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NEWS

Advancing Art Education

A Publication of the NATIONAL ART EDUCATION ASSOCIATION

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EMERGING PERSPECTIVES:

A First Look at the 2012 NAEA National Convention in New York City

By Debbie Greh, 2012 Convention Coordinator

I'm not a great singer, but I find myself humming songs about New York all the time now: from Billy Joel to Jay-Z and Alicia Keys, and of course, Frank Sinatra. (*Note: "New York, New York" wasn't written by Sinatra—can you guess who wrote it? The answer is at the end of the article.*)

Is there a better location to celebrate the 65th anniversary of NAEA than in New York City? And what an excellent location for our Convention Headquarters:

Walk a few blocks north and you're in Central Park; south and you're in Times Square and the Theater District. It's an easy walk to the MOMA, the Museum of Art and Design, and the American Folk Art Museum (which has moved but is still close by). A bit of a walk (or a quick cab or bus ride) away is the Metropolitan Museum of Art, the Whitney, the Guggenheim, and the galleries in Chelsea and lower Manhattan. Some of the best restaurants in the world are blocks away; or if you want something light, there are food carts and trucks galore!

And I haven't even mentioned all the wonderful events that will be going on INSIDE the hotel!

The 2012 NAEA National Convention theme—**Emerging Perspectives | Connecting Teaching, Learning, and Research**—focuses on the idea that we are better educators when we collaboratively explore what it means to be teachers and learners, and how research can improve visual arts education. We have many perspectives and one focal point: the power of visual arts education to fulfill human potential.

Over 2,200 proposals were submitted this year, addressing this theme either directly or indirectly. The 800+ that

(continued on p. 3)

Release of Four Major Research Studies Brings Attention to Arts Education

By Kathi R. Levin

In winter/spring 2011, four major research studies were released that provide a range of relevant data and information for arts educators and arts education advocates. These landmark studies provide a lens into the status of arts education and offer insights into issues of value, access, and impact for visual arts educators and students. Two studies are highlighted in this issue of *NAEA News* and two will be covered in the future issues.

FIRST REPORT

SNAAP Strategic National Arts Alumni Project: Tracking the Lives and Careers of Arts Graduates

Report entitled *Forks in the Road: The Many Paths of Arts Alumni, Strategic National Arts Alumni Project (SNAAP) 2010 Findings* (<http://snaap.indiana.edu/>)

SNAAP is an annual online survey, data management, and institutional improvement system designed to enhance the impact of arts-school education. The project provides the first comprehensive look at how artists develop in the US and helps identify the factors needed to more effectively connect arts training to artistic careers. In May 2011, SNAAP released the results of its 2010 annual online survey of arts alumni. Entitled *Forks in the Road: The Many Paths of Arts Alumni*, the study shows that the majority of arts graduates find satisfying work.

Findings of the 2010 Strategic National Arts Alumni Project (SNAAP) are based on information from 13,581 alumni of 154 arts high schools, arts colleges and conservatories, and arts schools and departments within universities. Those responding to the fall 2010 survey graduated from fine arts, theater, dance, music, creative writing, media arts, film, design, and architecture programs. The results provide insights into the lives and careers of arts graduates including: (1) what they studied in school; (2) satisfaction with their educational training and experiences; (3) the various jobs they have held; (4) their involvement in the arts outside of work;

and (5) personal information such as where they live, family and individual income, and educational debt. The findings of the report were largely favorable for arts schools and arts students, and the report garnered major media coverage.

Key Findings:

- Arts graduates are happy with their training, with 90% reporting their overall experience at their institution was either good or excellent.
- Most (76%) arts alumni would attend the same institution again.



- Ninety-two percent of arts alumni who wish to work currently are, with most (81%) finding employment soon after graduating.
- Two-thirds said their first job was a close match for the kind of work they wanted.
- Most professional artists are quite satisfied with the opportunities to be creative in the job in which they spend the majority of their time. For example, 80% of fine artists, 71% of photographers, 68% of dancers or choreographers, 68% of actors, and 61% of musicians were very satisfied with the opportunity to be creative at work.
- Fifty-seven percent of current professional artists hold at least two jobs concurrently; 18% are working three or more jobs.
- Arts alumni are critical for populating the teaching field, as more than half (52%) of arts graduates have taught in the arts at some point in their careers.
- More than half (57%) are currently working as professional artists (41%) or did so in the past (16%).
- More than six in ten (63%) were self-employed since graduating, with 14% founding their own company.
- Of those who currently only work outside the arts, 54% said their arts training is relevant to the job in which they spend the majority of their time.

The Next Administration of SNAAP is Fall 2011

Sixty-seven institutions (8 arts high schools and 59 institutions of higher education) from 26 states and two Canadian provinces have registered for the 2011 national administration of the survey which will take place between the end of September and the beginning of November. Approximately 60% of the institutions participating in this cycle are entirely new to the project, ranging from liberal arts colleges to large research universities. It is noteworthy that this group

(continued on p. 5)

In this issue:

- ***Forks in the Road: The Many Paths of Arts Alumni, Strategic National Arts Alumni Project (SNAAP) 2010 Findings.*** Released in May 2011, this report, based on the responses of 13,581 alumni from 154 institutions to the 2010 field test questionnaire, provides promising feedback from arts alumni regarding satisfaction with their education and subsequent career paths.
- **President's Committee on the Arts and Humanities report entitled *Reinvesting in Arts Education: Winning America's Future Through Creative Schools.*** Released in May 2011, this report presents a vision for arts education and articulates a call to action through five major recommendations for improving arts education.

In future issues:

- ***A Snapshot of Arts Education in Public Elementary and Secondary Schools: 2009-10: First Look*** (<http://nces.ed.gov/pubs2011/2011078.pdf>). Released in May 2011 by the U.S. Department of Education and the National Center for Education Statistics, the First Look is the preliminary report of selected national data on the status of arts education in public elementary and secondary schools, based on information collected during the 2009-10 school year. Full report to be released in early 2012.
- ***Arts Education in America: What the Declines Mean for Arts Participation, National Endowment for the Arts*** (<http://www.nea.gov/research/research.php?type=R>). This report, released in February 2011, was commissioned by NEA from the National Opinion Research Center (NORC) at the University of Chicago to investigate the relationships between arts education and arts participation, based on data from NEA's *2008 Survey of Public Participation in the Arts*. It examines long-term declines in Americans' reported rates of arts learning—in creative writing, music, and the visual arts, among other disciplines.

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

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

Welcome...
**to the October 2011 issue
of *NAEA News*!**



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MESSAGE FROM THE PRESIDENT

**F. Robert Sabol**

Strategic plans play important roles in guiding thinking, planning, and decision making in schools, businesses, and professional associations. Many of you contributed ideas for the current NAEA Strategic Plan at the Baltimore Convention. The plan, **NAEA Next!: 2011-2014**, is available on the NAEA website (www.arteducators.org/naeanext). The plan shapes the work of NAEA and prioritizes the resources and programming needed to advance its mission while meeting the needs of art educators and students. It is a clear and expansive vision for the future of NAEA that includes five principal goals:

- **Community**—NAEA is a dynamic, inclusive, and diverse professional community that shares a commitment to NAEA's mission and vision;
- **Advocacy**—NAEA influences stakeholders and decision makers to support visual arts education;
- **Learning**—NAEA provides exemplary learning opportunities that help members become more effective educators, artists, leaders, and advocates for visual arts education;
- **Research and Knowledge**—NAEA conducts research and generates knowledge that enriches and expands visual arts education, and widely shares that research and knowledge;
- **Organizational Vibrancy**—NAEA's culture, systems, structures, and resources facilitate its mission of advancing visual arts education.

