developing useful documents for understanding the status of reauthorization and appropriations:

- ESEA Reauthorization Briefing Paper for Arts Advocacy Day 2010 online link: [www.artsusa.org/pdf/get\\_involved/advocacy/congressional\\_arts\\_handbook/issue\\_briefs/2010/eseabrief\\_2010.pdf](http://www.artsusa.org/pdf/get_involved/advocacy/congressional_arts_handbook/issue_briefs/2010/eseabrief_2010.pdf)
- Arts in Education Appropriation Briefing Paper for Arts Advocacy Day 2010 online link: [www.artsusa.org/pdf/get\\_involved/advocacy/congressional\\_arts\\_handbook/issue\\_briefs/2010/aiebrief\\_2010.pdf](http://www.artsusa.org/pdf/get_involved/advocacy/congressional_arts_handbook/issue_briefs/2010/aiebrief_2010.pdf)

At the Federal level, we can prepare for predictable benchmarks, as they will definitely require monitoring, sharing of information, and probable action. These predictable events include:

- The reauthorization of Elementary and Secondary Education Act (ESEA)
- The cycle for determining annual appropriations
- The leadership transitions at local, state, or federal entities that naturally mark potential shifts in priorities for both the arts and school improvement efforts.

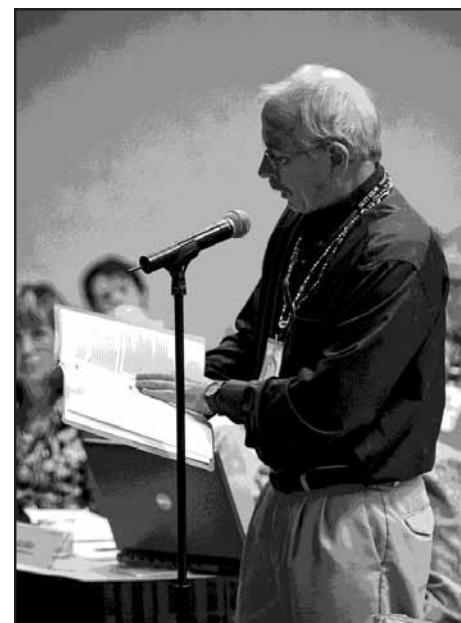
Following are actions or possible federal actions or initiatives which can be opportunities for local music education advocates:

### 1) The reauthorization of Elementary and Secondary Education Act (ESEA)

The reauthorization of ESEA is always an opportunity for reinforcing the importance of arts education at all levels. Reauthorization stirs discussion and debate at all levels (federal, state, local/ grassroots), as well as in the press, about what American education should look like and what improvements should be prioritized.

- **Meet with local school district leaders**, including the superintendent, school board members, and principals to understand their perspective about reauthorization, the priorities and concerns they have about reauthorization, and what they would like to see changed in ESEA with reauthorization. Remember that they are engaged in this conversation with other colleagues outside of arts education, so they

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Brad Edelman Photography © 2008.

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## NEWS

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**Deadlines** for submitting material for NAEA News—For the February issue, December 12; April issue, February 12; Summer issue, May 1; October issue, August 12; and December issue, October 12.

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

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

Welcome...

to the April 2011 issue  
of NAEA News!

Naea

Submissions for Summer NAEA News are due May 1. For advertising, visit [www.arteducators.org/advertising](http://www.arteducators.org/advertising)

## MESSAGE FROM THE PRESIDENT

## Evoking Soul and Spirit in Art Education

The conceptual framework for this series of articles on the spirit of art education is a set of ideas including vision, imagination, nature, play, and transformation. The articles in the series attempt to look inward from the edges of our experiences as professionals and use those experiences as a basis for discussion. This article is the fourth and last in the series. It addresses the notions of play and transformation in art education, and follows the focus of the January installment that described artists and studio teachers as seekers of forms (Cheney, 1924) and discussed the ways in which nature could be used to embrace spirit in studio teaching.

*At the heart of artistry lies a process resembling alchemy. Beginning with materials that are raw and crude—pigments, sounds, blocks of stone—the artist creates a finished product, an object or a performance that is at once satisfying, polished, and complete. Dewey speaks of the transformation as entailing a qualitative shift from the “material” to the “medium.” As a result of the artist’s labor, what initially was dumb gains a voice. It becomes a vehicle of meaning. It takes on significance. It begins to make sense. Moreover, the artist’s raw material, the stuff with which he or she works, includes more than physical matter. It embraces everything that the artist brings to the situation—personal skills, plans, motivations, attitudes—as well as everything ideational that emerges serendipitously in the process of creation—the insights, the shifts of attention, the fortuitous associations, the unforeseen opportunities and promises instantly perceived. Ideas, feelings, and insights, we need to recall, were no less real for Dewey than were rocks and trees.*

—Philip W. Jackson, *John Dewey and the Lessons of Art* (1998), pp. 187-188



**Brad McKeehan. Philadelphia Skyline. Photography. Age 18, Grade 12. Fulton High School, Knoxville, TN. Teacher: John Valentine. Regional Affiliate: Maryville College. Silver Medal 2010.**



**Nick Bugieda. Panda. Digital Art. Age 18, Grade 12. Prospect Mountain High School, Center Barnstead, NH. Teacher: Jesse Robidas. Regional Affiliate: The New Hampshire Art Educators' Association. Silver Medal 2010.**

**Josh Adams. The Face of Hope. Mixed Media. Age 17, Grade 12. Mingo Career & Technical Center, Delbarton, WV. Teacher: Doug Martin. Regional Affiliate: Alliance for Young Artists & Writers. Silver Medal 2010.**



**Emily Blaser. Growing Old Together. Mixed Media. Age 17, Grade 12. Wauwatosa East High School, Wauwatosa, WI. Teacher: Frederick/Haller. Regional Affiliate: The Milwaukee Art Museum. Silver Medal 2010.**

**The Soul of Art Education: From Play to Transformation****The Value of Play**

Imagine, if you would, the opportunity to return to childhood and time on the playground. Visualize time spent with friends and neighbors climbing, hiding, sliding, and conjuring up responsibilities and roles for everyone involved that mimicked fantasies or the interactions that occurred through play and work modeled by caregivers or parents. What children gain as experienced through playing or acting out lifelike situations is the benefit of practicing for real situations later in life.

The exuberance and energized feelings experienced through play are not solely the currency of children. Adults play when engaging in social interactions or mediating relationships, and often cooperate with and develop empathy for others as a result of play.

The UN Convention on the Rights of the Child (UN General Assembly, 1989, Article 31) includes provisions for the universal right of children to play. This inclusion in the UN Convention can be attributed to the value placed on learning processes involved when children engage in activities without fixed expectations and seek intrinsic rather than outside rewards from discovery and exploration. Cognitive and health benefits result from both dramatic play alone or socio-dramatic play (Herr, 2008) with others, which can involve challenges to memory, exploring to discover cause and effect (Brisbane, 2006), games, imagination, make-believe, problem solving, and role-playing. Experimentation followed by a period of incubation of the ideas generated during play can result in creative thinking. And we need creativity, imagination, and innovation in art education.

**Transformation and the Generation of an Animating Life Force**

It has often been said that a genius is one who is most true to the self. I suspect that the transformative nature of play can help us hand along to one another the value of our heritage including those disciplines, insights, and beliefs about the essences that make us one, that make us whole. After all, things are not important to us for what they aren't; instead, it is the community—our artistic community—that defines us and gives us purpose and that calls us home. “You’ve got to paint your own picture if you want to join the throng” (Marsalis, 2009). Thoreau was such a ‘painter,’ and through his civil disobedience showed a truer way and plowed a straighter path. It is the arts that call us home. It is the arts that

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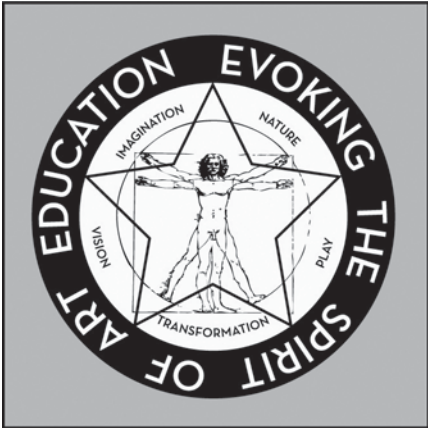
**R. Barry Shauck, President**

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President’s Message continued from p. 2

provide us with voices yearning for freedom. It is the artist that fills us with feeling. It is the artist that helps us to see accurately. And, it is the arts that can send us to abandon.

The spirit of art education lies in our abilities to be contemplative observers and expert studio teachers who believe in our students. The soul of art education lies in our willingness to value art as a medium for transformational studio learning (Carroll, ND). We have only one cause: our agenda is developing the artistic lives of our students. This is our story. This is our picture. And, it is all we will ever need to know. ■



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Thanks are extended to both Virginia McEnerney, Executive Director of the Alliance for Young Artists & Writers, and her colleague, Danniell Swatosh, Manager of Art & Design, for providing student work to illustrate this article. The Alliance for Young Artists & Writers annually presents The Scholastic Art & Writing Awards. The Alliance is celebrating its 87th year of the prestigious recognition and awarding of scholarships that recognizes the work of teenage artists and writers in the US. NAEA joins with its partner Scholastic Arts in extending that recognition to the many art and writing teachers across the US who are dedicated to the proposition that an education in the arts is a fundamental right of every child in our American democracy.

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NAEA ORGANIZATIONAL AWARENESS

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

- Results of the March 2011 NAEA Convention in Seattle—Creativity, Imagination, and Innovation in Art Education—coordinated by Dr. Sandra Kay
- Transitions in NAEA Board leadership that occurred following the March 2011 National Convention among Presidents and Division Directors
- Appointment by the Board of a Task Force charged with establishing governance procedures for the soon-to-be re-established NAEA Research Commission (projected launch date March 2012)
- The inauguration of the Eisner Lifetime Achievement Award to be included in the NAEA Awards Program
- The release of NAEA Next! 2011-2014 Strategic Plan
- The launch of the National Art Education Foundation's planned giving program at the NAEA National Convention 2011 in Seattle
- The adoption of new position statements by the Delegates Assembly and NAEA Board
- Fiscal Impact Committee recommendations for a dues increase based on committee study and Delegates Assembly review and recommendations to the Board
- NAEA Summer Leadership Conferences
- NAEA professional development offerings: SummerVision DC 2011
- The relaunch of ARTSEDGE by the Kennedy Center Alliance for Arts in Education Network

- Progress of the working group sponsored by the arts education professional associations and State Education Agency Directors of Arts Education (SEADAE) as a result of the meeting held at the offices of the College Board in NYC on February 23 for National Arts Standards 2.0
- Effects of the adoption of common standards for what students should learn in English and math each year from kindergarten through high school that are attributable in part to the Obama Administration's Race to the Top competition
- Ongoing conversations about the affects of longitudinal data systems on teacher preparation and improvement and why it is important to take competition out of school reform
- Arts Advocacy Day : The 2011 National Arts Action Summit (April 4-5) sponsored by Americans for the Arts and co-sponsored by NAEA and other arts education organizations
- The Arts Education Partnership (AEP) Spring 2011 National Forum (May 6-7)—Picturing a Complete Education: Keep the Arts in Mind
- The outcome of the year-long work by NAEA Review Committees studying the NAEA Awards Program; the *Purposes, Principles, and Standards for School Art Programs* publication; and the *Design Standards for School Art Facilities* publication
- Upcoming publication of White Papers written by Distinguished Fellows and other scholars to support the tenets of Learning in a Visual Age

MESSAGE FROM THE EXECUTIVE DIRECTOR

Cleansing the Palette



What a challenge! I am writing these words just a few short weeks before the 2011 NAEA National Convention in Seattle—and you’re reading them several weeks after Seattle. So the thousands of you who came to the Convention have indeed experienced everything that I could tell you “might be happening” and are—as I am—probably still feeling refreshed and inspired!

After all—this was the Convention of “Creativity, Imagination, and Innovation.” So we can still wonder, even after the Convention is over, just how you might be impacted... how your perspective might be tilted... how the ways you work with others might be impacted... how the Convention experience might reach far beyond the boundaries of Seattle and touch those of you who didn’t make it.

And we can even call on an extraordinary inspiration for how we might “Imagine” that post-Seattle future to develop.

**It’s time to Imagine. Imagine big. Imagine fiercely. Imagine exhilaratingly.** But just as important, it’s time to Imagine action. Imagine collectively. Imagine next steps. The energy we take from our National Convention is priceless... but it is always at risk of dissipating if we don’t put it right to work.

**So please, reach out to new contacts and to your colleagues**—those who were there and those who weren’t. Apply the new thinking. Reach out to unconventional resources—and to dependable and familiar ones like NAEA... the website and staff.

CREATE!  
IMAGINE!  
INNOVATE!

So that the stories we will bring with us next year during our 65th anniversary celebration—to the 2012 Convention in New York City—will be even more inspirational and energizing and motivating for us to continue the tremendous work we do for World’s children and youth.

Get started! Visit **www.arteducators.org** on April 1, and view my latest interactive Prezi exploring Creativity, Imagination, and Innovation. ■



**Deborah B. Reeve, EdD**  
**Executive Director**  
NAEA, 1806 Robert Fulton Drive,  
Suite 300, Reston, VA 20191  
DReeve@arteducators.org

Dr. Reeve’s April Prezzi will be available April 1 at **www.arteduators.org**

Additional 2011 NAEA Award Recipients

In the February issue of *NAEA News*, we recognized 2011 NAEA Award Recipients; however, the following awardees had not yet been selected at press time. We congratulate these and all this year’s award recipients and nominees!

Eisner Lifetime Achievement Award:  
**Al Hurwitz**

Elliot Eisner Doctoral Research Award in Art Education:  
**Juli B. Kramer**

- Newsletter Award Recipients**
- Category I (1-100 Members)
- Winner: **Idaho Art Education Association**  
Honorable Mention: *no selection*
- Category II (101-499 Members)
- Winner: **Nebraska Art Teachers Association**  
Honorable Mention: **Art Educators of Minnesota**
- Category III (500+ Members)
- Winner: **Virginia Art Education Association**  
Honorable Mention: **Art Education Association of Indiana**
- Website Award**
- Winner: **Virginia Art Education Association**  
Honorable Mention: **Rhode Island Art Education Association**



## GET CONNECTED!



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

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NAEA Instructional Resources Gallery!

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## GET MENTORED!

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

NAEA's Monthly Mentor blog featuring a new author and new topics each month.

## GET ADVOCACY!

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

View the completely redesigned advocacy section of the website.

## GET COMMUNITY!

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

Connect to information on **membership**, **National Art Honor Society**, **issues groups**, and **state associations**, **Student Chapters**, **NAEA Member Directory**, and **NAHS Sponsor Directory**.

**Classroom Galleries powered by Artsonia:** Share and view lesson plan starters and student artwork, enter contests, and more. Visit [www.artsonia.com/naea/paywithfunds.asp](http://www.artsonia.com/naea/paywithfunds.asp)

**Digication e-Portfolios:** Network, showcase personal art, share lesson plans.

## GET SOCIAL!

Join one of NAEA's growing social networks!

[www.facebook.com/arteducators](http://www.facebook.com/arteducators)

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[www.linkedin.com/in/arteducators](http://www.linkedin.com/in/arteducators)

Listservs: Join one of NAEA's listservs at [www.arteducators.org/emaillists](http://www.arteducators.org/emaillists)

## People in the News

### Congratulations to NAEA's Newly Elected Officers

NAEA members-at-large elected six individuals to serve as National Division Directors-Elect and one individual to serve as President-Elect. Each Director represents his or her respective Division and serves 2 years as Director-Elect, followed by 2 years on the NAEA Board of Directors as Division Director. The President serves a term of 6 years on the Board: 2 years as President-Elect, 2 years as President, and 2 years as Past President. These individuals begin their terms of office as Elects at the close of the 2011 NAEA National Convention in Seattle.



**NAEA President-Elect**  
Dennis Inhulsen



**Elementary Division Director-Elect**  
Nancy Walkup



**Middle Level Division Director-Elect**  
Kimberly Cairy



**Secondary Division Director-Elect**  
James Rees



**Supervision & Administration Division Director-Elect**  
Angie Fischer



**Museum Division Director-Elect**  
Jackie Terrassa



**Higher Education Division Director-Elect**  
Flávia Bastos

### In Memoriam

**Kent "Oswald" Anderson**, NAEA



Distinguished Fellow and former NAEA President (1979-1981), died peacefully December 14, 2010, at the age of 84. Kent was a retired art educator and curriculum specialist for the Milwaukee Public Schools. He will be remembered for dedicating his life to promoting the arts, and specifically art education. He is survived by his wife Dianne (nee Larson), and children, grandchildren, and great grandchild. Memorials to the Milwaukee Art Museum are appreciated.

He was a retired art educator and curriculum specialist for the Milwaukee Public Schools. He will be remembered for dedicating his life to promoting the arts, and specifically art education. He is survived by his wife Dianne (nee Larson), and children, grandchildren, and great grandchild. Memorials to the Milwaukee Art Museum are appreciated.

**Howard Somers Conant**, esteemed



art educator and NAEA Distinguished Fellow, passed away on February 20, 2011, in Tucson, AZ, at the age of 89. He was Chair of the Art Department and Art Collection at New York University for 21 years and Head of the Department

of Art at the University of Arizona for 10 years. He had a noteworthy career in art education diplomacy abroad and received the prestigious 25th Anniversary Medal for Distinguished Service to Education in Art, bestowed upon him by Lady Bird Johnson at the White House.

He pioneered one of the first children's television programs, *Fun to Learn about Art* on WBEN Buffalo, and was featured in *Who's Who in America* for many years. He was a prolific writer, speaker, and painter and served as First Lieutenant in the U.S. Army Air Forces. Contributions may be made to the University of AZ Art Department, NYU Steinhardt Art Department, or The National Endowment for the Arts in Dr. Conant's name.

**Barbara Ann Pratt**, former president



of the Texas Art Education Association and NAEA Secondary Art Educator of the Year, died peacefully at the age 77, in McKinney, Texas. In addition to her husband Dean and her children and grandchildren, her many students

were the essential centers of focus of her life. Her students' achievements touched her deeply and her art teachers were the joy of her life. The creative, a vital link in the thinking process, was at her core.

A former Art Coordinator and Art Teacher, her awards included NAEA National Secondary Art Educator, 1993; Texas Art Education Association President, 1998-1999; Texas Art Educator of the Year, 2000; University of Texas Outstanding High School Teachers, 1989; NAEA Texas Art Educator, 2001. Dean and Barbara shared publishing a book of their lifetime *Gleanings*, which were many, and included 20 of her artistic creations. Donations may be made to the American Cancer Society, 8900 Carpenter Frwy., Dallas, TX, 75247 or [www.cancer.org](http://www.cancer.org).

**Alan Rudder Seneker**, past President and



Vice-President (1998-2002) of the Tennessee Art Education Association, passed away February 12, 2011, at the age of 60, after a 2-year battle with brain cancer. He received his Bachelor of Arts degree from Carson-Newman College and did further graduate studies at the University of Tennessee. He was a retired art teacher from the Knox County School System with a 31-year career.

Alan played an active role with NAEA; he was named Secondary Art Educator of the Year in 1998, and helped to establish and participate in the Knox County Art Educators Show. As a 2-D and 3-D media artist, Alan

was well versed in painting, pastels, clay, and glass, and participated in many solo and shared exhibitions. An avid supporter of children with special needs, he participated in "The Power of Art" at the Lab School in Washington, DC, and worked to host the local annual "A Very Special Arts Festival." In addition, he participated in the summer professional development program at the Chicago Art Institute.

Contributions may be made to support a yearly award at the Knox County Art Educators Show given in Alan's name. Donations may be sent to: The Alan Seneker Award, C/O: Ms. Bobbie Wyatt, 912 South Gay St., Suite 603 E, Knoxville, TN 37902.

**Lloyd Lester Sensat, Jr.**, a Past President of



the Louisiana Art Education Association and active NAEA member, died February 18, 2011, at the age of 66, after a very brief illness. He received his Bachelor of Arts in Education from the University

of Southwestern Louisiana, Lafayette, and a Master of Arts from Louisiana State University, Baton Rouge, and served in the U.S. Air Force during the Viet Nam Conflict. He began his career as an arts educator in the public schools of Acadia Parish, then joined the St. Charles Parish Public School System where he taught until retirement in 1999, touching the lives of hundreds of students. He also served as director of the St. Charles Parish Gifted and Talented Program. Lloyd received national awards from the National Trust for Historic Preservation and was a Walt Disney Art Educator. Donations may be made to the Faubourg Marigny Improvement Association and/or National Shrine of Blessed Francis Xavier Seelos, 919 Josephine St., New Orleans, LA 70130, and/or St. Jude Children's Research Hospital, 501 St Jude Place, Memphis, TN 38105, in the name of Lloyd Lester Sensat.

Federal Policy Developments continued from p. 1

can inform others, as well. Be sure to include dedicated arts personnel in the conversation, especially an arts coordinator.

- **Meet with Congressional representatives** from your state and local district in their home offices to share your concerns and ideas about reauthorization.
- **Convene a follow-up conversation** after the reauthorization has occurred and becomes law, so you can discuss how the final legislation supports art education—both positive and negative consequences.

2) The cycle for determining annual appropriations

Budget cycles can be a cause for confrontation when decisions need to be made regarding the competing demands for available resources. However, the budget cycle and appropriations process also provide opportunities for reinforcing the value of the arts and arts education programs. Local advocates know that this is when the presence of parents, students, and community advocates has often realized the reinstatement of a program in danger of reduction or elimination.

- Local advocates are encouraged to **invite policy makers**, including local staff members from their Congressional delegations, to visit schools and cultural organizations to see programs in action and meet with students and others who have been impacted by their participation in funded programs. This helps those who are in a position to vote for these budgets to have a clear understanding of how the funds make a difference in their own community and/or communities throughout their district or state.
- **Tell stories** about how students, schools, and cultural organizations in your community have effectively used funds to build programs, and talk about the impact of these programs with other advocates.

3) The leadership transitions at local, state, or federal entities that naturally mark potential

shifts in priorities for both the arts and school improvement efforts.

Savvy advocates know that educating new leaders begins during the candidacy and continues through the terms of office or service. In recent years, candidates at all levels have come to realize that the arts and arts education sector at all levels—from the grassroots to the national level—are engaged in a myriad of issues in domestic policy from education through economic development and more.

- **Ask candidates** about their position regarding education and the arts.
- **Convene candidate forums** about the arts and all of the ways in which the arts impact civic life, including education. Get to know the candidates' points of view on a variety of these issues to find potential allies as well as adversaries.
- **Participate in public forums** to vet candidates for school superintendent. Identify ways to communicate your vision for arts education while ensuring that the dialogue supports the professional art educators in your school and school district.

How to Keep Informed of Important Developments at the State and National Levels

- OMEA—through your state affiliate [of NAEA]
- Ohio Alliance for Arts Education: [www.OAAE.net](http://www.OAAE.net)
- Ohio Citizens for the Arts: [www.OhioCitizensForTheArts.org](http://www.OhioCitizensForTheArts.org)
- Stay in touch with national efforts by:
  - Subscribing to the Arts Education Partnership's ArtsEd Digest ([www.aep-arts.org](http://www.aep-arts.org))
  - Joining the Americans for the Arts' Arts Education Listserv ([AFTAAIE-L@LISTSERV.ARTSUSA.ORG](mailto:AFTAAIE-L@LISTSERV.ARTSUSA.ORG))
  - Subscribing to Arts Watch, a free weekly cultural policy publication of Americans for the Arts ([www.artsusa.org/go/artswatch](http://www.artsusa.org/go/artswatch))



The national, state, and local discourse collectively matter—as each level informs the others. Leadership for arts education all comes down to the human factor. A critical mass of individuals caring about and engaging in this work builds a collective and collaborative leadership team working to ensure that all children have access to high quality arts education in schools and communities. ■

*Kathi R. Levin is a long term leader in arts education. Levin consults on long term governance and special project initiatives with NAEA and serves as the program/development officer for the National Art Education Foundation. Her ongoing consulting work includes working with the New Jersey Performing Arts Center on strategic planning and arts education program development and the Los Angeles County Arts Commission on arts education leadership initiatives through the Arts for All program. She served for over a decade as Director of the Kennedy Center Alliance for Arts Education Network and Senior Program Director, Education at the John F. Kennedy Center for the Performing Arts. She has held senior management positions with the New Jersey State Council on the Arts and the American Association of School Administrators.*

MICA'S MASTER OF ARTS IN ART EDUCATION (MAAE)

prepares experienced K-12 artist-educators to pursue advancement in their field through the development of their practice as both studio artists and art educators at an art college whose graduate programs are ranked among the top four nationally by *U.S. News and World Report*. Designed for the working professional, the curriculum provides a challenging studio-based summer residency combined with online courses during the fall and spring semesters—allowing students to remain in their teaching position while they complete their MA over the course of two summers and one academic year.

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MARYLAND INSTITUTE COLLEGE OF ART

A pioneer in the education of artists and designers, MICA offers 15 programs leading to the MFA, MA, MAT, MPS, and post-baccalaureate certificate—a diverse and dynamic community of artists and thinkers who are shaping the world of art and design. Visit [www.mica.edu/reconnect](http://www.mica.edu/reconnect) for more information.

MICA

## Planned Giving Program continued from p. 1

Chair of NAEF's Development Committee, guest speakers included Chuck L. Rosenfeld, NAEF's investment advisor and Senior Vice President from Smith Barney, and Janet Brown, Executive Director of Grantmakers in the Arts, the national organization of grantmakers based in Seattle.

### What is Planned Giving?

Planned Giving Programs enable donors to provide gifts to the National Art Education Foundation as part of their estate planning. A planned gift often allows donors to make a contribution larger than might otherwise be possible through outright gifts and can result in tax benefits to the donor or their estate. Provisions can be made for donating cash, gifts of securities, and/or employer matching gifts as part of a trust or will, as well as IRA contributions. Tax Legislation passed in December resurrected (at the request of taxpayers) an expired provision of the Tax Law which allows special charitable donations of individual retirement account assets for taxpayers 70½ and older. The benefit is extended through 2011.

Additional examples include a bequest to NAEF in a will, naming NAEF as a beneficiary of a life insurance policy or retirement plan, or a charitable gift annuity.

### NAEF Gallery of Donors Recognition

A planned gift contribution of \$500 or more will entitle donors to the NAEF Planned Giving Program to become part of the new *NAEF Gallery of Donors*. This designation includes annual invitations to NAEF-sponsored sessions and/or events (generally convened at the NAEA

National Convention) and listing on the website and/or NAEF literature as well as on a plaque in the NAEA office, unless anonymity is preferred.

### Annual Giving

NAEF accepts donations for its annual giving campaign year-round. Donations can be made by check or through the NAEA website. Donations are fully tax-deductible, and can also be made in honor or memory of individuals, special achievements, or other milestones. A Donor Commemoration Form is on the website. Acknowledgement of all donations is sent to the donor as well as to the individual(s) being honored, or their family member in the case of donations made in memory of individuals. Approximately 600 individuals have donated to NAEF since its creation in 1985.

### For More Information

The National Art Education Foundation honors supporters who make planned gifts, both large and small, to the Foundation through a bequest or other estate plan provision. Whatever your estate planning objectives, the National Art Education Foundation can share with you gift planning ideas that will benefit you, while providing a lasting legacy for your commitment to the field of arts education. For additional information, refer to the National Art Education Foundation Planned Giving Program prospectus included in the NAEF portion of the NAEA website at [www.arteducators.org/naef](http://www.arteducators.org/naef) or contact Mac Arthur Goodwin, Chair, or Kathi R. Levin, Program/Development Officer, at [naef@arteducators.org](mailto:naef@arteducators.org) ■

## PACIFIC REGION

**I**t is my pleasure to extend our appreciation and congratulations to this year's **Award Honorees**. It is a diverse group of people, representing the diversity of our Region and our profession. Yet we share the same purpose and goals, to provide quality art education to all learners. Thank you to those who nominated each of the award winners and thank you to those we honored at the Convention.

- *Pacific High Education Art Educator:* Sharon Gray, Lindon UT
- *Museum:* Lisa Silagyi, Santa Margarita CA
- *Student Chapter Sponsor Award:* Ryan Shin, Tucson AZ
- *Pacific Art Educator of the Year:* Daniel Barney, Orem UT
- *Alaska:* Laurel Herbeck, Fairbanks
- *Arizona:* William Erlenmeyer, Glendale
- *British Columbia:* Regan Rasmussen, Victoria
- *California:* Susan Manbeian, Fremont
- *Colorado:* Bonnie Bethards, Greeley
- *Hawaii:* Janet Sato, Wailuku
- *Idaho:* Hane Winston, Idaho Falls
- *Nevada:* Susan Moraleda
- *Oregon:* Kathy Mitchell, Portland
- *Utah:* Joseph Germaine
- *Washington:* Suzanne Gardner, Maple Valley
- *Wyoming:* Rede Ballard, Spearfish

The **Pacific Region Leadership Forum** will meet in Denver Colorado July 8, 9, and 10. The pre-meeting activity is scheduled July 6-7. If you should require more information please contact me or Joyce Centofanti, CO. ■



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## EASTERN REGION

**A** harsh winter did not deter Eastern Region art educators from attending state association workshops or celebrating students who had their work displayed in Youth Art Month exhibits in public venues such as the Worcester Art Museum in Massachusetts, the Hartford in Connecticut, and State Houses in Vermont, West Virginia, and New Jersey.

During the NAEA Convention in Seattle, the Eastern Region sponsored an Awards Ceremony to honor state art educators of the year and NAEA award recipients. Congratulations to the following Eastern Region art educators for their dedication to our profession:

**State Art Educators of the Year:** Connecticut: Joanne Barry-Dutro; Delaware: Mark Rudinoff; District of Columbia: Jacqueline Grace; Maine: Molly Mains; Maryland: Lori Snyder; Massachusetts: John Michael Gray; New Hampshire: Barbara Levin Morrison; New Jersey: Dave Mackey; New York: Theresa Crowningshield; Pennsylvania: Kristine Fontes; Rhode Island: Donald Chabot; Vermont: Meg Miller.

**Regional Awards:** Elementary Art Educator: Carrie A. Russoniello, NJ; Middle Level Art Educator: Vanessa Lopez, MD; Secondary Art Educator: Samuel Craig Llewellyn, MD; Higher Education Art Educator: Sharon Johnson, MD; Museum Education Art Educator: Stacy Rodenberger, ME.

**National Awards:** National Art Educator: Marilyn G. Stewart, PA; National Middle Level Art Educator: Maureen Caouette, MA; National Secondary Art Educator: Cheryl Milligan, MD; National Museum Education Art Educator: Dana Baldwin, ME; Rising Stars Secondary Recognition Program: Louis Fratino, MD; Distinguished Service Outside Profession: John Ceschini, MD; Distinguished Service Within



**John Tedeschi, art educator in the Westerly school district, shares his work during the January RIAEA Zentangles workshop.**

Profession: Daisy McTighe, MD; Lowenfeld Award: Beverly Levett Gerber, CT.

State Associations have been busy planning events for members and updating their websites.

**Maine:** MAEA and the University of Southern Maine will hold a Spring Conference on April 1 titled "A Collaboration of Maine's Art Community: Celebrating our Artists, Thinkers, and Teachers." Contact Kelly Hrenko Khrenko@usm.maine.edu for more information.

**Massachusetts:** MAEA had a great conference this year in Amherst, Massachusetts. Visit their new website at <http://massarted.com/>

**New Jersey:** On January 29th, AENJ presented "Breakfast and a Workshop" at the Holiday Inn in Somerset, NJ. Seventy members braved the impending snow prediction to attend three workshops given by AENJ's 2010 Division award winners. San D. Hasselman (High School) spoke about attending the National Puppet Workshop sponsored by a grant from AENJ and led participants in how to make a puppet head. Ellen Hargrove (Middle School) presented "A Middle School Take-Out Menu" of lesson ideas to inspire middle school art students. Beth Delaney (Elementary) gave a workshop on hand building textured clay boxes.



**VATA member Janet Cathey is has a rare hands-on experience with a historic artist book at Dartmouth College's Rare Book Collection as part of a special workshop for VATA and NHAEA members.**

Upcoming events are the Spring Symposium Technology Workshop on May 21st at Mercer Community College and "Meet Me at the Met" half-day workshops in June at the Metropolitan Museum of Art. For additional information email [uaccumanno@aej.org](mailto:uaccumanno@aej.org)

**Rhode Island:** In January, middle school art educators attended a Zentangles workshop presented by Karen Woodbine of Charlestown, RI. The annual Juried RIAEA Members show was held in March at the Krause Gallery in Providence at the Moses Brown School. In May, RIAEA will hold their spring all members meeting and elections at Kurt Van Dexter's Farm/Studio in North Kingstown, RI. Non-members are invited to attend to see what RIAEA is all about.

**Vermont and New Hampshire:** On January 29, VATA and NHAEA held their first joint membership event in the Hood Museum at Dartmouth College. Attendees toured the Guild of Book Workers exhibit in Baker Library with artist Deborah Howe and viewed Artists Books in the Special Collections. Hood Museum Educator Amy Driscoll guided attendees through the exhibit of Frank Stella-Irregular Polygons.