Since its adoption by the NAEA Board of Directors last fall, progress has been made in meeting all five of the goals identified in the plan. I'd like to share just a few examples of how NAEA has taken action to advance our mission and meet the goals of the Strategic Plan during this past summer and early fall.

Community

Last summer, NAEA partnered with a number of professional arts education associations and other groups to begin work on creating a new generation of national arts education core standards. This partnership became known as the National Coalition for Core Arts Standards (NCCAS). Work of the Coalition is ongoing and new national visual arts standards will be created by NAEA through this consortium.

Advocacy

Works of art created by 38 students that had received gold or silver medals in the Scholastics competition were exhibited in the Hawaii Rotating Exhibit at the U.S. Department of Education in September. Hawaii Art Education Association President, **Larry Taguba**; Executive Director for the Alliance for Young Artists and Writers, **Virginia McEnerney**; Hawaiian Artist, **Carl Pao**; **Doug Herbert** from the U.S. Department of Education; **Rachel Goslins**, Executive Director for the President's Committee on the Arts and Humanities; and NAEA President **Robert Sabol** spoke at the opening reception. Participation in exhibits of student artwork at the USDOE has become part of an ongoing art education advocacy work that supports the NAEA Strategic Plan.

Learning

This past summer, NAEA continued its collaboration with art museums in Washington, DC, in sponsoring two 4-day workshops in the second annual SummerVision program. This professional learning community program provided professional development experiences in the form of exploring and studying works of art in seven of the art museums in Washington, DC, including the National Gallery of Art, the Hirshhorn Museum, The National Museum of Women Artists, the National Portrait Gallery, and others. **Renee Sandell** and **Carole Henry** facilitated learning as NAEA members engaged in behind-the-scenes study of works of art, studio activities, and other hands-on learning designed to connect participants with works of art as they learned how form, theme, and context shape layers of meaning in artwork.

F. Robert Sabol, President. Professor of Visual and Performing Arts, Purdue University, Pao Hall, 552 W. Wood St., West Lafayette, IN 47907, 765-494-3058; bobsabol@purdue.edu

Elect: Dennis Inhulsen. Patterson Elementary School, 3231 Grange Hall, Holly, MI 48442. 248-328-3703; dennis.inhulsen@has-k12.org

The work you do every day in your classrooms, studios, and schools also is equally important in advancing the mission of NAEA and demonstrates your professional commitment to providing quality art education for all students of the visual arts.

Research and Knowledge

In early October, NAEA partners with Professional Abroad to send a 26-member delegation of art educators—led by Past President **Barry Shauck** and President **Robert Sabol**—to Havana, Cuba, as part of an initiative to conduct research about education policy and practices in Cuban schools and communities. Delegates also shared their knowledge and experience as educators in American schools with Cuban art educators and government officials. Based on positive responses to this inaugural joint venture, NAEA is exploring possibilities of conducting similar travel/study delegations to other countries.

Research is an essential element in providing a firm foundation for our field, expanding our understanding of the field, and advocating for it. Last March, a Task Force was commissioned by the Board of Directors to create a proposal for re-establishing the NAEA Research Commission. The Task Force is chaired by President **Robert Sabol**. President-Elect **Dennis Inhulsen** serves as Associate Chair and **B. J. Adler** as recorder. Others on the Task Force include **Doug Blandy**, **Juan Carlos Castro**, **Kerry Freedman**, **Barry Shauck**, **Diane Scully**, **Mary Ann Stankiewicz**, **John White**, and **Enid Zimmerman**. The Task Force will submit its proposal to the NAEA Board during its fall meeting. The NAEA Research Commission will be launched formally at the National Convention in New York City.

Organizational Vibrancy

It is important for NAEA to help develop leaders and to assist state art education associations in their work. During this past summer the NAEA Regional Vice Presidents and Vice Presidents Elect conducted annual NAEA Regional Leadership Conferences. Through these conferences, state association leaders share information, network, problem-solve, and bond together as a learning community. Information and strategies shared during these conferences are taken back to individual state association boards and used to meet the needs of members within states in the regions. Those attending the summer leadership conferences also continue the work of the NAEA Delegates Assembly. They collaborate on draft position statements that are discussed by the full Delegates Assembly at the National Convention. These position statements become the official voice of NAEA and are utilized by members and non-members to articulate the views of NAEA as they relate to issues and topics of national and local importance. Such work, done in a spirit of collaboration, transparency, and cooperation contributes to maintaining organizational vibrancy and relevance of NAEA as the professional association of, by, and for art educators.

From these few selected examples, it is clear that NAEA is actively working to advance its mission and address strategic plan goals by providing leadership for the field and support for members. The work you do every day in your classrooms, studios, and schools also is equally important in advancing the mission of NAEA and demonstrates your professional commitment to providing quality art education for all students of the visual arts. I want to commend your work and extend a personal wish for a productive and rewarding academic year. ■

MESSAGE FROM THE EXECUTIVE DIRECTOR

Cleansing the Palette



Deborah B. Reeve

It's never too early to start thinking about the NAEA National Convention, which opens in New York City about 5 months from now on March 1st. The convention theme this year is "Emerging Perspectives" and I want to explore some of the most powerful of those perspectives with you even before we arrive in New York next spring.

For instance, we have been talking quite a bit over this past year about creativity in the 21st Century, and the part that art education plays in cultivating creative thinking in today's students. Creativity is fundamental to teaching and learning in art education... but how often do we apply it to how we think about ourselves as art educators?

As it turns out, you can find a model for this new way of thinking about our essential role as art educators...in the business world. Take a look with me. Go to www.arteducators.org and view my interactive Prezi exploring this subject.



There is no question that, as art educators, we are uniquely adept facilitators of knowledge and insight for our students. But if we are to change the way schools think about art education, maybe we need to first change the way they think about art educators.

Because we do so much more than "teach art," overseeing the bold visions and images that hang in the hallways in our nation's schools or exploring the concept of perspective with the middle schoolers in an art class.

The essential value in art education is even more than how we teach students to see and experience the world. We can bring even greater value to our learning communities—by helping administrators, classroom teachers, and parents see and experience the essential value of arts education.