**West Virginia:** WVAEA is busy finalizing details for the Eastern Region Summer Leadership Retreat to be held June 24-26 in Charleston,



**NAEA Museum Educator Amy Driscoll from the Hood Museum at Dartmouth College helps VATA and NHAEA members explore the work of Frank Stella at their first joint membership event on Jan 29 2011.**

WV. Leaders from art education associations in the Eastern Region who attend the 3-day event to collaborate on NAEA business will also have time to absorb the local culture through visits to Tamarack and the Cultural Center. For more information you may contact Thisbe Cooper at [thisbe@frontiernet.net](mailto:thisbe@frontiernet.net)

### Art+Tech+Education Blog

RIAEA President Susanne Suprock created a blog for art educators to share, discuss, and help each other incorporate aspects of technology into their visual arts classrooms. The site features teacher created resources, links, and Web 2.0 applications that allow students and educators to interact digitally and globally. Visit Susanne's blog and see for yourself: [www.arttecheducation.com](http://www.arttecheducation.com) ■



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SOUTHEASTERN REGION

Art Stars Shine in Seattle!

During the NAEA Seattle Convention many Southeastern Region Art Educators were recognized with honors. We are very proud of our Art Stars!

**Southeastern Region Art Educator, Dr. Pamela G. Taylor**, was recognized during our regional awards ceremony.



Dr. Taylor is Research Director & Associate Professor of Art Education at Virginia Commonwealth University in

Richmond. In addition she was inducted as a member of the **National Art Education Association Distinguished Fellows** class of 2011. Her notable achievements include the award of a \$1.05 million grant from the Qatar National Research Foundation for development of eLASTIC: Electronic Learning and Assessment Tool for Interdisciplinary Connections. Dr. Taylor is well respected in the field of art education for her research in the areas of hypertext theory, interactive computer technology, hyperaesthetic theory, service-learning, curriculum, and assessment in art education. She served as editor of NAEA journal, *Art Education* from 2006-08 and is currently on the review board for *Studies in Art Education*. Congratulations, Pam!

**Dr. Bonnie Rushlow**, of Tennessee (TAEA) was honored as a **National Art Education Association Distinguished Fellows** inductee for 2011. She currently teaches art education at **Middle Tennessee State University (MTSU)** in Murfreesboro, Tennessee. Bonnie's publications include *Purposes, Principles, and*

*Standards for School Art Programs*, editor (NAEA, 2000), *A Century of Crayola: Collectibles* (2002, Hobby House Press), and *The Changing Roles of Arts Leadership*, editor (NAEA, 2005). She is currently writing an elementary art education textbook for Prentice-Hall/Merrill with her colleague at MTSU, Dr. Debrah Sickler-Voigt.

Southeastern Region's **Lynn Sanders-Bustle** (LAEA) of Lafayette, LA was recognized as the **National Higher Education Art Educator**.



Associate professor of Art Education at the University of Louisiana at Lafayette, she taught art in public schools working with students across the K-12 spectrum and is editor of the book, *Image, Inquiry, and Transformative Practice: Engaging Learners in Creative and Critical Inquiry Through Visual Representation* published in 2003 by Peter Lang. Her most recent article appears as a chapter in the NAEA publication, *Art Education for Social Justice* (2010). Sanders-Bustle believes that engagement with the arts strengthens the desire to learn in meaningful ways.

During the Convention, **NAEA Division Art Educator Award** luncheons recognized our Southeastern Division award recipients. These included:

- **Lauren Phillips**, Norcross, GA: **Southeastern Elementary Division Art Educator**
- **Dana Jung Munson**, Atlanta, GA: **Southeastern Secondary Division Art Educator**

- **Melanie L. Buffington**, Richmond, VA: **Southeastern Higher Education Art Educator**
- **Carissa M. DiCindio**, Jefferson, GA: **Southeastern Museum Education Art Educator**
- **Jessica L. Booth**, Atlanta, GA: **Southeastern Supervision/Administration Art Educator**

Several special awards were given to Southeastern Art Stars. **Rebecca A. Stone-Danahy** of Winston-Salem, North Carolina was presented the **NAHS Sponsor Award**. The **Higher Education Student Achievement Award** went to Kannan N. Cangro, from Arlington, Virginia. Juliette Harris of Hampton University in Virginia was recognized with the **J. Eugene Grigsby, Jr. Award**. The **Marion Quin Dix Leadership Award** went to our own Southeastern Region past Vice-President **Elizabeth "Betsy" Logan** of Auburn, Alabama.

**Barbara Clover** reports Louisiana received the **YAM Claire Flannigan Grand Prize Award** for their youth month report and activities. Their YAM Coordinators are **Virginia Berthelot**, Flag Design Competition Coordinator; **Denise Tullier-Holly**, State Awards Ceremony Coordinator; and **Nancy Kiesman**, YAM report Coordinator.

Southeastern Region Leadership

This year our Southeastern Region Leadership Conference will be held in Kentucky, hosted by KyAEA president **Judi Haynes** and her team. Southeastern Region state leaders will gather in Louisville July 7-9 to continue the work of the 2011 NAEA Delegates Assembly as we focus on proposed NAEA Position Statements. Judi has arranged an exceptional experience to enhance our working time together. We will be staying at 21C Museum Hotel! It

has been described as a modern epicenter for culture, activity, and artistic expression. Applauded by *Travel & Leisure Magazine* as "one of the most ambitious unions of art and hospitality ever undertaken," it has been voted #1 Hotel in the US and #6 in the World in the *Condé Nast Traveler* Reader's Choice Awards for 2009 -2010. We will be surrounded by art 24/7. For additional information on this spectacular hotel please visit their website at [www.21chotel.com](http://www.21chotel.com)

For a taste of local culture Judi has arranged a visit with local glassblowers and a tour of the well-known Louisville Slugger Museum and Factory (we can get our own personalized bat!). As an added bonus the museum will be hosting a traveling exhibition entitled *Norman Rockwell: Sports*. This special show will feature original sports-themed artwork by Norman Rockwell, the illustrator best known for his iconic *Saturday Evening Post* covers.

Specific information, the leadership work agenda and additional details will be sent to state association presidents in the upcoming months. ■



Patricia "Pat" Franklin

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WESTERN REGION

**Many of us have now returned from the NAEA Convention in Seattle and are busy exploring how to put to use the new knowledge gained.** Your state leaders are also busy working to strengthen your associations, and accomplished a great deal during Delegates Assembly. The work of Delegates Assembly is year round, and will continue this summer. Each year the leadership and representatives from all of our Western Region state art education associations convene at the Summer Forum. This year's forum will be held in Columbus, Ohio, June 24-26. We will be staying at the Columbus College of Art and Design and meeting at the Columbus Museum of Art. This two-and-a-half-day forum brings us together to share accomplishments and brainstorm new ideas for the states and region, as well as for NAEA. In addition, every other year the Western Region sponsors a Leadership Institute. The Institute is held the day before the Forum, and this year will be on June 23. Some of the topics presented will be: Strategic Planning, Conference/Non-Profit Issues, Board Development, and Leadership Strategies. The Institute is open to any interested NAEA members who want to attend. Detailed information on both the Institute and the Forum was disseminated at the Seattle Convention and is also available on the Western Region website. If you would like additional information please contact your state leaders or me.

Illinois

IAEA's annual Media and Methods Conference was held on March 5th. The conference offers a variety of hands-on workshops and is sponsored by Eastern Illinois University's Art Department, School of Continuing Education and Illinois Art Education Association's Central Council.



Left: **Beverly Staub** (left), **Indiana 2010 Outstanding Art Educator**, nominated by **Dr. Marjorie Manifold** (right).

IAEA is currently in dialog to continue and expand our growth to become greener. Our "Bits and Pieces" is e-mailed to our members several times a month, telling them of workshop activities, upcoming events and deadlines, job openings, etc. The fall conference issue of the *Mosaic*, our IAEA newsletter, is digital and we are examining ways to offer it in this format at other times during the year.

Indiana

AEAI celebrated its 60th anniversary in a big way at our Fall Convention in Fort Wayne. Keynote speakers Eric Jensen (author of *Arts with the Brain in Mind*), Alan Gershenfeld (of E-Line Media), Virginia McEnerny (of The Alliance for Young Artists and Writers), as well as Dr. Bob Sabol (President-Elect of NAEA) all brought excitement and renewed enthusiasm for our profession to the attendees. Beverly Staub, nominated by Dr. Marjorie Manifold, received the 2010 Outstanding Art Educator Award.



"Art on the Spot," Artwork on display at the AEM Fall Conference.

Iowa

Youth Art Month was celebrated in Iowa with a month-long exhibit at the State Historical Building in Des Moines. Kindergarten through 12th-grade students whose work was selected to be in the exhibit were honored at an awards ceremony where they each received certificates. Scholastic Gold Key award winners were also recognized at the ceremony.

Kansas

The Kansas Art Education Association started the 2011 year by awarding seven members professional growth development scholarships. These scholarships, awarded each year, may go toward any personal development that the member desires. The members are chosen based on a rubric developed by the Professional Growth and Development chair and committee. All winners will attend the National Art Education Conference in Seattle. In March, KAEA, with Sargent Art Supplies, held their first joint YAM Exhibit at the Capitol building in Topeka, Kansas.

Minnesota

Art Educators of Minnesota welcomed new President Jeff Pridie and President-Elect Kris Holsen to their positions beginning January 1, 2011. The AEM council at large will be working in a strategic planning model to bring about restructuring of the organization. Over the next 2 years AEM will be looking at ways to increase membership, revamp their existing website, and create a new AEM committee structure. Partnership with other organizations will also be a top priority.

Missouri

During last spring's legislative session, legislators removed the arts requirements from Missouri's elementary schools. In an effort to relieve the budget pressures, the arts have become "best practices" instead of a required part of a student's education, meaning that art programs can be cut without penalty. We are working to restore the arts requirements, and continue to offer the best professional development opportunities available to arts educators. Our October "art camp" and traveling spring conferences will each serve more than half our membership. Our spring conference keynote speaker, Ben Shumaker, creator of the Memory Project, was underwritten by the Missouri Arts Council and Missouri Alliance for Arts Education. Check our website: [www.maea.net](http://www.maea.net) ■



Kathryn Hillyer

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## SECONDARY DIVISION

By Diane Scully and Lynn Felts

**A**s I write my last column for *NAEA News*, it makes me pause and reflect on all of the marvelous art educators that I have had the privilege to work with being Division Director. I would like to send sincere appreciation to our regional Division Directors: Karen Gulash, Barbara Andrews, Karen Kiick, and Dana Jung Munson. Also to my fellow Directors and past & present Vice Presidents, to Barry Shauck, Bonnie Rushlow, Deborah Reeve, and the entire NAEA staff. Thank you for your friendship, guidance, and hard work on behalf of art education and art students globally.

In the past 2 years our Division began the NAEA secondary ning, wrote and adopted NAEA platform and position statements, established a NAEA secondary page on the website to house resources, set up and piloted the Instructional Resources Gallery (IRG), and strengthened cross-divisional connections. A special thanks goes to Dana Jung Munson for building the ning site and Debi West for coordinating all of the lesson plan reviewers for the IRG. Your energy, commitment, and leadership are greatly valued!



Lynn Felts and Diane Scully



Lynn Felts and Nicole Brisco

I also want to thank and send artful wishes to my elect, Lynn Felts, who will take over as Division Director after the Seattle Convention. James Rees, new Division Director-Elect, will be helping Lynn with moving the Secondary Division forward. As I did, they will need your help and willingness to address the many issues, concerns, and opportunities that arise for secondary art teachers across the nation.

**Lynn Felts**, your new incoming NAEA Secondary Division Director, is an art educator in Winfield, Kansas, population 11,000. A little known fact about Winfield is that it was the other Binney and Smith factory site in the US, manufacturing crayons for many years. Lynn is a former crayon labeler for Binney and Smith!

### Please meet the new Secondary Division Regional Directors!

**Nicole Brisco** lives in Wake Village, Texas. Nicole is our Western Region Division Director. One of her former students was chosen by **Chuck Close** to work with him. You will often see Nicole as an NAEA Convention presenter. [nbrisco@pgisd.net](mailto:nbrisco@pgisd.net)



**Karen Kiick** is from Collingswood, New Jersey. She is the continuing Eastern Region Division Director. Karen created Kiickstart Art Educational Resources, *The Tunnel Book* and *Handmade Tile Mosaic*, in 2010. Karen was the 2010 Eastern

Division Secondary Art Educator of the Year. Learn more about Kiickstart Art Educational Resources at [www.kiickstart.com](http://www.kiickstart.com)



[joyemelby@comcast.net](mailto:joyemelby@comcast.net)

**Joye Melby** is our Pacific Region Director. Joye lives in Mukilteo, Washington. Joye was part of the team in Seattle who worked hard to make the Secondary Luncheon a success. Pacific Region secondary art educators can reach her at



[triad.rr.com](http://triad.rr.com)

**Rebecca Stone-Danahy**, Winston-Salem, North Carolina, is our Southeastern Region Director. Rebecca works hard to promote National Art Honor Societies. Rebecca is the 2011 NAEA National Art Honor Society Sponsor of the Year: [stone-danahy@triad.rr.com](mailto:stone-danahy@triad.rr.com)

We look forward to **New York, March 1-4, 2012** for another time to renew with like-minded people. ■

**JOIN OTHER CONNECTED SECONDARY MEMBERS** on our NAEA ning (<http://naea-secondary-teachers.ning.com>) and listserv (send e-mail to [secondary-subscribe@artedlists.org](mailto:secondary-subscribe@artedlists.org) with "SUSCRIBE" in the subject line!)



Diane Scully

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**Regional Directors:** Eastern Region: Karen Kiick, [karen@karenkiick.com](mailto:karen@karenkiick.com); Southeastern Region: Dana Jung Munson, [danajungmunson@mac.com](mailto:danajungmunson@mac.com); Western Region: Barbara Henriksen Andrews, [bandrews@newpal.k12.in.us](mailto:bandrews@newpal.k12.in.us); Pacific Region: Karen Gulash, [kgulash@charter.net](mailto:kgulash@charter.net)

"The only real voyage of discovery consists not in seeking new landscapes but in having new eyes." —Marcel Proust



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A Professional Learning Community for Art Educators

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**Registration opens Spring 2011!**

### Explore these museums:

The National Gallery of Art and Sculpture Garden, the Freer and Arthur M. Sackler Galleries, the National Museum of the American Indian,\* the Hirshhorn Museum and Sculpture Garden,\*\* the National Museum of Women in the Arts, The Phillips Collection, the Smithsonian Museum of American Art, and Luce Center National Portrait Gallery.

\*July session only \*\*August session only

## Join a professional learning community

and spend 4 art-filled days in Washington, DC, exploring permanent collections, current exhibitions, and the museum itself as a work of art!

- **Learn** and network with art educators from the DC, Maryland, and Virginia area!
- **Rediscover** Washington, DC, through The Museum Experience while actively advancing visual literacy and critical thinking skills for pK-12 classroom applications.
- **Study** diverse perspectives for understanding how the Form+Theme+Context (FTC) of works of art and artifacts shape layers of meaning.
- **Use** interdisciplinary pedagogy and engage in object-specific strategies that deepen learners' engagement within classroom and museum settings.
- **Experience** mini-lectures, visual journaling, interactive discussion of readings, and hands-on learning to complement your learning experiences.



**Would you like to learn more?** Visit the SummerVision DC portfolio at:  
<http://naea.digication.com/SummerVisionDC>

## MIDDLE LEVEL DIVISION

*The Middle Level Division Directors hope that you had an absolutely awesome experience at the NAEA 2011 Convention in Seattle! We want to congratulate our 2011 Middle Level Award Winners and share a bit of information about each one.*

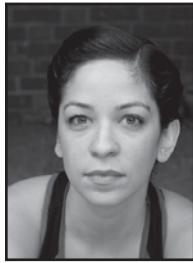
### 2011 NAEA National Middle Level Division Art Educator: Maureen Caouette



Maureen Caouette holds a Bachelor of Fine Arts in Sculpture and Art Education from NY Institute of Technology, MEd from UMass Amherst and CAGS in Art Administration/Education from Fitchburg State University, and recently started a low residency MFA. She is an award-winning art educator with over 25 years of classroom experience, currently district director of Arts for the Littleton, MA, Public Schools where she also teaches art in the middle school. She has been an adjunct professor of art/art education at various colleges in the commonwealth for 20 years. Maureen is the past president of the Massachusetts Art Education Association and past NAEA Elementary Division Director.

Her greatest passion is working side-by-side with her middle school students exploring art and design. Maureen is the advisor to the LMS NJAHS. Her educational philosophy incorporates teaching design through art. As a middle school team leader, Maureen focuses on curriculum integration through content and culture.

### 2011 NAEA Eastern Region Middle Level Art Educator: Vanessa López-Sparaco



Vanessa López-Sparaco holds a Masters in Art Education from Maryland Institute College of Art and has over 5 years of experience in urban and diverse settings. She presently serves as Maryland Art Education Association Middle School Division

Director and as a Leadership Educator in the Arts Discipline (L.E.A.D.) Teacher for Baltimore City Public School System. Ms. López-Sparaco acts as a mentor to colleagues and student teachers serving as a Cooperating Teacher for several area Universities and Colleges and as the Maryland Practitioner Teacher Program Art Content Seminar Leader for the Baltimore City Teaching Residency from 2007 to 2008. She has presented at both the national and state level and most recently acted as the 2010 NAEA National Convention Program Coordinator and was named MAEA Middle School Art Teacher of the Year. Ms. López-Sparaco has been published in *Art Education* and forthcoming book, *Culture as Commons*. Under her tenure, her school, Roland Park Elementary Middle, has been awarded the John F. Kennedy Center for the Performing Arts School of Excellence on Art Education Award (State level, 2008-2009), the Visionary School Award from Young Audiences (2009), and the John F. Kennedy Center for the Performing Arts National Schools of Distinction in Arts Education Award (National level, 2010-2011).

### 2011 NAEA Western Region Middle Level Art Educator: September Buys



September Buys has been sharing her love of art for almost 12 years, and 10 of these have been at the middle level. Previous awards include: 2009 Michigan Art Education Association Art Educator of the Year Award, 2009 MAEA Middle Level Art Teacher of the Year, and 2010 Michigan Youth Arts Association Art Educator of the Year.

September's passion for her students is evidenced by her involvement. She always has something new and exciting on the horizon, be it a collaborative spirit mural, a visiting artist, hosting a family craft night, a train trip to the art museum in Chicago, or a student-centered grant project.

September has served as the NAEA Western Region Middle Level Director and currently is working with the Michigan Department of Education and other art educators to revise and align the State Art Education Benchmarks (GLICS) with 21st century skills.

*My term as your NAEA Middle Level Division Director expired at the end of the Convention in Seattle. Linda Kielsing is your new Director with Kim Cairry as your Middle Level Division Director-Elect. I know that the NAEA Middle Level Division will grow and prosper under their creative and capable leadership. I thoroughly enjoyed working with the NAEA Board and staff and have not only grown professionally, but have developed some great friendships as well. I would like to encourage each of you to become*

*more involved with NAEA, and would ask that you encourage other art educators whom you may know who are not members of NAEA to join. NAEA is the premier source of professional development and networking opportunities for all visual art educators.* ■



### Mary Miller

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

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

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## HIGHER EDUCATION DIVISION

### Looking Ahead

In February, prior to the NAEA Convention in Seattle, I'm sitting in my office writing a news article that will be published after the Convention in April. In matters of the future, the world is fraught with danger.

As you read, one thing that should be in place is a transition to new Higher Ed leadership under the direction of James Haywood Rolling. I'm thankful for the support he has provided to me during my term and I wish him all the best over the next 2 years. In addition, the Division welcomes Flávia Bastos as the new HE Director-Elect. She brings NAEA experience, as editor of *Art Education*, to the position. Lastly, the Division thanks Melody Milbrandt for her contributions as Past Director. Melody has been instrumental in supporting several initiatives including her work most recently as Chair of the Ad Hoc Professional Development Committee.

### Notes

NAEA has established a Task Force to develop a Research Commission. Task Force membership is to broadly represent the Association and to carry out the goals of NAEA's new strategic plan.

NAEA was represented in February at the College Art Association conference. I presided over a session, *Emergent Practices: Arts-based Research and Teaching*. The session included three papers, which were responded to

by Graeme Sullivan. Presenters included James Haywood Rolling, *The Artistic Method of Research*; Karen Keifer-Boyd, *Arts-based Research as Social Justice Activism*; and Donal O'Donoghue, *Conceptualizing Arts Research as Relational Practice*.

CAA's Education committee has three NAEA members: myself, Theresa Lenihan, and Cindy Maguire. This year's meeting provided a forum for discussing plans for a Design focused agenda in 2012. We also presented a draft for a CAA-sponsored overview of assessment for new faculty.

### News

#### Some summer offerings:

**The Ohio State University** has two offerings. Contact [thomas.404@osu.edu](mailto:thomas.404@osu.edu) for further information. First, Jack Richardson and Sydney Walker are offering **Artmaking as Encounter** (5 credits), July 18-22. During the course, students will participate in artmaking through strategies of play, intervention, materiality, lines of flight, and sensation. Reflection on these experiences through group discussion, reflective writing, and related readings aims toward increased understandings of artmaking as a response to encountering specific conditions in the environment. Second, Terry Barrett is offering **Creative Art Writing** (5 credits), July 25-29. This is an intensive creative workshop to write artfully about art and life and life through art in a variety of genres and styles.

Daily sessions will consist of a discussion of items from a required reading list, looking, writing, reading aloud what you have written, and listening to what others have written. Time for required readings and final assignments will extend past the workshop into late summer.

**Kutztown University** has several summer Institute offerings. Marilyn Stewart is offering **An Invitation to The Dinner Party**, July 10-15, 2011. The institute is provided in partnership with NAEA and Through the Flower, a nonprofit feminist art organization founded by Judy Chicago. Judy Chicago and members of The Dinner Party Curriculum Team will structure the exploration and experience the rich content of *The Dinner Party*. Engage in inquiry-based activities to deepen understanding of *The Dinner Party* while exploring ideas, activities and lessons for use in K-12 teaching. Participants will join Judy Chicago for a private viewing of *The Dinner Party* on site at the Elizabeth A. Sackler Center for Feminist Art at The Brooklyn Museum.

#### New Programs:

The Indiana University of Pennsylvania (IUP) Art Department is pleased to announce that we are accepting applications for our newly revised Master of Arts Degree Program beginning Summer 2011. This highly anticipated program targets both practicing artists and art educators interested in a studio-focused degree blended with graduate-level electives that include Art Education. The MA is redesigned to accommodate the schedules of working art educators through the program's sequencing over two consecutive summer residencies with online courses during the academic year. Contact Susan Palmisano, Graduate Coordinator, [palmisan@iup.edu](mailto:palmisan@iup.edu)

#### Initiatives:

East Carolina University (ECU) has begun four new initiatives during the past year. The first is through the ECU Ceraldo Italy program. An Art Education course in Elementary Methods will

give students opportunities to observe Italian local schools and study Italian art. Contact Dr. Nanyoung Kim for more information: [kimn@ecu.edu](mailto:kimn@ecu.edu). The second is the Spark and Flame Creative Leadership program. The program engenders creative thinking and leadership for preservice and in-service teachers. This year's speakers included Mark Runco and Sandra Kaye. Contact Dr. Robert Quinn: [Quinnr@ecu.edu](mailto:Quinnr@ecu.edu). The third: ECU has partnered with ECU science educators to provide a Science of Art Exhibition in conjunction with the NC Northeast Region Science and Engineering Fair [www.ecu.edu/ncregionalsciencefair](http://www.ecu.edu/ncregionalsciencefair). Contact Drs. Borim Song or Mark Malley: [Songb@ecu.edu](mailto:Songb@ecu.edu) or [Malleym@ecu.edu](mailto:Malleym@ecu.edu). Fourth, ECU has joined the NC Space Grant Program (<http://www.ncspacegrant.org/>). Cynthia Bickley-Green represents the Art Education Area on the ECU Space Grant Collaborative and is conducting research related to Human Perception in Space. Contact [bickleygreenc@ecu.edu](mailto:bickleygreenc@ecu.edu) ■



### John Howell White

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

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

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At the CAA presentation, L-R: Graeme Sullivan, Donal O'Donoghue, Karen Keifer-Boyd, James Haywood Rolling.

## ELEMENTARY DIVISION

**By now, the resources you collected from the National Convention in Seattle have probably been put away** somewhere in the cabinets of your classroom. The Convention program book, tattered and torn from 4 days of heavy use, has been relegated to the back of a file cabinet. The posters and art supplies are on the walls and in kids' hands. The awards given to our four Elementary Division Winners are more than likely proudly on display on a home fireplace mantle or a display shelf in an elementary art room—congratulations to Mark Trampf, National Elementary Award; Carrie Russoniello, Eastern Elementary Award; Lauren Phillips, Southeastern Elementary Award; and Samantha Melvin, Western Elementary Award. But the ideas and concepts shared about creativity and other aspects of teaching art are alive and being used on a daily basis!!! What you take away from Convention and use to improve your teaching and the success of children are what Convention is made of! We know those of you who traveled to Seattle in mid-March came away with an abundance of practical tools and ideas that will assist you through the end of this year and beyond.

As this is my last article as the Elementary Division Director, and the due date for the article was prior to Convention, I will leave the summary and thank-you messages to Kirby Meng who is now your Elementary Division Director, as of the end of the convention. Speaking of Kirby... for those of you who don't know her yet, you are in for a treat!

She was my right-hand person over the last 2 years, providing support and encouragement through all the work for members in the Division. She is eloquent and passionate about children and art education. Kirby will undoubtedly take our Division to a new level! Thank you, Kirby, for your collegiality and friendship. You made the journey even brighter! In addition, hats off to the four art educators who were the regional representatives during my tenure. Each provided expertise and support in their own way and each should be applauded for all their efforts. Kudos to Lisa Stuart, Eastern Region; Jane Castillo, Pacific Region; Kelly Campbell-Busby, Southeast Region; and Samantha Melvin, Western Region. Many thanks to these excellent educators and leaders who assisted and helped grow elementary art educators over the last 2 years.

**Just as we say good-bye and thank you to our past leaders**, we say hello and best wishes to the incoming leaders for the Elementary Division. Congratulations to Nancy Walkup from Texas for being elected the Elementary Division Director-Elect. With guidance from Kirby, Nancy will learn the ropes of being Director and serving on the Board. We wish her well in her 4-year journey. Also, we wish to welcome aboard four new regional representatives who will represent each of you: Nate Morgan, Eastern Region; Scott Russell, Southeastern Region; Brian Antonio, Pacific Region; and Lorinda Rice, Western Region, will assist Kirby and Nancy as the leadership team pursues excellence in all that it delivers

to members in the Division. We thank each of you for volunteering your time and talents to making art education stronger for teachers and children alike.

When one has something end that has been such an amazing event in one's life, it is certainly bittersweet. I have enjoyed the triumphs and the challenges that this job has provided me in the past 4 years. From many hours planning and preparing for National Convention to the multiple Board meetings I have been part of, it has been a pleasure serving as Director for the Elementary Division. Hats off to Deborah Reeve, Barry Shauck, Bonnie Rushlow, and Bob Sabol for the support and guidance you have provided me. Thanks to Elizabeth Snow for her help with *NAEA News* entries. Also, I send thanks and appreciation to the past and current vice-presidents I have had the opportunity to serve with on the Board. You each have impacted me in positive ways that I carry with me on to my next challenge. And finally, this journey would not have been nearly as much fun and rewarding without my fellow Division Directors. To you—Mary, Diane, Lesley, Mark, and John—I take with me all the love and guidance each of you shared with me. Not only are you close colleagues, but you are also dear friends. And I wish each of you only the best.

My work with the Association is certainly not finished. My colleague and friend Lorinda and I are serving our state of Nebraska as co-Presidents-elect and have the office for the next 5+ years. I am energized to serve my state in this

capacity and look forward to participating in Delegates Assembly at National Convention. In addition, I have the honor of serving on the Board of Trustees for the National Art Education Foundation and look forward to serving members in that capacity for the next 4 years.

I wish each of you and your students much success and happiness. Continue to help children understand the importance and need for the arts. Develop critical and creative thinking in each student and help each learn how to appreciate and enjoy the one thing we love and have in common—visual art. ■



### Bob Reeker

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## MUSEUM EDUCATION DIVISION

**This is my last column as Director of the Museum Division**, and I want to use it as an opportunity to offer both thanks and reflections on the 4 years I have served (2 as Director-Elect, followed by 2 as Director). It has been an enormous honor and learning opportunity to serve on the NAEA Board. I deeply admire and appreciate all of the colleagues with whom I have gotten to work, including fellow Board members, NAEA staff, members of the Museum Division Development Committee, and members of the Museum Division as a whole. Everyone has demonstrated not only great professionalism, but also thoughtfulness, compassion, and wisdom.

NAEA's Executive Director, Deborah Reeve, and the three Presidents with whom I have worked—Bonnie Rushlow, Barry Shauck, and Bob Sabol—are all individuals of tremendous passion and vision. Under their leadership **NAEA is in the midst of an extremely dynamic period**, with a new strategic plan recently adopted to guide the work of the organization from 2011 through 2014, discussions underway on the topic of re-establishing a NAEA Research Commission to foster collaborative investigations between researchers and practitioners, a revamped and award-winning website, the development of Platform and Position Statements that help to articulate the value of visual arts education (to see them, search NAEA's website for Platform Statements), and the implementation of new membership benefits including an Instructional Resources Gallery that provides exemplary lesson plans and online museum resources. In addition, NAEA is collaborating and partnering with other national and regional arts organizations, presenting an articulate and persuasive testament to the importance of the visual arts to a high-quality education and an informed and effective citizenry as education legislation and related matters are discussed. During a time of recess-

sion when many organizations experienced low attendance at annual conventions, NAEA exceeded projected attendance records. This reflects how deeply NAEA members value the organization and the professional community it provides.

Hand-in-hand with this dynamism and outward collaboration, internal collaboration between the six divisions within NAEA, the regional Vice Presidents, and NAEA staff have also grown in wonderful ways and the Museum Division has become better integrated into the organization as a whole. In crafting Position Statements on behalf of NAEA, the Platform Working Group has been ever mindful to cite art museums and art museum education where relevant, in addition to K-20 art education. The development of the Instructional Resource Gallery (IRG), an evolving online professional development resource available to NAEA members and accessible through the website, integrates online museum resources into individual elementary, middle, and secondary lesson plans, as well as offering a listing of teacher resources from museums around the country.

At both the 2010 and 2011 Conventions, the six Division Directors have given joint presentations, addressing the impact of NCLB on art and museum education in Baltimore and featuring the IRG in Seattle. In Baltimore we held the first ever Higher Ed/Museum Ed Social to provide an opportunity to get to know our colleagues better and discover common professional interests and overlaps. NAEA's Executive Director and President routinely speak at Museum Division Preconferences, which other NAEA Board members also attend, and this year President-Elect Bob Sabol (now NAEA's President) presented as part of the Preconference panel. A less public manifestation of the closer integration of the Museum Division with the rest of the NAEA Board and

membership, but still an important one, is the fact that summer and fall Board meetings now take place at museums in the convention host cities, rather than in hotel conference rooms. Initiated by Anne Henderson in 2008, this innovation continues and enables the Board to immerse themselves in the museum and tour special exhibitions, a wonderful opportunity to re-ground ourselves in what our work is truly all about at the end of a long working day. I thank all the museums that have hosted the Board over the past 3 years.

**Throughout my time on the Board, I have been surrounded, supported, and inspired by fabulous colleagues.** Anne Henderson, who preceded me as Director, was a wonderful coach and mentor, teaching me the ropes and showing me the way into my new role. It was also a pleasure to work closely with Anne Manning (who is now the Museum Division Director) over the past 2 years, and I have complete confidence that she and our new Director-Elect, Jackie Terrassa, will take the Division's activities to new heights. The eight other members of the Museum Division Development Committee were a delight to work with as they made so many things happen each year, including the Issues Forums, Museum Teacher Resource Exchange, Awards, and the New Members Reception. I commend William Crow, Elizabeth Gerber, Kate Rawlinson, Emily Holtrop, Claire Orologas, Jeanne Hoel, Suzy Harris, and Nicole Stutzman for the terrific work they have done and their continual responsiveness as other projects came up, and particularly thank Jeanne, Suzy, Claire, and Nicole as they cycle off the Committee at the end of their 4-year terms. I end my 4 years of service with deep thanks for the extremely enriching experience I have had as an NAEA Board member, as well as thanks for the enrichment I experience continually simply by being part of the art museum education community. ■



**Lesley Wellman**

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### The Phillips Collection Teams with Schools to Enhance Student Learning through the Arts

The Phillips Collection museum is creating a pioneering "Art Links to Learning—Museum-in-Residence" program that weaves together the visual arts with other core standards to improve student performance and enhance 21st-century learning skills, such as critical thinking and problem solving. Serving the Washington, D.C. school community, the program provides extensive professional development for teachers, in-classroom workshops and museum visits for students, student exhibitions at the Phillips and online, as well as dynamic opportunities for family participation. [www.phillipscollection.org](http://www.phillipscollection.org)

## SUPERVISION AND ADMINISTRATION DIVISION

**During the past 2 years the Supervision and Administration Division has continued to focus on Quality Programs: Quality Teachers.** All of us in a supervisory capacity know that the single most important aspect for improving the quality of art education is the teacher. To that end, the Supervision and Administration Division will continue to focus on issues related to improving our programs through professional development, hiring and retaining quality teachers, examining best practices throughout the country, and looking closely at policies that impact visual arts programs at the state, district, and local level.

### Welcome Dr. Barbara Laws, the Incoming Supervision and Administration Division Director

I have had the pleasure of knowing Barb for over 10 years, and have come to know her as a consummate professional whose dedication to art education is known nationally. Currently serving as Senior Coordinator for the Office of Art Education in Norfolk Public Schools, Virginia, Barbara has had an extensive career starting as an elementary art teacher in NPS, moving into building administration, and then onto the central office. Barb's leadership in NPS extends throughout the system—not only to the visual arts, but also to a myriad of professional commit-

tees, professional development, and publications. Locally, Barb has also received numerous awards including NPS Inspiration Award, NPS School Bell Award, and has been awarded a Resolution of Appreciation by the Virginia State Department of Education.