We often think about how to empower you, how to help you find your voice as teachers of a core and essential subject. But now it's time to up the ante—and empower you to own your leadership role in the school as well as in the art room. We're ready to help you get there! ■

Deborah B. Reeve, EdD Executive Director
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View the interactive Prezi accompanying this article at WWW.ARTEducATORS.ORG



NAEA ORGANIZATIONAL AWARENESS

Engage in or learn more about the following from the NAEA Board or members of the Executive staff:

- **EXCITING PLANS FOR NYC**—Emerging Perspectives | Connecting Teaching, Learning, and Research—and NAEA's 65th anniversary under the direction of the 2012 National Convention Coordinator, Dr. Deb Greh
- **UPCOMING ELECTION** of NAEA Regional Vice Presidents
- **The launch of LEADERSHIP LINK and the many ideas being shared**—a Ning site for state leaders
- **STATE ASSOCIATION** conferences to be held this fall
- **ARTS EDUCATION PARTNERSHIP** Fall Forum: Transforming Urban School Systems Through the Arts, September 15-16, 2011
- **CALL for exemplary Lesson/Unit Plans** for posting in the Instructional Resources Gallery
- NAEA Task Force charged with establishing governance procedures for the soon-to-be re-established **NAEA RESEARCH COMMISSION** (projected launch date March 2012)
- **Revised and updated NAEA AWARDS PROGRAM**, effective beginning with this year's (2012) awards nominations
- **2011-2014 STRATEGIC PLAN:** Year I priorities
- **NAEA formal POSITION STATEMENTS**
- **NAEA ORGANIZATIONAL POLICIES and Procedures Handbook**
- **NEW RESOURCES and member rebates for states** that participate in the NAEA dues collection agreement
- **Art Education study delegation to CUBA**
- **SUMMERVISION and NAEA professional learning communities**
- Reauthorization of the **Elementary and Secondary Education Act** (NCLB)
- **Reinvesting in Arts Education: Winning America's Future Through Creative Schools**, by the President's Committee on the Arts and Humanities
- **The National Coalition for Core Art Standards (NCCAS):** Progress of collaborative working group sponsored by the arts education professional associations, State Education Agency Directors of Arts Education (SEADAE), the Arts Education Partnership, and the College Board to create the next generation of arts standards
- **OUTCOME of the year-long work by NAEA Review Committees** revising *Purposes, Principles, and Standards for School Art Programs* publication and the *Design Standards for School Art Facilities* publication
- **Upcoming publication of a series of ADVOCACY WHITE PAPERS** written by Distinguished Fellows and invited scholars to support the tenets of *Learning in a Visual Age*
- **First Look Report from the Fast Response survey system** issued by the National Center for Education Statistics

New York City
continued from page 1

were selected are exciting and diverse, and all of the events, workshops, and speakers will help you make connections between what you do and who you are; what your classroom is and what it can become; the role of teachers and learners and researchers, artists, and explorers.

I love the city and I know you'll have a great time here.

The value of any conference can be measured by the connections we make, with people and ideas. Make your plans now to join us at the 2012 NAEA National Convention in New York. ■

("New York, New York" was written by John Kander and Fred Ebb for Liza Minnelli!)

9/11 MEMORIAL

You may have seen the area around Ground Zero during the 9/11 Anniversary services. If you plan to make the 9/11 Memorial part of your New York visit, be advised that you will need a pass to this new memorial. Passes are free of charge, but they do book well in advance—so make your reservation as early as possible. Please visit www.911memorial.org/visit for detailed information to plan your visit.

NAEA Leads Delegation to Cuba to Study Art Education

On October 2, 2011, under the leadership of NAEA President Bob Sabol and NAEA Past President Barry Shauck, 26 NAEA members will depart Miami, Florida, for Havana, Cuba, for a weeklong exploration and discussion of the Cuban approach to art education and how it compares to the approach of the United States. The delegation will meet with art education professionals, including teachers, curriculum planners, community organizers, and local artists.

Cuba's contribution to the field of art education is significant, with not only schools and universities offering a wide range of arts-focused curriculums and tracks for students, but also many social programs centered around art as a means of engaging the community.

The full schedule of meetings, offered to NAEA members as an opportunity for professional development, will be finalized according to the experience and background of the delegation members.

In addition, Sabol and Shauck identified the following areas of focus for the week:

- Establishing and applying educational policy, both on national and local levels;
- Curriculum planning, including selecting content and establishing standards for teachers and learners;
- Teaching environments, both in rural and urban settings;
- Assessment of teaching and learning, and how specialized or magnet 'type' schools may inform decisions about assessment; and
- Teacher preparation—how training methods differ between teachers in traditional school settings and those in alternative learning environments.

The delegation of 26 arts educators includes: Hazel Bradshaw; Joni Cashman; Joyce Centofanti; Laura Cuevas; Beth Dobberstein; Stacey Edwards; Wendy Free; Trina Harlow; Barbara Hughes; Sharon Johnson; Cheri Keefer; Deborah Kippley; Jo-Anne Kirkman; Andrea Logeren; Garnetta Lovett; Priscilla Lund; Cheryl Maney; Heidi Mullins; Lorraine Poling; Laura Rahaim; F. Robert Sabol; Aaron Schnittman; R. Barry Shauck; Debora Supplitt; Bradford Venable; and Victoria Weaver.

Travel arrangements and logistical support are being provided by Professionals Abroad, a division of Academic Travel Abroad, Inc. (ATA). ATA is a licensed Travel Services Provider to Cuba. The delegation will be travelling under Office of Foreign Assets Control Regulation 31 CFR \$515.564 general license for professional research. Each member of the delegation must be a full-time professional in the field of art education to qualify.



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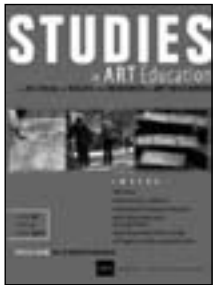
Discounts on books to inspire and cultivate your ongoing professional development, practice, and advocacy as an arts leader in your field!

Find practical curriculum resources and texts for your classes, as well as 'must-have' reference materials and 'how-to' books for your professional library.

Purchase NAEA imprinted short and long-sleeve t-shirts, stickers, aprons, note cubes, tote bags, luggage tags, and more. Visit the online Store.

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Members can download archived issues (Volumes 49-51) of *Studies in Art Education*!

NEW! Art Education Resource Guide

<http://arteducationresourceguide.com/>

NAEA provides a great resource for its members and all art educators. The Art Education Resource Guide is a digital buyer's guide that allows you to find the products and services you need for your classroom – without the unrelated clutter of a general Internet search engine. Find fantastic new products and save valuable time and money by utilizing the Art Education Resource Guide!

GET AWARDED!

www.arteducators.org/awards

The 2012 NAEA Awards Program booklet is now available. NAEA Awards honor those who create a lasting impression on the future through visual arts education. Find descriptions of all NAEA Awards; Nomination instructions; and all forms necessary to nominate an outstanding art educator, student, or supporter of visual arts education. (Most deadlines are **October 1**.)

GET FUNDED!

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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 to your commitment to the field of arts education. NAEF supports visual art educators and promotes the teaching of art through professional development, research, and program sponsorship. The deadline for Project Year July 1, 2012-June 30, 2013 is **October 1, 2011**.

GET ADVOCACY!

www.arteducators.org/advocacy

What can you do to show your support for visual arts education? Get involved! View resources and tools to help communicate the importance of visual arts education. As professional art educators, we know and understand the essential value that visual arts education holds for learners. But do others know and understand? Your school leaders? Parents? Your elected representatives? School Board members? Your local media? Who needs to hear your voice? What are the critical legislative issues affecting art education? It's time we bring our knowledge and our voice to art education advocacy!

View new **Advocacy Talking Points** (Advocacy Tips, Engaging Members of Congress, Reach Out and Touch Your State Legislator, and Tips for Talking with your Legislator).

GET NEWS & EVENTS!

www.arteducators.org/news

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

FIND NATIONAL CONVENTION RESOURCES...

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Online Registration officially opens in the Fall, but you can register NOW! Download the paper registration form and submit it via fax, e-mail, or mail. Hotel information is also posted online: Book your hotel room today!

GET LESSON PLANS!

www.arteducators.org/lessonplans



The NAEA Instructional Resources Gallery was launched in 2010. It is a special collection of lesson/unit plans curated by NAEA professionals and available only to NAEA members! To expand the Instructional Resources Gallery

and make it a vital and growing member benefit, we need dedicated members to both contribute their best plans and to agree to serve as reviewers. Learn more online today!

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www.arteducators.org/museum

View the NEW Museum Education web page at www.arteducators.org/community/museum-education. View the updated list of Museum Resources for K-12 teachers. Get links to lesson plans, image banks, video clips, and more!

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Read NAEA's arts education blog, the "Monthly Mentor," featuring a new author and new topics each month. Each mentor is an NAEA Award Recipient.

GET COMMUNITY!

www.arteducators.org/community

Connect to information on membership, the National Art Honor Society, issues groups, and state associations. Find this and more under the "COMMUNITY" tab.

- **National Art Honor Society Galleries:** View student artwork in the 2011 Winter and Spring NAHS online galleries: www.arteducators.org/naahsgallery
- **Classroom Galleries powered by Artsonia:** Share and view lesson plan starters and student artwork, enter contests, and more. Pay for your NAEA annual membership dues with your Artsonia Fundraising Account. Check your funds or learn more about this program by visiting www.artsonia.com/naea/paywithfunds.asp
- **Digication e-Portfolios:** Your virtual space to network, showcase personal art, and share lesson plans. Click on the "COMMUNITY" tab, then click on the PDF links for "Quick Start Guide" or "e-Portfolio Help Guide" to get started. Free for NAEA Members!
- **Member Directory and NAHS Sponsor Directory:** Find colleagues in your area and beyond at www.arteducators.org/directory

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 - Committee on Multiethnic Concerns (COMC): comc-naea.ning.com

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The 2011-2014 Strategic Plan is now available! View NAEA's goals and vision for the future. www.arteducators.org/strategicplan

Major Research Studies continued from page 1

includes all nine campuses of the University of California system. Another difference this year is that the new survey will contact all alumni rather than those within specific years of graduation, depending on how far back each institution wants to go. The next national report is scheduled for release in the spring.

In addition to the public report, individual participating institutions receive reports specific to their alumni which can inform curriculum, marketing, and public relations efforts.

For individual institutions, the findings from this study indicate that arts training must place more emphasis on business- and management-related skills to prepare graduates for a life of enterprise, self-employment and entrepreneurship. SNAAP data also will allow participating schools to compare themselves with other similar schools on multiple dimensions. (SNAAP Report, page 3)

While the survey notes areas that might benefit from improvement to the curriculum, recommended changes may already be in place as alumni are surveyed as far back as 20 years after graduation.

Implications for Arts Education and Arts Educators

The value of the SNAAP database and ongoing studies of alumni from diverse institutions is a significant contribution to the field, for both ongoing practice in higher education—arts educators at the secondary level preparing students for college admission—as well as parents and students weighing the marketability and satisfaction of a career in the visual arts. The degree of satisfaction among alumni of individual institutions is noteworthy, including the high percentage of those who felt that they would enroll in the same institution where they studied.

Interviewed for *NAEA News*, Sally Gaskill, Associate Director of the SNAAP Project, reported that, *“The first annual SNAAP national report found that artists and arts graduates are largely happy with their education and life choices, and most would attend their same institution again. Rather than a one-time study, SNAAP is an ongoing national research effort that has the ability to change the way that our creative citizens are perceived and educated.”*

Representatives from SNAAP institutions will be able to join scholars, education leaders, and arts policy makers at a national conference hosted by Vanderbilt University in 2012 to examine the issues and challenges facing training institutions, artists, and the broader creative economy.

SNAAP is supported with a leadership grant from the Surdna Foundation as well as generous support from the National Endowment for the Arts, Houston Endowment, Barr Foundation, Cleveland Foundation, and the Educational Foundation of America.

SECOND REPORT

President’s Committee on the Arts and Humanities. *Reinvesting in Arts Education: Winning America’s Future Through Creative Schools* (www.pcah.gov)

In May 2011, the President’s Committee on the Arts and Humanities (PCAH) released its landmark report on arts education entitled *Reinvesting in Arts Education: Winning America’s Future Through Creative Schools*. Following an 18-month process of reviewing the current status of arts education and recent research, convening focus groups and conversations with various stakeholders, and conducting site visits to model arts programs, PCAH presents a vision for arts education based on “a seamless marriage of arts education strategies with overall educational goals, a vibrant collaboration between arts specialists, classroom teachers and teaching artists to create collaborative, creative environments that allow each child to reach his or her potential, using all the tools at our disposal to reach and engage them in learning.”



PCAH believes in multiple approaches to arts education, issuing the following recommendations within the report. This “Call to Action” is designed to encourage a common purpose among key stakeholders at the local, state, and federal levels to expand access to arts education.

- Recommendation 1:** Build robust collaborations among different approaches to arts education.
- Recommendation 2:** Develop the field of arts integration.
- Recommendation 3:** Expand in-school opportunities for teaching artists.
- Recommendation 4:** Utilize federal and state policies to reinforce the place of arts in K-12 education.

Recommendation 5: Widen the focus of evidence gathering about arts education.

The recommendations encourage greater ongoing collaboration among professional associations and other key stakeholders. “We urge the leaders of professional associations to work with federal and state agencies to support connections among the different approaches to arts education... We recommend efforts that demonstrate how teams of classroom teachers, arts specialists and teaching artists can work together on building curricula, delivering instruction, and learning from each other... We believe that collaborative efforts will increase the quality of arts instruction across the board, and elevate the position of the arts in the eyes of education stakeholders, policy makers and local school officials” (pp. 49-50).

“Across the country, what we saw in the schools with the most effective and deeply ingrained arts education programming was a breaking down of silos and active partnerships between different delivery mechanisms, from the arts specialists, to the teachers of other core subjects who received professional

development in the arts, to the teaching artists working in classrooms,” says Rachel Goslins, Executive Director of the President’s Committee, to *NAEA News*. *“The arts specialist role in this is key—in almost all of these stand-out schools the arts teachers were supported by their principals and empowered to help craft and facilitate a creative vision for the school.”*

Addressing the role of professional associations, Goslins said, *“While there has been a lot of good cooperative work done on messaging and advocacy by the professional associations over the last ten years, especially at the national level, there is still much work to be done, as funders and educational stakeholders often hear different and competing messages that undermine the impact of these efforts.”*

The report highlights major research studies, including brain research, and features examples of how the arts are being taught in a variety of ways.