At the state level in Virginia, Barb has received the Virginia Art Education Association's Supervision and Administration's Art Educator of the Year and VAEA Art Educator of the Year, currently serves as Facilitator for VAEA Leadership Training and Strategic plan Development, and has served as VAEA Supervision and Administration Division Director, as well as VAEA President.

At the national level, Barbara has been recognized as Southeastern Region Supervision and Administrator of the Year, has received the Marion Quinn Dix Leadership Award, National Elementary Art Educator of the Year, and Outstanding Elementary Educator of the Year for the Southeastern Region. Barbara is a Distinguished Fellow for NAEA, has been the NAEA Convention Program Chair, has participated in the NAEA Leadership Academies, and has presented at national conferences.

Barbara has authored numerous articles and curricula, and exhibits her work regionally. All of these experiences have informed her practice as an art supervisor and will continue to inform her work with the NAEA Board of Directors.

Joining Barb's leadership team are:

**Director Elect:** Angie Fischer, Art Education Supervisor, Omaha Public Schools, Nebraska

**Eastern:** Ralph Caouette, Art Department Liaison, Wachusett Regional High School, Holden, Massachusetts

**Southeastern:** Sue Castleman, Supervisor of Visual Arts, Pinellas County Public Schools, Florida

**Western:** Beverly Fletcher, Director of Art Education, Fort Worth Independent School District

**Pacific:** Katie Hall, Career and Technical Education Specialist, Yakima Public Schools, Washington

I look forward to the Supervision and Administration Division continuing to work toward providing our members a collaborative forum to discuss issues unique to our division, and to share models of best practices. ■



**Mark Coates**

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## NATIONAL ASSOCIATION OF STATE DIRECTORS OF ART EDUCATION (NASDAE)

<http://nasdae.ning.com/>

**AnnRené Joseph**, NASDAE President, 2009-2012, Program Supervisor, The Arts, Teaching, Learning and Assessment, WA State. 360-725-6365. E-mail: [annrene.joseph@k12.wa.us](mailto:annrene.joseph@k12.wa.us)

### Visionary Leadership, Advocacy and Action! (Part V) 2010-2011 and Beyond!

### 2020 Vision in Progress: An Artwork in Progress!

### NAEA Convention News and Sessions by State Arts Education Leadership!

This particular issue is dedicated to the Convention sessions that were presented by the NASDAE membership and in conjunction with the Supervision and Administration Division, led by Mark Coates, from Baltimore, Maryland. The Convention—with a theme of **Creativity, Imagination, and Innovation in**

**Art Education**—was held at the Washington State Convention and Trade Center and Sheraton Seattle Hilton, Seattle, Washington, March 17-20, 2011.

**Supervision and Administration Pre Conference—Seattle Museum of Art. Professional Links: Connecting with Colleagues.** The Supervision and Administration Division hosted a pre-conference on March 16, the day before the annual NAEA Convention opened in Seattle. This full-day event was held at the Seattle Art Museum and provided participants the opportunity to network, share, and enjoy art and good food and other libations. Following the interactive session, time was devoted to visit the museum's collection and shop before joining the Museum Division in a joint cocktail reception. Wednesday, March 16.

### Other Supervision and Administration Sessions involving NASDAE members presented at the Convention included:

**Art Advocacy beyond Letter Writing.** Let's paint a vision for art education advocacy. Small groups will use data, research, technologies, social relationships, and partnerships to develop action plans that will be shared on a wiki. Presenters: Beth Cornell, Ana Cardona, Nancy Carr. Performance. Thursday, March 17.

**National Standards for the Arts 2.0.** A dialogue on SEADAE's convening of a National Arts Education Task Force of thought partners, including NAEA, to begin the process of reconceptualizing content standards in the four arts

disciplines. Presenters: Debora Hansen, Marcia McCaffrey, Lynn Tuttle. Performance. Friday, March 18.

**Focus on Elementary Electronic Portfolio Assessment through NM Elementary Arts Programs.** Change Education and Assessment to become individualized student learning tools for all students. Presenters: Vicki Breen and NM teachers. Best Practice Lecture. Friday, March 18.

### NASDAE: Creativity, Imagination, and Innovation in Visual Arts across the Nation!

Join a panel of state education agency directors of arts education (NASDAE) sharing NAEA Strategic Plan Goals in their states as they relate to visual arts creativity, imagination, and innovation. NASDAE Annual Meeting will follow this presentation. Presenters: AnnRené Joseph, Limeul Eubanks, Vicki Breen, Debora Hansen. Best Practice Roundtable. Friday, March 18.

**NASDAE Annual Meeting.** NASDAE members meet at the Sheraton Hotel Ballroom for meeting agenda and site location of meeting. Nomination of officers for 2012-2014, sharing of state successes and issues, continued alignment of NASDAE goals to NAEA Strategic Plan and state and national issues regarding visual arts education for all learners. Presenters: President AnnRené Joseph and NASDAE officers and members. Friday, March 18.

**Delaware's 100 Million Dollar Recipe.** Stimulus funds included money for education. Finishing first in the preliminary round of

state competitive grants, Delaware received 100 million dollars to implement its plan for improving education including the arts. Presenter: Debora Hansen. Performance. Saturday, March 19.

**Creativity, Imagination, and Innovation in State Arts Leadership in Education Agencies.** State Education Agency Arts leaders from Mississippi, New Mexico, Delaware, and Washington will share their progress in Arts Education Initiatives in alignment with NAEA's Strategic Plan, and national policies. Presenters: AnnRené Joseph, Limeul Eubanks, Vicki Breen, Debora Hansen. Best Practice Lecture. Saturday, March 19.

**Visual Arts Assessments in WA State.** The Journey in Progress 2003-2011: Creativity, Imagination, and Innovation in Action! Presenters will share and discuss visual arts performance assessment success and share progress. Participants will learn how the visual arts performance assessments have enhanced more arts instruction for all learners. Presenters: AnnRené Joseph, Virginia (Ginny) Lane, Gale Riley, Carl Clausen. Assessment, Best Practice Lecture. Saturday, March 19.

Hope you had a great time at the Convention. Look forward to seeing you next year. Our next issue will be devoted to news from across the states during the 2010-2011 school year. ■

## Call for Proposals for 2012 National Convention

Immediately following the 2011 NAEA National Convention in Seattle, please plan to submit your proposal for the 2012 National Convention in New York City (March 1-4, 2012).

Remember that all presenters and co-presenters must be members at the time of submission, so please verify you are a current member before submitting.

As a reminder, the **proposal deadline for this year has changed to May 15**. For further information, please contact [convention@arteducators.org](mailto:convention@arteducators.org)

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## CAUCUS ON SOCIAL THEORY AND ART EDUCATION (CSTAE)

<http://cstae.bluedoublewide.com>

**Clayton Funk**, EdD, Assistant Professor of Art Education, The Ohio State University, 128 Oval Mall, 158 Hopkins Hall, Columbus, OH 43210. 614-292-7183. Fax 614-688-4483. E-mail: [funk.86@osu.edu](mailto:funk.86@osu.edu)

**Columnists: Christine Woywod**, Northern Illinois University, [cwoywod@niu.edu](mailto:cwoywod@niu.edu); **Marissa McClure**, University of Arizona, [mam3@email.arizona.edu](mailto:mam3@email.arizona.edu)

*By Clayton Funk and Patty Bode*

**F**or the past 2 years, it has been my pleasure to serve as Coordinator of the Caucus for Social Theory and Art Education (CSTAE). I have enjoyed my term as coordinator and I have been fortunate to work with an energetic Executive Board and Editors of the *Journal of Social Theory in Art Education (JSTAE)*. In Seattle this year, Patty Bode assumed the role of Coordinator and I moved to the position of Past Coordinator. We have worked with Caucus members to strengthen the organization of CSTAE and support the NAEA in its innovations. Patty and I have collaborated on much of the leadership over the past 2 years, and I will support her as she assumes leadership of CSTAE.

During this time, we have also taken several steps to expand the capacity of the annual journal and communication mechanisms of our caucus. The *Journal on Social Theory in Art Education (JSTAE)* transitioned from hard copy publishing to an online, open access journal. I invite you to please go to <http://jstae.bluedoublewide.com> to access the current Volume 30 of *JSTAE*. Furthermore, the board of the CSTAE established a leadership format for the journal editorial responsibilities. A graduated progression of Assistant Editor, Editor, and Past Editor will support continuity of the journal and provide ways to share the work of preparing the journal for publication while mentoring the next cycle of editorial team members. Bob Sweeny assumed Editorship for Volume 30 and soon, Volume 31 will be published for online access under his editorial guidance. Last summer we created the position of

Assistant Editor, for which Kryssi Staikidis was appointed to assume the role of editor after 2 years. This transition of editors will occur after the release of the most recent volume. Therefore, following this plan, Kryssi Staikidis will move from that Assistant Editor role to the position of Editor of *JSTAE* on July 1, 2011 (the day after the release of Volume 31 on June 30). Be on the lookout for our call for nominations for another assistant editor of *JSTAE* to be appointed after our Seattle convention! Another change in leadership in CSTAE was the conversion of the position of "newsletter editor" to the role of website manager. Dawn Steinecker assumed this role this summer and has worked on ways to extend the presence of CSTAE to Facebook and to continue development of the website. I extend my heartfelt thanks to Bob Sweeny, Kryssi Staikidis, and Dawn Steinecker for their dedicated work. Moreover, CSTAE owes many thanks to Marissa McClure and Christine Woywod for their commitment to extending the work of CSTAE through the quarterly columns in *NAEA News*.

It has been a good 2 years, and I have been delighted to work with the CSTAE Executive Board and for the accomplishments we have made together. I have every confidence that Patty Bode will continue to lead the Caucus in administrative tasks as well as in critical considerations of social theory in art education. I can only look forward to more growth in the future of the Caucus for Social Theory and Art Education. Many thanks. ■

*CSTAE Bylaws can be found on the CSTAE website at <http://cstae.bluedoublewide.com>*

## SPECIAL NEEDS IN ART EDUCATION (SNAE) [www.southernct.edu/~gerber/SEDarts/](http://www.southernct.edu/~gerber/SEDarts/)

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

**Dr. Beverly Gerber is the recipient of the 2011 Lowenfeld Award** and gave the Lowenfeld Lecture, which can be accessed on the NAEA website. The Lowenfeld Award is given to extraordinary educators who have



made significant contributions to our field. Beverly has spent her career bringing the work of art educators to the world of special education and bringing her expertise and leadership to education organizations, particularly to NAEA. She

started as an art teacher, became a mother of a child with special needs, became a special educator, then went on to become a scholar, professor, author, and activist, connecting the worlds of art education and special education. The Lowenfeld Award honors her, and the work she has done for NAEA in the last 20 years. She has been a driving force for the creation of the Special Needs group, website, major publications, and is the ambassador between NAEA and organizations that serve children with special needs. Never before in our history has NAEA been more aware of the mission we have to serve ALL children. Beverly's voice and her efforts are heard across the globe. The 2011 Lowenfeld Award validates the fact that Art Education has become deeper and richer because of the inclusion of

all children in the NAEA mission, work, and scholarship.

The **2011 NAEA/CEC/VSA arts Beverly Levett Gerber Special Needs Lifetime Achievement Award** was presented to **Ms. Mary Lou Ford-Dallam**, one of the founders of the NAEA Special Needs Issues Group, and



its first secretary. She served as the Pennsylvania Art Education Association representative of Special Needs in Art Education and helped to establish the NAEA Pennsylvania Special Interest Group on Special Needs, the

first state group in the country. She is now retired as an Educational Consultant for the state of Pennsylvania but continues to be a leading voice for the inclusion of students with special needs.

Mary Lou has served as a member of the Pennsylvania Governor's Institute for Arts Educators Steering Committee and Faculty where her ideas guided strategies for an inclusive pilot program. She was a force behind the Pennsylvania Department of Education's arts standards, assessments, and professional education. She authored the Pennsylvania Department of Education website's visual art section for art teachers of students with special needs. She also designed and conducted in-service teacher

training workshops in the arts, integrating the arts across the curriculum, providing support to many different groups including the Pennsylvania Very Special Arts, museums, and community organizations. Clyde McGear, of the Pennsylvania Department of Education, writes that: "Her dedication and 'stick to it' attitude enabled many, many educators and parents to realize how important expressive arts programs are to all children, especially to those with special needs."

**Lynda Abraham Braff** is the recipient of the **2011 NAEA/CEC/VSA arts Special Needs Art Educator of the Year Award**. Lynda combines her training in both art education and special



education to teach art to students on the autism spectrum and others with special needs. Lynda's students range in age from 8 to 18 years old and bring a variety of intense learning and behavioral challenges to the art room.

Under Lynda's guidance, students have produced a yearbook, contributed to a school calendar, and built an installation

project in their school—they painted a mural of Pittsburgh and made ceramic tile borders. Following Lynda's encouragement to get involved in community activities, students sold scarves they wove to raise money for the animal shelter.

Lynda is the lead teacher for the special area department and develops curriculum for K-12 students with special needs. She initiated and coordinates a day of school cross-curriculum programming, mentors new teachers, established an art therapy program for young women in her school, and contributes to the Andy Warhol Educational website with articles that showcase her students' community service activities. She is also the liaison to the Arts Education Collaborative.

Mary Ann Raymer, Supervisor of Art, describes Lynda's outstanding "desire and ability to meet the individual needs of students and to always expect quality art projects from her students.... She has the natural ability that great teachers have to 'get the most' from students who are easily frustrated, have low self esteem and have never been a success in any school context." ■

### NAEA Co-Sponsored Academies

Please go the NAEA website, [www.arteducators.org/programs](http://www.arteducators.org/programs), to see which institutes have been accepted for 2011.

## LESBIAN, GAY, BISEXUAL, AND TRANSGENDERED ISSUES CAUCUS (LGBTIC) <http://bluedoublewide.com/lgbtqic/>

**Co-Chairs: Mindi Rhodes**, Ohio State University. E-mail: [Rhoades.89@osu.edu](mailto:Rhoades.89@osu.edu) and **GE Washington**, College of Saint Rose, Albany, NY. E-mail: [garnellwashington@yahoo.com](mailto:garnellwashington@yahoo.com)  
**NAEA News Columnist: GE Washington**, [garnellwashington@yahoo.com](mailto:garnellwashington@yahoo.com)

### "Too Much Information?"—A Response

*This month I would like to bring attention to a response I received to the February editorial, "Too Much Information?" Christopher M. Strickland, a district-wide fine arts coordinator in Dover, New Hampshire, sent me a critical self-reflection he had in response to advice he gave a teaching intern about coming out in schools.*

### E-mail to G.E. Washington, February 2, 2011

I love experiencing serendipity! Literally a couple of days after writing and giving advice to an inquiring intern, I received my copy of *NAEA News* and read the LGBTIC column entitled, "Too Much Information?"

I decided to respond because the topic of sharing our coming-out stories and the lessons learned from such experiences is extremely important—especially since these types of issues do not always receive due attention within universities (K-12 schools, community organizations) and teaching preparation programs.

Attached are my thoughts in response to the question, "What can we learn from these kinds of stories?"

### The Advice I Offered to the Intern

"The best advice I can give you regarding your role as a teacher is to be yourself—honest, authentic, and "real." I have found that being an openly gay educator has allowed me to teach passionately and successfully, perhaps more importantly, establish genuine connections and relationships with my students

and colleagues. Being "closeted" steals the energy that is required for the process and art of teaching and caring for the needs of your students. The energy used to "hide," guard, and circumvent situations pervades the learning space—which is truly about discovering and defining our own truth, meaning, and place in our community and world. The "Truth" always trumps speculation and fear—especially if you present yourself unequivocally with integrity and authenticity on a consistent basis with your students... Once I allowed myself to be open about my sexuality within my school community, there has been no "pink elephant" standing in between me and my students and the space where learning really matters. What was once a "secret" or "mystery" has been demystified and our attention and focus is placed on the curriculum and the needs of the students.

*At the end of his e-mail to me, Mr. Strickland says thanks for the "efforts in supporting Artist-Educators."*

*PLEASE understand on behalf of everyone in our community I thank you, Mr. Strickland. As we each tell our stories the social dialogue around us will change.*


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

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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

**L**ooking back over some of the columns I've written for *NAEA News* over the past few years, I can see a shift in tone that seems aligned with the hiring of our Association's wonderful Executive Director, Deborah Reeve. Concurrently I see a new spirit of cooperation, a concern for clear communication, and an attentiveness to the broad array of needs voiced by a richly varied constituency. The relationships between Issues Group leaders, members, NAEA administrators/staff, and Board leaders have been transformed—no longer holding the empty but symbolically court-like annual ritual of Issues Group testifying as to their (unpaid and voluntary) efforts on behalf of NAEA. No longer is this a judicial proceeding, but now it has evolved into a dialogue about shared concerns and an exploration of ideas for increasing the organiza-

tional value to ALL constituents. It is clear that great leaders and changes in the levels of trust between members and organizational officials is a personal/personnel matter—one that can help advance communications and nurture a coalescing of goals, shared objectives, and visions for the field in the coming years.