Implications for Arts Education and Arts Educators

The report provides an ideal opportunity for convening discussions about arts education, creativity, and innovation within the context of overall school improvement efforts. The report highlights major research studies, including brain research, and features examples of how the arts are being taught in a variety of ways. PCAH identified two primary and compelling themes which can also serve as a point of departure for program development and community engagement:

- 1. The diversity and dynamism of the different approaches to providing arts education flourishing in pockets of the country,** often through the combined support and leadership from the nonprofit community arts organizations, visionary school principals, private philanthropy, and parent groups. Almost every community—indeed, almost every school—that tries to address the vexing challenge of how to get more arts into schools does so differently. A complex patchwork of arts education services across the country is the result, representing a mix of delivery models that includes standards-based sequential arts curricula taught by arts specialists; formal and informal arts integration strategies; and short- and long-term teaching residencies for artists. (Introduction, page 10)
- 2. The need to address persistent inequities in the distribution of arts education so that more students experience the benefits of arts-rich-school environments.** Recent analyses revealed that the schools with students who could most benefit from the documented advantages of arts strategies are often those that either do not recognize the benefits of arts education or do not have the resources to provide it to their students. Current budgetary crises as well as the narrowing of curricula have forced some schools to curtail arts programs when they are most needed (Introduction, page 11). ■

Kathi R. Levin consults on long-term governance, legislative policy, and other special project initiatives with NAEA and serves as the program/development officer for the National Art Education Foundation (NAEF). A national leader in arts education, she served for over a decade as Director of the Kennedy Center Alliance for Arts Education Network and has held senior management positions with the New Jersey State Council on the Arts and the American Association of School Administrators.

NAEA Invites Co-Sponsored Academies and Institutes for 2012

NAEA Co-Sponsored Academies and Institutes are member-driven programs identified by NAEA as substantive professional development opportunities for members, based on the *NAEA Goals for Quality Art Education*.
Eligibility: Organizations holding NAEA Institutional Memberships are invited to apply. The Program Director must be a current NAEA member.
Requirements: Programs must adhere to the *NAEA Goals for Quality Art Education*. Proposals should include a description of the facilities, accommodations, dates, program duration, faculty résumés, credit and non-credit stipulations, estimated total cost to participants, and any applicable NAEA member

discounts. Within 3 months of the program’s conclusion, a report including participant evaluations must be submitted to NAEA.
Deadline: Submissions must be postmarked on or before **January 13, 2012**.
Submit to: NAEA Co-Sponsored Academies, 1806 Robert Fulton Drive, Suite 300, Reston, VA 20191 or e-mail to **kduse@arteducators.org**.
Information: Additional information (including a checklist for submission materials and a PDF of the *NAEA Goals for Quality Art Education*) can be found at www.arteducators.org or by contacting Kathy Duse, Executive Services and Convention & Programs Manager.

EASTERN REGION

The 2011 Eastern Region Summer Leadership Conference was held in Charleston, WV, June 24-26. Leaders from Art Education Associations in the Eastern Region dedicated the 3-day weekend to working on the five goals of the NAEA Strategic Plan.

Community

State leaders shared PowerPoint presentations illustrating past and planned activities in their states including upcoming conferences and professional development events. To view a listing of regional and state conferences, visit www.arteducators.org/conferences

Learning

Live learning opportunities included a presentation on visual journals by WVAEA members Mindy Bussey and Mary Jane Helgren. Attendees crafted their own journals and worked on them continuously throughout the weekend. A visit to the Cultural Center was followed by a reception in the Governor's Mansion. West Virginia Department of Education Superintendent Jorea M. Marple spoke to the group about the importance of visual arts education to all students in her state.

Organizational Vibrancy

Saturday morning, NAEA President F. Robert Sabol introduced attendees to "The New NAEA: Working for Our Members." This was followed by presentations explaining: 1) NAEA Governance and how the organization is working to develop national and state leadership (www.arteducators.org/governance); 2) The Strategic Plan and how NAEA is working to strengthen our identity and strategic messages (www.arteducators.org/naeanext); and 3) The dues increase and how NAEA is working to increase membership, deepen relationships with state/province art education associations, and especially deliver members services efficiently. View Dues Collection Agreement Benefits at a Glance: www.arteducators.org/community/membership/naea-state-association-partners

Advocacy

Saturday afternoon was dedicated to Advocacy or how NAEA is working to develop an Advocacy plan and monitor, influence, and evaluate the impact of national policy and legislation on visual arts education. Attendees viewed the new Crayola video on Arts-Infused Education that describes art educators as the Chief Creative Officers in their schools. (Download free professional development resources from Crayola: www.crayola.com/



Above, left: Leaders of Art Education Associations in the Eastern Region visited the West Virginia Cultural Center.



Above, right: NAEA President F. Robert Sabol and West Virginia Department of Education Superintendent Jorea M. Marple at the Governor's Mansion reception.



Left: West Virginia blacksmith Jeff Fetty shared a presentation of his metalworks during dinner at Tamarack, WV.

Center: A sample of visual journaling during the conference.

Right: NAEA Eastern Region Vice President Kim Defibaugh and AENJ President-Elect Ursula Accumanno model Chief Creative Officer shirts each conference attendee received.

educators/naesp/) Attendees also explored: 1) Advocacy resources available on the NAEA website (www.arteducators.org/advocacy); 2) President Sabol's research on the impact of NCLB on art education (www.arteducators.org/research/nclb); 3) The Framework for 21st-Century Learning (<http://p21.org>); 4) The 4 Cs of the 21st Century Skills Map for the Arts (http://arteducators.org/research/21st-Century_Skills_Arts_Map.pdf); 5) Reinvesting in Arts Education-Winning America's Future Through Creative Schools (www.pcah.gov); and 6) The new Rhode Island Advocacy video (<http://vimeo.com/user7375246/artfully-inspired>)

Saturday evening included a bus ride to Tamarack and a dinner featuring blacksmith Jeff Fetty as the keynote speaker.

Research and Knowledge

Sunday morning, retreat attendees generated ten research questions that could produce data to support NAEA Mission, Vision, and position statements (ex. What is the impact of RTI on arts programming/instruction?).

Also on Sunday, attendees proposed new position statements, such as, "What is the purpose of assessment in art?" They reviewed and ranked a list of suggested position statements in order of importance for possible attention at Delegates Assembly during the March 2012 NAEA Convention in New York City (www.arteducators.org/convention). Adopted platform and position statements may be found at: www.arteducators.org/statements

The conference ended with leaders sharing presentations on sketchbooks and art education blogs: www.arttecheducation.com/art-tech-education-blog.html

The summer conference revealed that leaders of NAEA and your state art education associations are working to: 1) provide members with live learning opportunities; 2) monitor and influence the impact of policy and legislation on visual arts education in your states; 3) seek and develop new national and state leaders; and 4) celebrate those who advance our field by nominating individuals for state, regional, and national awards (www.arteducators.org/awards). ■



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Attention State/Province Association Presidents

NAEA State/Province Award

October 1, 2011, is the deadline for the submission of your State/Province's official selection for the recipient of the 2012 State/Province Art Educator Award to the NAEA National Office. The form may be downloaded at www.arteducators.org/awards. For additional information or to request the official submission form, please contact Kathy Duse, Executive Services and Convention & Programs Manager: awards@arteducators.org, 703-889-1281.

Submit to: NAEA Awards, 1806 Robert Fulton Drive, Suite 300, Reston, VA 20191; e-mail to awards@arteducators.org; fax to 703-860-2960.