At this year's Delegates Assembly nine new position papers were considered—a demonstration that art educators are working in the world, not set apart from the heartbeat of visual cultural production, analyses, and historic examinations.

**I consider this column my valentine to NAEA and a testimony to the affection I hold for its work and its workers**, whether in administrator, policy-maker, researcher, or practitioner positions. I also encourage colleagues and Issues Group peers to consider the ways they might also potentially benefit from embracing the many new services our National Art Education Association now offers. These include:

- Serving as caretaker of SIG funds (with proper transaction processing)
- Circulating information on membership (one can join online)
- Marketing SIG publications through the NAEA online store

These benefits will be valuable only if they're used, and it was a bit disappointing to see that only two of the Issues Groups have actually availed themselves of these benefits. I haven't lost my love for my peers, but I do hope we can get together with how we share our good work and gather greater support and dissemination of our research and curricula.

First, I love the increased functionality of the website:

- being able to access the archive of prior and current publications
- being able to register and pay for the National Convention online
- being able to renew my membership in NAEA and its subdivisions, pay dues

This one-stop shopping convenience now allows me to shop for NAEA Publications and see my membership discounts at work! Additionally it allows me to get involved in multiple issues groups, and even buy their products (as I did when renewing my membership in the Women's Caucus and Committee on Multiethnic Concerns).

Second, I love the increased attentiveness to Convention scheduling with no overlapping of most of the Issues Groups' business meetings (for the first time in my memory), and knowing that in future schedules there may be new policies that seek to structurally eliminate many double-bookings of members who serve as both first and multiply second, third, or fourth author in group presentations. I hope that by this publication's release there will have been some dialogue concerning proposed remedies to these scheduling dilemmas, and that the spirit of cooperation will prevail as we continue into the future.

Third, I love the spirit of inquiry and experimentation that I see staff undertaking, as evidenced by new product lines available on the website. I have been pleased to see discount packages of books and subscriptions for classroom teachers, and other text groupings targeted for higher-education researchers. It makes me happy to know some staffers with

years of experience and much to offer the organization have now been challenged to apply their insights in ways that have well-served our membership.

Fourth, I love feeling that most anything might be possible—that real problems clearly articulated can be resolved, and that many of the requests made over the decades are now seemingly being answered. This is, indeed a joyous state, and one that can be both serious and playful, but only if we can keep the spirit of cooperation alive and well. {Be Mine Forever}

Minutes from 2010 Caucus on Social Theory in Art Education annual meeting reflect conversations that were happening within Special Issues Groups (SIGs) and Divisions and demonstrating that NAEA's forward thinking developments have been warmly embraced... I'm happy that we've finally organized our collective thinking around particular topics, and that we all increasingly feel successful in working toward the address of issues and themes many have been pursuing for decades.

**I do hope that the many Caucus and Issues Groups begin to avail themselves of the new/more cohesive operations of our national organization**—knowing that it is of far more benefit to have a central operation that can manage the funds of our multiple groups, track the membership base of each, and work with Divisions and SIGs to build greater participation and broader dissemination of our research, studies, and curricular recommendations—those designed to make ours a better world.

With love,  
Jim



### 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 [arteducators.org/research](http://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.

## RETIRED ART EDUCATORS AFFILIATE (RAEA)

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

**The RAEA presence at the Seattle NAEA Convention showed that we are an issues group on the move.**

Sally Babin presented a session of great interest to all audiences, entitled "Innovative Ways to Impact Art Education in Your Community After Retirement." Sally is an ardent promoter for art education who 'talks the talk and walks the walk,' an advocate who delights in sharing her experiences and strategies. Vidabeth Benson presented a hands-on session on "Screen Printing for Everyone," which was a sold-out ticketed event. Liz Smith-Cox offered a figure drawing program entitled "Figuring It Out."

A new feature for the Convention was initiated documenting a conversation with three retirees about their achievements since retirement. This year's group featured Rick Lasher (New Jersey), Liz Smith-Cox (North Carolina), and Harvey Goldstein (Michigan). Dan DeFoor documented the session from which we intend to produce a promotional piece that states may use for recruitment. A copy will become part of the NAEA achieves. RAEA plans to continue this program of collecting information from retirees in future years. There is much oral history of importance from which to draw.

Much of the RAEA programming involves interaction with the Student Chapters. The session "Blending Our Voices," presented by Liz Smith-Cox and Kristie Nixon, National Student Chapter President, featured the presentation of the 2011 National Student Chapter Award to the Brigham Young University Student Chapter. The Student Chapter Co-Presidents are LeeAnn Worrell and Jeff Cornwall, the sponsors are Dr. Daniel Barney and Dr. Sharon

Gray. At this session and another session, The RAEA/Student Chapter Mentoring Program (Bob Curtis, Liz Smith-Cox, Linda Fisher, Kristen Peck, and Kristie Nixon), discussion centered around the RAEA/Student Chapter mentoring program and encouragement for greater participation.

In their award application the BYU Student Chapter noted the following accomplishments: implementation of online information and interactive efforts including a blog for students to post, share, and discuss art teaching matters; many hours of service to local community and international humanitarian efforts; regularly scheduled student workshops; monthly workshops for educators; and field trips to Southern Utah and Arizona for research and study. This is a very active group of future educators who are most deserving of this special honor.

The Annual Luncheon featured the presentation of the 2011 National Retired Art Educator Award to **Madeline Milidonis Fritz** from Michigan. (See the February *NAEA News* RAEA column for information on the recipient.) Madeline entertained and informed everyone with her personal accounts of activism and art production. The Dr. John Michael RAEA Distinguished Service Award, a new award that recognizes long term commitment to the advancement of RAEA programming, was presented to Liz Smith-Cox. Liz is responsible for fostering the Mentor Program, the



Annual Art Auction, and new initiatives for the organization.

In the last column I listed the known Retired Art Educator awardees in the states. Updated information is that Oklahoma honored Rosemary Carroll as its Retired Art Educator 2010 last September. Congratulations, Rosemary.

Florida RAEA members have a 'Great Giveaway' for new teachers. Along with providing the materials, RAEA members, under the leadership of Barbara Davis, give instruction on the use of the new treasures. Receiving treasures from the collections of folks like Nan Williams and Bill Chiado is a thrill for these young teachers.

Alabama RAEA member Becky Gwinn and retired science teacher Rebecca Cairns teach integrated art lessons in schools that do not have an art education program. This is sponsored by the Alabama Art Education Association and the Alabama State Council on the Arts. Besides traveling to schools, these two sponsor art camps in the summer and during the holidays.

Please become active with your state RAEA groups. Let me know what is happening. If your state does not have an RAEA Chair or representative, be sure that we have someone listed as a contact for your state. We welcome your participation in the National RAEA programming. ■



**Above: Madeline Milidonis Fritz, the 2011 National Retired Art Educator.**

**Left: Brigham Young Student Chapter Participating at the Utah Art Education Association conference.**

## WOMEN'S CAUCUS (WC) <http://naeawc.net>

**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, PA 16802-2905. E-mail: [kk-b@psu.edu](mailto:kk-b@psu.edu)

**A resource on autoethnography, narrative inquiry, and arts-based research** developed by **Sheri Klein, Elizabeth Delacruz,** and **Karen Keifer-Boyd** for the activities at the **2011 Women's Caucus Board Meeting "Educational Agents for Positive Change"** is on the WC website at <http://naeawc.net/research.html>

**Caryl Church** has posted several installations of the **Women's Caucus Making a Difference** postcards on our WC blog *Voices @* <http://naeawcvoices.wordpress.com/> Please continue to mail postcards and to comment on those of others. For more information visit the *Voices* blog or email Caryl at [carylchurch@yahoo.com](mailto:carylchurch@yahoo.com)

### Congratulations 2011 NAEA Women's Caucus Award Recipients!

*Award nominator Christine Woywod writes:* The 2011 recipient of the **Carrie Nordlund Award preK-12 Award** is **Nan Waterstreet**, a 1st-5th grade art teacher at Western Avenue School in Geneva, Illinois. Nan's art curriculum decisions are motivated by her desire to make the world a more caring, understanding, and equitable place. Nan explains, "I draw upon ecofeminist principles to examine the underlying structures that influence our lives. My classroom is guided by themes of nonviolence in behavior and art making, concern for the environment through conscientious use of materials, and building community relationships through the critical examination of social assumptions." She has taken her elementary art students on art journeys through philosophy, spirituality, choice-based instruction, sustainability, and civic engagement. Nan

is a National Board Certified Teacher and a doctoral student at Northern Illinois University.

*Award nominator Wanda B. Knight writes:* Considering **Patricia M. Amburgy's** level of collaboration and her excellence in teaching and mentorship, coupled with her contributions to the profession, she is most deserving of the **Kathy Connors Teaching Award**. Dr. Amburgy is a strong and passionate advocate for social justice, while embracing equity, inclusion, and collective responsibility. Her integrity never waivers as she motivates preservice and practicing teachers to consider the impact that they have on closing achievement gaps, providing genuine opportunities for success, and empowering those who have been disenfranchised or who have been underrepresented in the artworld, in classrooms, and in society in general. Dr. Amburgy brings history to life with contemporary relevance in her teaching and publications. She is a positive role model and mentor to both undergraduate and graduate students, as well as to colleagues.

*Award nominator Marjorie Manifold writes:* Facilitating intercultural education through art, wherein people learn *about* each other *from* each other, **Melanie Gail Davenport** demonstrates contributions to art education worthy of the **Mary J. Rouse Award**. Her work includes projects ranging from live web-based video exchanges between students from differing countries, to developing classroom simulations to foster student understanding of how cultural groups form and communicate through art, conducting animation workshops with under-represented indigenous groups of

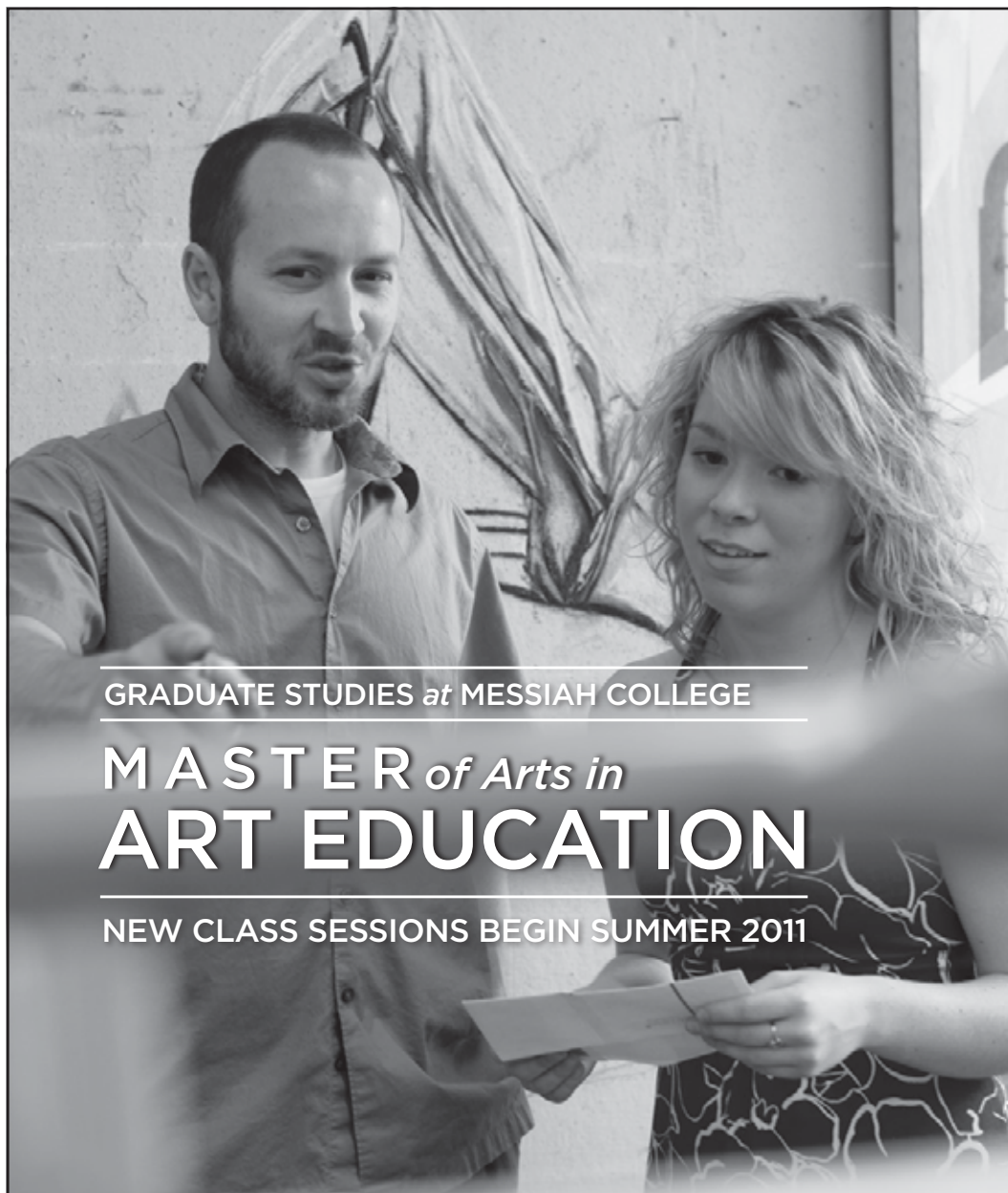
students in Mexico, and serving international youth in her local urban environment. Her interest in inclusive art education for diverse peoples is evidenced in her service as an active member of NAEA, a World Councilor representing the North American region for the InSEA, and an executive board member of USSEA and the LGBTIC. Her research, published as book chapters and in national and international peer-reviewed journals, has enlightened readers with new understandings about issues related to multicultural and cross-cultural art education.

*Award nominator Christine Marmé Thompson writes:* Recipient of the **June King McFee Award**, **Yvonne M. Gaudelius** is Professor of Art Education and an Assistant Vice President and Associate Dean for Undergraduate Education at Penn State. Yvonne is a committed art educator whose advocacy, scholarship, teaching and example continually enrich the field of art education. She is "an individual who has made distinguished contributions to the profession of art education, one who has brought distinction to the field through an exceptional and continuous record of achievement in scholarly writing, research, professional leadership, teaching, or community service." Co-author of two books, *Spectacle Pedagogy* with **Charles Garoian**, and *Contemporary Issues in Art Education* with **Peg Speirs**, Yvonne also delivered the 2011 *Studies in Art Education* lecture.

**Ellen Garvens**, a Professor of Art at the University of Washington in Seattle, is this year's WC exhibition juror. She selected Women's Caucus members' artwork for

the color print-based exhibition catalogue provided to members and available digitally from the WC website at <http://naeawc.net/exhibitions.html>. Ellen has received a Fulbright-Hayes Scholarship, National Endowment for the Arts Individual Fellowship Grant, and an Artist Trust /Washington State Fellowship. Her work has been reviewed by *The Village Voice*, *New Art Examiner*, *New York Times*, *Creative Camera London*, and *San Francisco Camerawork*. She uses photography, drawing, and sculpture to think about relationships between the human and the mechanical, boundaries between images and sculpture, and emotional states between loss and transformation. Below is an excerpt from Garvens' juror statement:

It has been a wonderful experience to view the images submitted to the 2011 *National Art Education Association Women's Caucus Exhibition: Creativity, Imagination, and Innovation in Art Education*. I was very impressed with the variety of approaches, sensitivity to materials, and uniqueness of the entries. A love of the natural world, investigations of family and heritage, creative expressions of human experience, and efforts to affect social change were all represented in the entries. I chose a selection that represented each of these approaches. ■



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## COMMITTEE ON MULTIETHNIC CONCERNS (COMC)

**Debra Ambush**, Corcoran College of Art and Design, Art Education. 11029 Nicholas Place, Ijamsville, MD 21754. E-mail: Saabsty1@aol.com

### Forthcoming: COMC New Scholars

Guest columnist: *Vesta A.H. Daniel, Professor and Graduate Studies Chair, Department of Art Education, The Ohio State University*

We need leaders—neither saints nor sparkling television personalities—who can situate themselves within a larger historical narrative of this country and our world, who can grasp the complex dynamics of our peoplehood and imagine a future grounded in the best of our past, yet who are attuned to the frightening obstacles that now perplex us.

—Cornel West (1954- ), Philosopher and Activist

**One of the initiatives of COMC is to identify, recruit, and nurture new scholars.** As educators we are charged with many responsibilities to our learners and to new scholars, among which are to:

1. Create models of knowledge production;
2. Identify specific and concrete examples of the kinds of knowledge that teachers can create, how they do it, and why it should count; and
3. Help students to identify everyday, simple ways that resistance is creative and transformative in the quest to self-identify, tell our stories, and move our communities in a direction energized by self-determination.