Chief Creative Officers Take Action



Above: Tanya Lockwood and Jessica Rogers.

Right: (left to right) Jessica Rogers, Tricia Erickson, Tanya Lockwood, Suzanne Butler-Lich, Tami Appleby, Cat Timermanis, Amy Tefft.

Inspired by Dr. Deborah Reeve's address at Western Region's summer forum, NAEA Member Suzanne Butler-Lich gathered her fellow art teachers at Northview Public Schools in Michigan to declare their expanded role as Chief Creative Officers by making T-shirts personalized with creative embellishments and altered shapes. On the teachers' first day, the group proudly wore their shirts to the district's welcome meeting; the School Board president took notice right away and recognized them during his opening statement!

It was a great bonding experience for the teachers, who rarely have time together, and an extremely successful message that

they are the creative minds and vital to the district and education of all students.



WESTERN REGION

I have a confession: I never planned on becoming a leader. I didn't see myself as a leader, but as more of a worker. Leaders were those important people who were up on stage, making speeches. However, it didn't take me long to realize that leadership is far more than looking important and making speeches. I learned that a large part of being a leader is work and it's best when it's work worth doing. The work we do for NAEA is definitely work worth doing!

In preparation for our Western Region Biennial Leadership Institute this past summer I came across an interesting quote from a book written by an Army colonel, Dandridge Malone. The book is about leading small units in the military, but one of his quotes is applicable to any leadership situation:

The very essence of leadership is its purpose. And the purpose of leadership is to accomplish a task. That is what leadership does—and what it does is more important than what it is or how it works.

The purpose of the WR Leadership Institute is to bring together those who are interested in further developing their leadership knowledge/skills. Several states brought additional attendees, bringing the number to 70 (including speakers), and we met at the Columbus of Art in Columbus, Ohio. Thank you to Suzanne Mitolo, Past-President of the Ohio Art Education Association, who was key in arranging the venue and local speakers. We also all appreciated the work of the local committee in arranging transportation and cultural outings, and facilitating all of the components of the Institute and Summer Forum.

The Institute morning sessions were focused on Advocacy and we were welcomed by Deborah Reeve, Executive Director of NAEA. The first session was led by Christy Farnbauch, formerly at the Ohio Arts Council and now a community engagement strategist with Strategic Links. She spoke about the power of advocacy in bringing people together to support the arts. She was followed by an advocacy panel of experienced Ohio art educators (Sherrie Dennis, Elayne Lowe, Jill Markey) led by Gary DeVault, an advocate for arts education in Ohio.



In the afternoon all attendees heard Dr. Reeve present "Great Governance Practices: Aligning Your Board's Image and Practice," dealing with board development and various strategies that can be used to build stronger boards. This was followed by two sessions: "Conference Planning" led by Melanie Dixon (COO of NAEA) and Suzanne Butler-Lich of the Michigan Art Education Association; and "Strategic Planning and Beyond" led by Sara Chapman, Executive Director of the Texas Art Education Association. The Leadership Institute ended with a presentation by Cindy Foley, Director of the Columbus Museum of Art Center for Creativity, who spoke on "Creativity and 21st Century Skills." Materials from the Institute can be found on the Western Region website.

The next two and a half days were spent in the annual Summer Forum at the Columbus College of Art and Design, attended by 40 leaders from 14 states. In addition to Deborah Reeve, NAEA President-Elect Dennis Inhulsen, NAEA Middle Level Director Linda Kieling, and NAEA Secondary Division Director Lynn Felts were in attendance. This year we added Issues Roundtables, where attendees were able to network in smaller groups about topics of common interest. The three topics



Top left: Western Region attendees at the Wexner Center for the Arts, The Ohio State University.
Top right: Leadership Institute Advocacy Panel (L to R): Gary DeVault, Sherrie Dennis, Jill Markey, Elayne Lowe.
Above: OAEA President Sarah Danner presents the Ohio state report, with Randy Robart. (Photo by Frank Juarez)
Left: Working on journals: Elayne Lowe, Ohio (left); Marsha Carman, Oklahoma (right).

were: membership, advocacy, and visual vs. vocational (media) arts. The discussion was recorded on poster paper and then transcribed by Laura Milas and sent out to attendees later. We also spent time discussing possible future position statements and areas of interest for research to support art education. During the presentations, Laura Milas presented journal prompts and attendees worked on journals throughout our time there. Most of the prompts dealt with leadership and we will continue to send out prompts throughout the year.

Next year's forum will be in Austin, Texas, June 22-24, 2012. Mark your calendars! ■



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National Coalition for Core Arts Standards (NCCAS)
New Coalition Leads the Revision of the National Standards for Arts Education

A newly formed partnership of organizations, including NAEA, and states will lead the revision the 1994 National Standards for Arts Education. NCCAS plans to complete its work and release new, national voluntary arts education standards in Fall 2012. The standards will describe what students should know and be able to do as a result of a quality curricular arts education program.

The current National Standards for Arts Education have been adopted or adapted by 49 state departments of education, and have become the benchmark document by which K-12 arts learning is measured in dance, music, theatre, and visual arts. Curriculum designers, teacher training programs, funders, and federal and state policy makers have relied on the 1994 national arts standards to help guide their decision-making. Download two research reports to support the next generation of National Standards for Arts Education.

www.arteducators.org/news/national-coalition-for-core-arts-standards-nccas



Fall 2011 NAEA Advisory Available Online

Exclusively for NAEA members, NAEA *Advisory* provides practical information on current issues, interests, and concerns, connecting theoretical research and application for the K-12 educator and beyond. Gain a fresh perspective on timely information through the eyes of your colleagues.

www.arteducators.org/advisory

Fall 2011 NAEA *Advisory* explores the theme of Best Practices in the following titles:

- **Set the Stage—Run the Show!**
Nan Williams
- **Improving At-Risk Students' Graduation Rate Through Visual Arts Education**
Theresa Alo
- **Using Technology to Develop Your Digital Teaching Portfolio: A Guide for Art Educators**
Kevin Hsieh

SOUTHEASTERN REGION

Southeast Regional Leadership Retreat 2011

THANK YOU to Kentucky for hosting our SE Regional Leadership Retreat in Louisville this year. KyAEA President **Judi Haynes** and her local team, including **Valerie Trapp, Kim Soule, and Sarah Horn**, added a personal touch to our experience. Our first day on-site was spent absorbing local art and culture as we built important Southeastern Region community connections. We had the exciting opportunity of blowing a glass ornament at the Kentucky Glassworks! Following this we visited the Louisville Slugger museum and factory, which included a tour of the Norman Rockwell sports art exhibit.

Our work during the retreat meetings focused on the function of Delegates Assembly as a recommending body to the board of NAEA. We discussed current needs for research in various fields of study as well as future state-ments needed to present the position of NAEA on current issues. The work of the state leaders will continue during the 2011 Delegates Assembly meetings in New York.

2011 Southeast Region Fall Conference Schedule

ALABAMA: November 3-5; Marriott Shoals Hotel & Spa in Florence, AL; Alabama Art Education Association Fall Conference theme is "GOT ART."