In November of 2010, in Baltimore, COMC in collaboration with NAEA and Maryland Institute College of Art (MICA) presented the conference *Think Tank: 2010 and Beyond—New Directions in African American Art/*

### Transformative Aesthetic Curriculum Design.

Seven “new scholars” were formally introduced to the assembly. The purpose of the process was to not only make this set of introductions but to embolden other new scholars by affirming the high value that we place on their contributions to the discipline. By the end of the conference other new scholars were identified and encouraged to share their research interests and work. These seven new scholars are at varying stages of their professional development. Some are seasoned professionals who have embarked on new scholarship. Others are newly minted scholar-educators. They are teachers, artists, and community activists focused on boundary pushing for the purpose of enhancing the discipline of art education through inquiry and informed practice. All are devoted to expanding our knowledge about the practice of art education and its impact on other disciplines as well. Each new scholar brings a narrative to their research that motivates and energizes their work. Following are small statements or questions intended to introduce you to their research topics and to encourage you to consider how their questions/statements impact your practice:

Dr. Zerric Clinton, is Chair-elect of COMC. His interest in visual culture is reflected in the questions that frame his research: *What do adolescent African American males perceive in selected popular music videos, how do they process the images, and what do they mean to them?*

Dr. Tanisha Jackson brings her background in gender studies and issues of diversity to the contemplation of visual culture through her study titled: *Defining Us: A Critical Look at the Images of Black Women in Visual Culture and Their Narrative Responses to these Images.*

Shirley Bowen brings her years of experience as an artist-educator, historian, and community activist to this topic: *Through an investigation of the Black Arts Movement we can explore the question: What must we know about self-identified African artists to write an appropriate art history?*

Dr. Toni Smith, playwright, student of arts policy, and community activist asks: *How does an historically Black arts institution emerge in a postmodern, capitalistic, patriarchal, culturally desensitized society?*

Loring Resler, a new faculty member at MICA and community activist asks: *How can the action of creating and participating in community-based art reveal possible spiritual components of community-based art, both individually and collectively?*

Joni Boyd whose experience as a teacher and curriculum developer focuses on merging research with practice asks: *How does a multicultural and social reconstructionist art curriculum within a cooperative learning environment facilitate knowledge of social justice among an intentionally diverse student population and the observation of their work?*

The collective significance of their research and work is their devotion to exploring and demystifying the ways that we can think about education as a social, cultural and political phenomenon. As teachers, we know that classrooms are micro-cultures impacted by the macro-culture of the school and the influences of the surrounding community. But, to what extent have we developed the acumen, language, perspective and strategies to explore our practices as educators? The value of new scholarship takes its cue from the worth of all scholarship and research: it informs our practice through interrogation. It troubles extant patterns of action. As seasoned scholars partner with new scholars the way forward will be more visible.



Fundamental to the COMC commitment to valorizing the voices of new scholars is our belief that the dynamism of art teaching can be well served by innovative and transformative thinkers. Moreover, we proffer that to do so honors the intent of our

distinguished founder, Dr. J. Eugene Grigsby, who remains consistent and persistent in his belief in the power of enthusiastic new thinkers. Our intent is to continue to feature new scholars regularly and to invite dialogue with them across the discipline. ■

## ART EDUCATION TECHNOLOGY (AET) (formerly EMIG) [www.niu.edu/artedu/AET](http://www.niu.edu/artedu/AET)

**Joanna Black**, AET Chair and Column Editor, Associate Professor, Faculty of Education, University of Manitoba, Winnipeg, Manitoba, Canada, R3T 2N2, e-mail: blackj@cc.umanitoba.ca

**Eksperimenta!, an art education celebration of the visual arts**, will be held in Tallinn, Estonia, from April to June of 2011 to celebrate Estonia as the Culture Capital of Europe. The Canadian participation of *Eksperimenta!* for art school secondary students is supported by the Canadian Society for Education through Art (CSEA) which is the Canadian counterpart of the National Art Education Association (NAEA).

*Eksperimenta!* has three components: (1) The IDEALaboratory; (2) The Triennial Exhibition; and (3) The Network of Art Schools and Art Centres. First, The IDEALaboratory, is an international conference open to art educators, art students and professional artists in which speakers will discuss best practices in contemporary art education. Secondary students from over a dozen countries will be exhibiting their works in the Triennial Exhibition. Those involved in the exhibition and conference will be forming a network of art organizations. To date, *Eksperimenta!* has involved art educators, art administrators, and artists involved in contemporary art education and contemporary art from Canada, Portugal, Germany, Slovenia, Turkey, Lithuania, Latvia, Estonia, Finland, Russia, South Korea, Iceland, and Ireland. It is estimated that 100,000 people will attend the events occurring from April through June. The Canadian Exhibition will have a variety of digital art pieces shown from students across Canada, co-curated by Dr. Miriam Cooley and Dr. Joanna Black.

*Eksperimenta!*'s mission is to bridge a perceived gap between contemporary art practices and contemporary art education. *Eksperimenta!* is a unique, first of its kind, international conference and exhibition for art scholars, art educators, and art students. Originally modeled after the renowned Venice Biennale for professional

artists and the art world, *Eksperimenta!* aims to help address the importance of contemporary art in relation to best art education teaching practices. The IDEA laboratories will bring together art education researchers, those involved in the art education field, and professional artists to foster an understanding of issues of new media, digital technologies, multimodal art, and contemporary art and educational practices on an international level. Of concern to the participants is to further develop contemporary art education theory and practice emerging from the international network of people in the fields of art and art education.

**Participating Canadian students will present contemporary digital artworks from across Canada**, using the concept of “Space” as the theme for the exhibition. The diversity of digital artworks focuses on the CyberARTS students in Ontario whose rotoscoping animations have been created to explore such concepts as the cityspace in Toronto, to the works of students from Winnipeg, Manitoba, who have created an experimental video in which they deal with the meaning of space in relation to objects, time, and change. Another student from Winnipeg humorously examines the ‘lost space’ of a pencil and in the making of a video she uses Final Cut Pro with its specialized filters to create drawing moving imagery. Furthermore, digitalized multimedia photographs from Manitoba will be shown which deal with the idea of multiculturalism and immigration, unique to North America as seen through the vast settling of peoples from around the world. In these student works from youths attending schools in the Louis Riel School Division and Balmoral Hall can be seen the influence of the artist, Shirin Neshat. From



From CyberARTS, Don Mills Collegiate. Toronto, Canada. Still image of a rotoscope animation by Amy Wang, Joyce Shin, Timothy Ho & Tina Park.

another perspective, Saskatchewan students have created digitalized paintings of the vast North American prairie landscapes, in direct contrast to Europe where population is dense.

The students handle the idea of ‘space’ in diverse ways. From the humorous to the serious, the student artworks relate the concepts of how space affects the people who inhabit it and how it defines them as human beings. Overall, close to 60 Canadian students, ten art educators, and three professional artists are involved in the Triennial Exhibition. To learn more about *Eksperimenta!* we invite you to refer to the website [www.eksperimenta.net](http://www.eksperimenta.net) as well as [www.eksperimenta.net/collaboration/e-partners/csea/](http://www.eksperimenta.net/collaboration/e-partners/csea/) for the Canadian CSEA participation of *Eksperimenta!*

We gratefully acknowledge the support of the University of Manitoba Faculty of Education, George Brown College, The Manitoba Arts Council, and The Lab Works. ■



From Balmoral Hall, Winnipeg Manitoba, Canada. Photograph by Ksenia Ogolikhina.



From Oak Park High School, Winnipeg Manitoba, Canada. Still digital video by Andrew Vineberg.

# CAUCUS ON THE SPIRITUAL IN ART EDUCATION (CSAE)

Susan Nakao, Retired Professor. 785-242-4262. E-mail: sunakao@hotmail.com

*The aim of art is to represent not the outward appearance of things, but their inward significance.*  
—Aristotle

As I gaze out my window, preparing my thoughts to write this column, the February snow has begun to melt, the spring season when we'll meet in Seattle approaches, and I realize that you'll be reading this column as a postlude to the NAEA Convention.

First, my sincere gratitude goes to Peter London, the first past Chair of this Caucus. Peter has been the pillar on whose shoulders this issues group was born and grew over the past 2 years. Without his efforts, scholarship, and guidance, our journey would have been more difficult. We are fortunate that he will continue on the Board for the next 2 years. I hope that all of our members who are in higher education will work together with Peter, your new representative, to establish and publish strong research on our topic.

Besides Peter, other Board members—our membership coordinator, Regional representatives, Division representatives, and Delegates Assembly representative—have been serving selflessly since the caucus began. Please accept my heartfelt gratitude. As we move forward, we rely on your voice and your participation in affirming that this caucus provides a broad and meaningful experience for all.

To our new Board members, elected in 2010 and 2011, let us work together by supporting

the members within our Divisions and Regions, exchanging ideas, discussing curriculum and gathering information about how each of us is striving to combine the spiritual in art education in our teaching and artistic endeavors.

NAEA Distinguished Professor Dr. Mary Stokrocki, in an article about her study on art and spirituality in Second Life, a virtual community, mentions that one of the "dominant words" appearing in this study is "light." She also informs us that she has chosen a "version of Lucy or lux—light" as the name for her avatar (divine incarnation) in Second Life.

**Light is an important element in both art and the spiritual.** Perhaps of all the elements that we teach our students—line, shape/form, color, texture, space, value, and light—light may well be the foundation or core element. Without light, we cannot perceive color or texture, space, or form. Henri Matisse reflected, "For a long time now I've been conscious of expressing myself through light, or rather in light." Andre Derain commented, "The substance of painting is light." And Georgia O'Keeffe recalled, "My first memory is the brightness of light... light all around." Spiritual texts in many faith traditions also place the element of light in a key position. The Buddha is described as "the radiance" which "shines ceaselessly." Allah is "the Light of the heavens and the earth," and Brahma is the "Light of Lights" and dwells in the "lotus of the heart." In the Judeo-Christian tradition, the story

of creation begins with a void immersed in darkness, and then the Light "was divided from the darkness" and "it was good."

Defining "light" and "spirit" is not difficult if we simply talk about our experiences. Yet capturing the non-material, vibrational existence of either in words can be difficult. Despite our lack of definitions at this point, many of our members are striving to put the relationship between art and spirit into their curricular offerings.

Laurel H. Campbell and Seymour Simmons II, members of the Higher Education Division, are anticipating their forthcoming book, *The Heart of Art Education: Holistic Approaches to Creativity, Integration, and Transformation*. Jodi Patterson, also a member in our Higher Education Division, has published *Brave Art and Teens: A Primer for the New High School Art Teacher*, which includes a "Sacred Arts Primer," and should be of interest to many of us.

Patricia Walsh-Collins, middle school art teacher and member, has developed many lessons for her curriculum on the spirit of art. Her lesson, Hindu Shrines, is geared toward the 7th-grade curriculum and includes the study of the symbolism and colors representing various Hindu deities and the creation of Hindu shrines. Patricia Rain Gianneschi-McNichols, the new Elementary Division representative, has also developed many lessons for her culturally diverse students, including one that relates the Chinese tradition of the Kitchen God and encourages the students to

reflect on the concept of truth while creating a sacred place (altar). And Nancy Brady, one of our two Western Region representatives, has constructed a labyrinth with her students, teachers, and community members. Walking the labyrinth is part of the reflective and creative process for students in her art classes.

Each of the members of this Caucus has wonderful experiences and ideas to share. Please communicate with your Region and Division representatives about what you are doing so we can highlight our activities in each newsletter.

If you are not a member of CSAE but would like to join, please e-mail Patti Chambers Tripunitara, our membership coordinator, at [ptripunitara@yahoo.com](mailto:ptripunitara@yahoo.com). I look forward to working with all of you over the next 2 years as we continue this journey of light and spirit in art education. ■

## Call for Proposals: Writing Across the Secondary School Curriculum

A special issue of *Across the Disciplines*, Spring/Fall 2012

**Guest editors:** Pamela B. Childers, Lesley University, and Michael J. Lowry, The McCallie School

**Deadline for Proposals: May 15, 2011**

For more information, contact: [pam.childers@gmail.com](mailto:pam.childers@gmail.com), [mlowry@mccallie.org](mailto:mlowry@mccallie.org), or [michaelp@georgiasouthern.edu](mailto:michaelp@georgiasouthern.edu). Please be sure to include your full contact information.

# DESIGN ISSUES GROUP (DIG)

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

*A presentation at the NAEA Convention in Seattle was on the creative/artistic process and the design process. Because this column is being written prior to the Convention, I hope that many of you attended and participated in the Question and Answer section. Here are a few of my thoughts on this topic as we prepare for this presentation. My colleagues will add insights to broaden these ideas. I am adding this to this month's column to generate a discussion on the value of teaching our students the design process and the creative process. Please add any comments you have to this through an e-mail to me. I will forward your comments to the listserv. Thank you. Robin*

## Artistic/Creative Process

**Artists represent an idea, concept or object through a medium.** A level of skill is needed to shape that medium from its present state into a state as seen in the artist's imagination. There are steps that artists typically go through—contemplation, observation, and organization—to make connections and relationships between the medium and their thoughts/experiences. The intended outcome is used to communicate the relationships and express their thoughts. The artistic process usually stems from the artist's personal experiences and leads to greater self-understanding. The outcome may be sculpted, painted, photographed, and so on.

## Design Process

Designers use a process of problem solving involving these steps: defining a problem, researching, brainstorming, creating prototypes, presenting to an audience, client or user group, and refining to the final solution. This process may require looping back to earlier steps before finalizing a solution. Within the brainstorming and prototype creation is where

the designer's creative thoughts are expressed. A level of skill is needed to design an outcome, such as products, software, events, advertisements, and so on.

## Design Thinking

**Tim Brown, CEO of IDEO, is a design industry leader and key promoter of the concept of 'design thinking.' In a podcast I listened to, Mr. Brown recalls a conversation with fellow IDEO founder David Kelly, who said that "I find that every time I talk about design, I find myself putting the word 'thinking' after it to explain what we do." So that was as simple as that. That's where we started to use the term 'design thinking.' And the shift from design, where the emphasis is only on the output, to design thinking, where the emphasis is also on the act or the process, that's been the catalyst for change for us at IDEO. Now, neither of us makes any claim to having invented the term design thinking. In fact, if you go back into the literature, you'll find people using it long before we started using it, but that's how we got to it. ([www.designcouncil.org.uk/resources-and-events/Designers/Intersections-071/The-challenges-of-design-thinking/](http://www.designcouncil.org.uk/resources-and-events/Designers/Intersections-071/The-challenges-of-design-thinking/))**

Design thinking may be defined as the application of design methodologies to meet or exceed user/customer/client needs—whether for personal fulfillment, competitive advantage, or social or organizational change. Design thinking is a human-centered approach that enriches life by creating experiences to solve global problems. The designers involve community participants in coming up with solutions. It is essential for the designers to understand the culture and context, to include multiple perspectives, and use teamwork.

## Both the Creative Process and Design Thinking

- may be used at some level by anyone to achieve results, such as in mathematics, business, science, law, etc.
- usually are experimental and not necessarily linear
- may combine ideas from different sources
- allow students to learn through doing
- use media to produce an outcome

## The differences between the two processes:

- Creative problem solving always involves creativity. However, creativity often does not involve creative problem solving, especially in fields of design and art.
- Creativity requires newness or novelty as a characteristic of what is created, to an individual or a group.

- Creativity may only have personal value and does not necessarily imply that what is created has value or is appreciated by other people.
- In the creative process, the situation prior to the solution does not need to be labeled as a problem. In the design process there is a problem to solve.
- A creative outcome reflects a transmission of a personal vision in art and in design, although a designer needs to consider the users' and/or clients' needs.

In a recent global survey of approximately 1,600 CEOs, the leadership trait that was considered to be most crucial for success was creativity. Daniel Pink, in his 2005 book *A Whole New Mind*, repeating arguments posed throughout the 20th century, argues that we are entering a new age where creativity is becoming increasingly important. ■

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## SEMINAR FOR RESEARCH IN ART EDUCATION (SRAE)

<http://www.uiowa.edu/~srae/glance/overview.htm>

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### Qualitative Research Tensions

I would like to begin this column by recognizing and celebrating the honorees for this year's 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.

Eligible applicants defended their dissertations in the calendar year of 2010.