FLORIDA: "Embrace, Engage, Explore Art" is the theme of the Florida Art Education Association Conference, to be held **November 3-6** in St. Petersburg. The Hilton St. Petersburg Bayfront hotel is walking distance of the new Chihuly Museum and the brand new Dali Museum.



Southeastern Regional Leadership Retreat



GEORGIA: October 20-23; Marietta Hilton, Marietta. Georgia Art Education Association Fall Professional Learning Conference theme is "Creativity Everyday"; keynote speaker Enid Zimmerman (author of *Educating Artistically Talented Students*); Kennesaw State University sponsors a Members Exhibit at their new gallery space.

KENTUCKY: October 14-15; Morehead State University, Morehead; Kentucky Art Education



Association Conference theme is "Leadership in Art Education."

LOUISIANA: November 4-5; Lafayette

MISSISSIPPI: November 10-12; Jackson, Mississippi Museum of Art. The theme is "IMAGINE: Making a Difference through the Arts." Celebrating 75 Years of Creativity and Imagination! They will challenge teachers to include a greater cause in their workshops and classrooms.

NORTH CAROLINA: October 14-16; Charlotte; Charlotte Convention Center and Downtown Charlotte Museums. NCAEA theme this year is "Art: A Creative Collage." Registration includes admission to Bechtler Museum of Art, Mint Museum, and Gantt Center for African American Art and Culture. Mint and Gantt have special Romare Bearden exhibits, celebrating the artist's 100th birthday.

SOUTH CAROLINA: SCAEA Fall conference will be held **October 28-30;** Hyatt in Greenville,. The theme is "Full S.T.E.A.M. Ahead" (Science, Technology, Engineering, ARTS, & Math).

TENNESSEE: October 27-29; "Celebrating Diversity through Common Ground," Memphis College of Art, Memphis Brooks Museum of Art and University of Memphis.

VIRGINIA: November 3-5; Sheraton, Roanoke. The theme is "Art Grows Potential." Keynote speaker Dennis Hwang; Artisans Gallery Thursday night, showing and selling member art; Friday plans for a Gallery Walk and First Friday Roanoke Event including a visit to the Taubman Museum. ■



Top left: Southeast Leadership group photo at the Kentucky Museum of Arts and Crafts.

Top right: Taking an art break: SE participants viewing the Louise Nevelson in the Kentucky Center for the Performing Arts.

Above left: Working on potential position statements and research needs assessment.

Above center: Local Culture: Learning the art of glass blowing.

Above right: Visual Journaling to clarify our personal position as Chief Creative Officer.

Left: SE Leadership Retreat Host Team (L to R): Valerie Trapp, Ky President Judi Haynes, SE VP Pat Franklin, Kim Soule, Sarah Horne, NAEA President Bob Sabol.



Patricia "Pat" Franklin

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MFA/MA

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

MA IN ART EDUCATION (ONLINE/LOW-RESIDENCY)

Complete the MA in two six-week summer residencies and one academic year. Reconnect with the art in art education, pursue advancement in your field, and maintain your teaching position while you earn a graduate degree.

MFA IN STUDIO ART (SUMMER/LOW-RESIDENCY)

Complete the MFA in four six-week summer residencies with independent work during the academic year. Develop a professional body of work, a unique personal voice, and an expanded understanding of contemporary art while maintaining your ongoing career.

MFA/MA IN COMMUNITY ARTS

Complete the MA in two intensive summers and one academic year. Complete the MFA in two years. Gain valuable experience designing and implementing community-based art projects and emerge from the program as practicing artists, managers, and experts in the growing field of community art.

MARYLAND INSTITUTE COLLEGE OF ART

Ranked in the top 4 of 220 graduate schools of art and design by *U.S. News and World Report*, MICA offers 18 programs leading to the MFA, MA, MAT, MPS, and post-baccalaureate certificate. These highly-competitive programs are led by a stellar faculty of artists, designers, and scholars, and attract outstanding students who seek a strong vision and voice, as well as the skills and connections for professional success.

MICA

Visit www.mica.edu for more information.

GRADUATE OPEN HOUSE

Sunday, November 13, 2011

For more information and to register go to www.mica.edu/gradopenhouse

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 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.

PACIFIC REGION

This writing comes as we reluctantly say our farewell to the summer months that kept our personal and professional lives energized and renewed. The Pacific Region Leadership Forum was held in Denver, CO, July 8-10. The focus was on Leadership and Advocacy. NAEA Past President Barry Shauck and Pacific Region VP-Elect Penny Venola joined me in welcoming state association presidents and/or officers for our annual Professional Development training. The work that your leaders do at the summer meeting is critical to the success of Delegates Assembly and to the success of your state membership. Thank you to all who made our visit to Denver AMAZING! And a big thank you to those who attended and those who supported your leadership so they could attend.

The leadership was asked to report the following about their states: What were the Significant Past State Activities? Upcoming Conferences and Professional Development Events? What do you do for Advocacy? What Challenges do you face? The conversations and sharing that developed from the reports were invaluable. Each member will be touched by these discussions in some form—it might be in new way to look at your state conference or tools to support your program. We did learn that in these challenging times ALL states have the same goals: sustain and grow membership and support members with Professional Development across the ENTIRE state. We can all help with this goal. If you know an art teacher who is not a member, invite them to join and attend the conference with you. All of us have skills and lessons that can be shared with a colleague. Host a regional event and invite members and non-members!

Arizona: The 3rd Art Camp State Conference will take place in October at Pinetop Rocks: "Back to Nature and a Little Bit More." AAEEA participates annually in Arts Congress and other events sponsored by the State Department. Advocacy is a big part of AAEEA—check out their website! < www.azaea.org/>



Pacific Region Leadership Forum—Summer 2011



Washington: Before the NAEA Convention WAEA began to review its own Strategic Plan and begin with a series of Board Training. Like so many members, time management and the related stress of trying to "do it all" along with economic challenges enabled creative conversations. As a result the state conference this year will be October 15th: "Art Works: 13 hours of Art." Keynote will be NAEA Executive Director Deborah Reeve. Conferences have always been 2 days but with the loss of the Professional Development Day by many of the school districts it was decided to try a 1-day conference. I'll let you know how it works! This is the time to try out new ideas. Providing Clock Hours for attending and opportunities for members to learn and connect with technology will be provided.

Congratulations to **California** on the launch of their new website. I encourage you to explore the site, it is fabulous! CAEEA is joining the many states that are speaking out of support of programs. Their state conference is November 3-6 in Bakersfield with the theme: "Perserving the Arts through Creativity and Advocacy." Keynote speakers Jason Strong, Dick Termes, and David Furman will address

how to build, maintain, and support quality visual art programs. < www.caea-arteducation.org>

As you settle into your position, I hope you will remember that you have a professional family that you can reach out to at any time. Visit your state and NAEA website for resources and networking. The Pacific Region is filled with dedicated and hard-working art educators. The retired teacher in your neighboring state may have the answers to the issue you need help with. We are a "click" away!