### 2011 Elliot Eisner Doctoral Research Award in Art Education Winner

Judi Kramer

University of Denver

"Closer to the Heart: An Exploration of Caring and Creative Visual Arts Classrooms"

Advisor/Nominator: P. Bruce Uhrmacher

### Runners Up:

Laura Hetrick

The Ohio State University

"Exploring Three Pedagogical Fantasies of Becoming-Teacher: A Lacanian and Deleuzo-Guattarian Approach to Unfolding the Identity (Re)Formation of Art Student Teachers"

Advisor/Nominator: Kevin Tavin

Sunghee Choi

The Pennsylvania State University

"Making the Negotiation Between Narratives of Museums and a Visitor: Empowering a Visitor Through Narrative-Making"

Advisor/Nominator: Mary Ann Stankiewicz

As the 2011 Eisner Award recipient, Dr. Kramer received a lovely vase etched with NAEA's logo, a \$500 check from NAEA, a complimentary 2-year subscription to *Visual Arts Research*, and an invitation to publish in *Visual Arts Research*. Congratulations, Drs. Kramer, Hetrick, and Choi! And congratulations to all researchers with newly minted doctoral degrees. The Seminar for Research in Art Education is counting on you to continue to produce scholarship that shapes the field in significant ways.

After this column, I will be turning over the work of the Seminar for Research in Art Education to Kim Powell as incoming president of SRAE. It has been a pleasure to think more clearly and carefully about research-related issues over the last 2 years, and I am grateful to have had the opportunity.

Over the last 2 years, conversation about research in the field has increased and taken on new qualities. Even with the rise of arts-based research, there co-exists a corresponding increase and interest in quantitative methods producing desired "data" to "drive" school-based decisions. Despite the interest of many researchers in the qualitative nuances and subtleties of art education, it is clear, as one educational researcher recently put it, "the world has gone quantitative" (Torff, 2011, ¶ 10). And as requests for data to back up claims and calls for accountability are increasingly tied to numbers, our field must respond in kind—if not with numbers, then with sound reasons why we argue for qualitative pictures beyond numbers.

Just this week, I received yet another request from a local nonprofit arts organization looking for assistance in finding resources and citations related to the **proof** that art is good for students. This long-time arts educator from the nonprofit world was looking for support—ways to persuade funders and meet grant requirements with numbers. But many art educators resist the very thought of such a possible representation of the field. Why?

My supposition is that, as with portfolio assessment, art educators may be ahead of the curve. Perhaps many researchers are holding firmly to the value of nuance and subtlety, of important qualitative differences in research and in art education more generally, because so much of what happens in schools today is decidedly NOT attuned to nuance or subtlety. I propose that a majority of art teachers have been leading the way for a very long time with regard to offering their students a place to be more than a test-taker, a bubble-filler, an answer-knower.

I got involved with the Seminar for Research in Art Education because I was hoping to connect with other art educators who are wrestling with this dilemma—a need to maintain the specialness, the rich qualities of art education and yet speak in a language that others have begun to understand as quality in education. This language is largely dominated by AYP percentages and NCLB pass rates and has come to define the ways that many people understand education. This desire for numbers, disturbingly, extends even to those who understand that education is bigger than a number.


So what is art education research to do at a time when, as one educational researcher claims: "Qualitative methods play a vital role in educational research and should continue to be taught in [doctoral] programs. But doctoral programs need to have a stronger quantitative component if they are to provide what the world needs of them: well-educated professionals prepared to research, teach, and lead" (Torff, 2011, ¶ 15)? I argue that the doctoral dissertations honored above for the Eisner dissertation award suggest a strength in the field of art education that pays attention to qualities. They attend to intersections of person and institution and offer resistance to expressing all that is worth knowing in number form. However, heeding Torff and others who believe quantitative educational research is vital to our current human condition, perhaps we need to look more deeply for ways to turn qualities into numbers, without forfeiting copious efforts past and present to honor qualities at a time when disaggregated data reigns supreme.

To the future of the Seminar for Research in Art Education, Godspeed. ■

### Reference

Torff, B. (2011). Preparing the educational researchers the world needs. *Teachers College Record*, Date Published: January 12, 2011 www.tcrecord.org ID Number: 16285.

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Sarah Hill '08 graduated from Grand View with a **double major** in visual arts and graphic design. She's now completing her MFA at The School of The Museum of Fine Arts in Boston, studying performance art as well as installation art.

Sarah originally chose Grand View for the Logos Honors Program, a set of interdisciplinary seminars that she says taught her how to **"read, write and think at a new and higher level."** Along the way, she discovered her passion for art and began to approach it on a conceptual level, too.

Like others who graduate with degrees from Grand View's Art & Design program, Sarah embodies a philosophy that intertwines **independent thinking with collaboration and community.**

## YOUR STUDENTS CAN TOO.

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UNITED STATES SOCIETY FOR EDUCATION THROUGH ART (USSEA)

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**Wanda B. Knight**, USSEA President, Associate Professor of Art Education and Women’s Studies, the Pennsylvania State University, School of Visual Arts, 211 Arts Cottage, University Park, PA, 16802-2905, E-mail: wbk10@psu.edu or wandabknight@aol.com, Phone: 814-863-7313

Envisioning the Future of USSEA

*Change is the only constant.*  
—Heraclitus, Greek philosopher

These words are as true today as they were more than 2,000 years ago when Greek philosopher Heraclitus spoke them. Considering new art educational initiatives, our shifting roles and responsibilities, and technological advancements, among other things, the question is: Will we be *change makers* rather than *change takers*? In other words, will we affect change or will we allow change to affect us?

In my role as president of USSEA, I hope to inspire art educators and others to face the prevailing winds of change in art/education by running against them, for a while, particularly in areas pertaining to multicultural and cross-cultural concerns. To that end, during the 2010 USSEA conference at Suny New Paltz in New York, I led a session with conference participants related to envisioning the future of USSEA. The brainstorming session focused on the following three questions:

**Who are we?** Conference participants (consisting of artists, teachers, activists, students, community members, and parents) reflected upon the shared core values and beliefs that are central to USSEA.

**Where do we want to go?** Responses captured what we envision as the future of USSEA.

**How do we get there?** Participants brainstormed strategies to carry out that vision. While articulating an explicit mission and vision, it is worth noting that there may be twists, turns, retracing of steps, and fine-tuning. Even so, this progression is part of the change process. With that said, I look forward to building upon the work and momentum of past and present USSEA members and leaders—including my predecessor, Marjorie Cohee Manifold. Thanks for a job well done!

USSEA Has New Officers

I offer a special welcome to USSEA’s newly elected officers. Below are brief biographies of each that highlight records of excellence in art/education and visual culture.

**President-Elect: Steve Willis** is an Associate Professor of Art Education at Missouri State University in Springfield. He taught art in public schools for 23 years prior to coming to Missouri State. A member of the editorial review board for the *Journal of Cultural Research in Art Education*, Steve has published and presented his work in numerous international, national, and regional scholarly and educational venues. His research interests include indigenous knowledge and tribal cultural construction especially in the arts, issues of equity, Native American practices, arts assessment, service learning and community engagement, and spirituality in art.

**Secretary: Barbara Caldwell** is an Associate Professor of Art and Art Education at Iowa State University. Barbara is a devoted plural-

istic art educator who is known for her ability to expand creative growth, build collaborative community, and foster compassion through art education. She has served the USSEA Board for over 10 years. Also, she has received numerous awards for excellence in art education including: Iowa Art Educator of the Year, Illinois State University Alumni Hall of Fame, Higher Education Level Art Educator of the Year (Western Region), NAEA Distinguished Contribution Inside the Profession Award, and The Kathy Connors Award.

**Co-Webmaster: Marissa McClure** is an Assistant Professor of Art and Visual Culture Education at the University of Arizona where she teaches courses on Children’s Art and Visual Culture, Critical Theory, Pedagogical Practices, and Community-Based Art Education. Her interests include children’s art and visual and media culture, critical theory, and sustainable design. Marissa is president of the Early Childhood Issues Group of the National Art Education Association and is columnist for the Caucus on Social Theory in Art Education. At the University of Arizona, she is the 2010 College of Fine Arts recipient of the Charles and Irene Putnam Award for Excellence in Teaching.

**Co-Webmaster: Ryan Shin** is an Assistant Professor of Art at the University of Arizona where he teaches foundations of art and visual culture education, museum education, and cross-cultural/multi-cultural issues in art and visual culture education. His research focuses on cyber culture, visual culture art education,

Asian folk and performance art, cross-cultural research on teacher education, and K-12 school culture. His articles have appeared in *Visual Arts Research*, *Journal of Cultural Research in Art Education*, and the *NAEA Advisory*. Ryan serves on the review board of the *Journal of Cultural Research in Art Education*. He also serves as a Pacific Region Director for the NAEA Higher Education Division.

New USSEA Board Members

I extend a hearty welcome to the newly appointed members of the USSEA Board, all with whom I am honored to work. They include:

**Alice Arnold:** Delegate to Delegates Assembly

**Fatih Benzer:** Silent Auction Director

**Marissa McClure** and **Ryan Shin:**

Co-Webmasters

**Alice Wexler:** Newsletter Editor

Ziegfeld Awards

USSEA presents the Edwin Ziegfeld Awards annually to honor both a national and an international art educator who have made an outstanding and internationally recognized contribution to art education through exceptional records of achievement in scholarly writing, research, professional service, or community service. **Elizabeth Delacruz** is the recipient of the Ziegfeld National Award, while **Ashfaq Ishaq** is the receiver of the Ziegfeld International Award. Both **Nanyoung Kim** and **Alice Wexler** received Ziegfeld Service Awards. Congratulations to each award recipient! ■

INDEPENDENT SCHOOL ART EDUCATION (ISAE)

**Co-Presidents: Rebecca A. Stone-Danahy**, Upper School Visual Arts Instructor and Visual Arts Department Chair, Forsyth Country Day School, 5501 Shallowford Road, Lewisville, NC 27023. Tel: 336-945-2134, ext. 423. E-mail: RebeccaStoneDanahy@fcds.org. **Barbara Nueske-Perez**, Arizona Association for Independent Schools Tesseract School Middle School/Upper School Visual Arts/Visual Literacy Educator, 3939 Shea, Phoenix, AZ 85028. 480-385-3673. Fax: 480 385 3673. E-mail: bperez@tesseractschool.org

**The NAEA Convention is over, but hope-fully you met some of your neighboring art educators and are ready to do some collaboration!** If your state doesn’t have a facilitator for independent schools in the fine arts, consider becoming one. Ask your Head of School for time to meet with other art teachers in the state on a regular basis. And, contact your state independent school association and ask to develop a leadership role in the fine arts—if there is not one already! As an example of what can be done, the Arizona Association of Independent Schools (AAIS) art educator network meets twice a year. The first meeting is at one of the local major museums and the second meeting is a breakout session from the annual state AAIS conference.

[At the time of writing this column], based on our annual meetings, the AAIS art educators are working on gathering student work for our second annual AAIS Art Show at the Arizona State University (ASU) Memorial Union in March to celebrate **Youth Art Month**. ASU has generously allowed us to exhibit work at one of the locations on campus where students and visitors can see it daily for most of the month of March! And, as part of the show, ASU is also allowing us to host an opening reception for the artists and local schools. One of the requirements that we have for the show is that all art educators are members of both the AAIS and the NAEA. Through this, we have also encouraged our membership to join the ISAE as part of the requirements for exhibiting. Once the basic

requirements are met, each participating school may submit three works of art.

**Our ability in the AAIS to create a themed exhibit is an example for how YOUR state independent school organization could meet and collaborate!** In general, creating an opportunity for independent schools to showcase artwork—either through the state association for independent schools or through the state art education association (or better as a collaboration between both organizations)—is a great way to network between schools and physically demonstrate the work that is happening in the independent art programs across your state! By creating an opportunity to highlight student work and the creative programming in any independent school, your state colleagues are more likely to be involved. The networking opportunities are not only invaluable, but also necessary for the continued growth and leadership of art education in the independent school setting.

Consider contacting local community members such as banks, libraries, community centers, sports arenas, major business offices and other creative, local attractions to see if they would allow your state organization to showcase artwork. Gather together this spring to plan for next year, and let us hear about the amazing projects, exhibitions and collaboration you are creating! Send us your news—inspire a fellow teacher with what you are doing!

A response to our last column, *Expanding Your Circle of Influence:*

Dear Rebecca Stone-Danahy and Barbara Nueske-Perez,

It is with great enthusiasm that I read your issues group report in the February 2011 issue of the *NAEA News*. I am a first-year NAEA member and the art teacher at an independent school. I teach 250 Kindergarten through eighth-grade students. I am the only art teacher and I am part-time. My DAILY challenge is to *expand my circle of influence!* Enrollment has become a critical issue as more and more families opt for a public school education in the early grades. Our current Kindergarten has 13 students.

Advocating for the importance of art education has become my passion, and *expanding my circle of influence* is essential to my job security. **My art education passion is to make the arts an integral part of the total education experience.** In an atmosphere of cuts and budget constraints I feel that making the role of the art teacher is indispensable and, it is my responsibility and purpose, but it is also a tremendous opportunity.... For now, I am trying to become an indispensable resource. I am trying to fan the fire of enthusiasm for the role and significance of art education. It is exhausting and exhilarating and the ripples are making a change on the surface. *My circle of influence is expanding!* ■

89 Organizations Promoting the Arts Recognized on 2011 Top-Rated Arts Nonprofits List

89 organizations promoting service and the arts across the country have qualified for the **2011 Top-Rated Arts Nonprofits List** based on user reviews submitted during the 2011 GreatNonprofits Arts Appreciation Campaign. During the campaign, more than 60,000 people visited the GreatNonprofits website to read and write reviews on 288 nonprofit organizations working to promote the arts. A total of 2,110 new user reviews were gathered; the organizations on the top-rated list received ten or more positive reviews.

“For all of the people who think that the arts is something that doesn’t touch their lives, they can think again after looking at this remarkable and diverse range of arts nonprofits,” said Perla Ni, CEO of GreatNonprofits. “These organizations make a remarkable contribution to all of our lives!”

The entire list of Top-Rated Arts Nonprofits can be found at: <http://greatnonprofits.org/issues/arts-2011>

Arts Ed Toolkit: Resources for Educators

Arts Ed Toolkit is an education program provided by Ovation in partnership with Cable in the Classroom. This education initiative offers arts teachers a broad range of program content and education resources, designed to enrich the teaching and learning experience in the arts. Resources include free arts program clips for streaming and standards-based lessons for downloading—suitable for visual arts, grades 9-12. Ovation also airs monthly arts-related programs commercial free, for viewing, recording, and/or streaming. A new educational partnership with the J. Paul Getty Museum will yield additional standards-based lesson plans to K-12 teachers for use in the classroom. To learn more, visit <http://ovationtv.com/educators>

Kutztown University, in partnership with Through the Flower, a nonprofit feminist art organization founded by Judy Chicago, and with co-sponsor, the National Art Education Association, is pleased to offer:

# THE DINNER PARTY INSTITUTE

**July 10-15, 2011**



Judy Chicago with The Dinner Party (1979) at the Brooklyn Museum. Photo (c) Donald Woodman 2007.

**CONTACT: Dr. Marilyn Stewart**

stewart@kutztown.edu P: 484-646-4310

[www.kutztown.edu/academics/visual\\_arts/arted](http://www.kutztown.edu/academics/visual_arts/arted)

Join artist **Judy Chicago** and members of *The Dinner Party* Curriculum Team to explore the rich content of *The Dinner Party*.

**Participate in this substantive, active week!**

Be part of a major curriculum initiative to provide educators with materials to teach about *The Dinner Party*, gender issues, and women's achievements throughout history.

*“What I learned from this week about feminism, education, etc. I will carry with me forever in my own teaching.”*

— 2010 PARTICIPANT

Please note that the Institute is strictly limited to 30 participants.

**NEWS**  
**naea**

National Art Education Association  
1806 Robert Fulton Drive, Suite 300, Reston, VA 20191

## Step Up—Be a Part of Your Association!

### Call for Nominations

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

**Vice Presidents—**

**Eastern Region, Pacific Region, Southeastern Region, Western Region**

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

The Nomination Committee invites NAEA members to submit qualified names for consideration. The following are needed for a complete nomination packet that must be received **postmarked by July 1, 2011**, in order to be considered for nomination:

- Completed Nomination Vita and Consent to Serve forms (these can be found at [www.arteducators.org/membership](http://www.arteducators.org/membership))
- A letter of support written by the Nominator

Submit complete nomination packets electronically to [awards@arteducators.org](mailto:awards@arteducators.org). You may also submit via hardcopy to: NAEA Nomination Committee Chair, 1806 Robert Fulton Drive, Suite 300, Reston, VA 20191

For additional information, Contact Kathy Duse, Executive Assistant and Convention/Programs Coordinator, at 703-860-8000 x281, [kduse@arteducators.org](mailto:kduse@arteducators.org)

**When one has something end that has been such an amazing event in one's life, it is certainly bittersweet.**

*I have enjoyed the triumphs and the challenges that this job has provided me in the past 4 years. From many hours planning and preparing for National Convention to the multiple Board meetings I have been part of, it has been a pleasure serving as Director for the Elementary Division.*

*Each of the past and current vice-presidents I have had the opportunity to serve with on the Board has impacted me in positive ways that I carry with me on to my next challenge. This journey would not have been nearly as much fun and rewarding without my fellow Division Directors—I take with me the love and guidance each of them shared with me. They became close colleagues, and dear friends.*

—Bob Reeker  
Retiring Elementary Division Director