Let the year begin! ■



Deborah Barten

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CALL for NOMINATIONS

2012 USSEA Edwin Ziegfeld Awards

USSEA's Annual Edwin Ziegfeld Awards honor distinguished leaders who have made significant contributions to the National and International fields of art education. Two Ziegfeld Awards will be presented during the NAEA National Convention to be held in New York, March 1-4, 2012:

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

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

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

DEADLINE DATE: Nomination materials are due by **November 1, 2011** or as soon as possible (some flexibility). Letters of nomination, acceptance, and support must be written in English.

MAIL NOMINATIONS to: Patricia Belleville, Art Department, Eastern Illinois University, 600 Lincoln Ave, Charleston, Illinois 61920.

The 2012 Elliot Eisner Doctoral Research Award in Art Education

The purpose of The Elliot Eisner Doctoral Research Award is to recognize the value of doctoral research to the profession of art education and its related disciplines, to advocate on behalf of such research, and to foster continued support of doctoral research in art education. Nominees for the award are limited to students who have completed and successfully defended doctoral dissertations in art education during the calendar year in which the award is advertised.

Complete nominations must include: a letter from the mentor/advisor or committee member, a nominee cover letter and a 1,000-word dissertation abstract written by the nominee, and a digital copy of the dissertation. The nomination letter should discuss the significance of the doctoral student's research to the profession and field of art education, and include evidence that the dissertation has been completed and successfully defended. The cover letter and a 1,000-word abstract of the doctoral research, both written by the doctoral student, should accompany the letter of nomination.

The award recipient will be recognized at the 2012 National Art Education Association Convention and will receive:

- a plaque in recognition of his or her achievement;
- a session at the 2012 National Art Education Association Convention to present his or her research;
- a complimentary 2-year subscription to *Visual Arts Research*; and
- an invitation to publish in *Visual Arts Research*.

The top three applicants will each receive:

- a 1-year membership to Seminar for Research in Art Education;
- an invitation to attend the "Marilyn Zurmuehlen Working Papers" session as special guests; and
- a letter of recognition from the Seminar for Research in Art Education.

Submit nomination materials as PDF e-mail attachments by December 1, 2011, to bscarpenter@tamu.edu. The top three applicants (including the award recipient) will be notified in January 2012.

Questions should be directed to: B. Stephen Carpenter, II, at bscarpenter@tamu.edu

The Elliot Eisner Doctoral Research Award is co-sponsored by the Seminar for Research in Art Education and *Visual Arts Research*.

HIGHER EDUCATION DIVISION

With the start of the Fall semester soon upon us all, I confess this summer has been more busy than most for me.

Of the multiple spinning plates I struggled to keep from crashing to the floor over the past months, most relevant to readers of this column was making my way to the current NAEA headquarters in Reston, VA, for our Super Summer Summit Board meeting, which ran July 22-24, 2011. Much was accomplished and new initiatives undertaken, all within a warm, collegial environment indicative of what our organization has come to exemplify.

On other fronts, the work of the Higher Education Research Steering Committee is moving forward. HE members Kerry Freedman, John Howell White, Enid Zimmerman, Juan Carlos Castro, Mary Ann Stankiewicz, Doug Blandy, and Robert Sabol have been working on the Research Commission Task Force since the Spring 2011 Convention. The goal of the Task Force is to propose a framework for an NAEA Research Commission to be submitted to the Board in the Fall 2011.

Here are some other news updates from the various regions:

Southeastern Region News

SummerVision DC facilitators, Renee Sandell and Carole Henry (HE Division), gratefully recognize the individual museum educators who helped inspire the SVDC 2011 Professional Learning Community (PLC) that deepened connections among diverse NAEA Division members. This experience led the PLC to a number of prominent museums where museum educators modeled a wide range of interpretive approaches to works of art.

Pacific Region News

Rocky Mountain College of Art + Design (RMCAD), Denver, CO, is hosting the Cumulus Conference from September 29-October

2, 2011 (<http://cumulus2011denver.org>). Cumulus is an international association of universities and colleges of art, design, and media. This year's conference theme is **From Understanding to Design and Back Again**, with an emphasis on creating a sustainable present. Keynote speakers include: Rick Poynor, Mariana Amatullo, Min Wang, Chris Hacker.

Eastern Region News

Jodi Paterson's new book **Brave Art & Teens: A Primer for the New High School Art Teacher** has been released and is available at www.braveart.info

Social Learning in Visual Culture Art Education, the 27th Biennial Art Conference at Edinboro University of Pennsylvania, will take place online, as a Webinar through the Wimba platform, on Saturday, March 31, 2012: <http://artedbiennial.org/>

The 6th Annual **Love Your Tree Call for Posters** is out, and entries will be accepted through December 16, 2011. Art students from Maryland are invited to submit original poster designs in response to the statement: *"Like a Tree, My Body Is..."* For more information, visit: www.eatingdisorder.org/events

Congratulations to Joe Ziolkowski for being awarded an artist residency at English Harbour Arts Centre, Newfoundland, Canada, where he continues to work on his 4 x 5" inch black-and-white pinhole series, "Time."

The Center for Cartoon Studies (www.cartoon-studies.org) will host **International Comic Arts Forum** (ICAF) 2011, featuring 3 days of insightful lectures, discussion, and presentations exploring a wide range of topics, with a special panel on the evolving form of French comics presented by The American Bande Dessinée Society.

Measuring Up: New Hampshire Arts Education Data Project, released March 2011,

reports findings from a 2008-2009 survey examining the status and condition of arts education in New Hampshire public schools. In addition to survey results, the report includes recommendations and actions for supporting arts education: www.aannh.org/measuringup

The Education Policy and Leadership Center's **Arts and Education Symposium** will be held Thursday, October 13, 2011, from 8am-5pm at The State Museum of Pennsylvania in Harrisburg. Join arts and education leaders from across the state and nation to participate in discussions about the policy implications of the arts in Pennsylvania's schools and communities.

The **Massachusetts Art Education Association** is holding its annual conference on Cape Cod in Hyannis, November 11-13, 2011: www.massarted.com/conferences.html

After a long and wonderful career in the Department of Art Education at The Ohio State University (24 years in the department with 9 years as Chair) **Dr. Patricia Stuhr** has taken a new position as the CEO and Dean of the University of Wisconsin-Marshfield Wood County Campus. Dr. Deborah Smith-Shank has agreed to serve as Interim Chair of the OSU Department of Art Education.

Congratulations to **Jason Swift** for being elected Assistant Chair of the Art Department and also appointed Coordinator of the Graduate MAT Program in Art education at Plymouth State University.

A Call for Articles, Commentaries, and Media Reviews for a Special Issue of *Studies in Art Education* on Sustainability, the Arts, and Art Education: www.arteducators.org/calls

The Rhode Island School of Design's Department of Teaching + Learning in Art + Design is pleased to announce the launch this fall of a new 1-year full-time MA in Art

+ Design Education. Candidates are able to select from three study tracks: community arts education, museum education, and a professional development track designed for art educators wishing to reconnect to contemporary practices in pedagogy and studio. More information can be found by consulting www.risd.edu and www.risdtdlad.com or by contacting Department Head Dr. Paul Sproll at psproll@risd.edu

Kutztown University will be holding its **annual fall conference** on Friday, November 18, 2011: "Seamless and Sustained: An Integrated Curriculum." Attendees will receive hands-on professional development focused on arts-based interdisciplinary inquiry, and consider how an integrated curriculum may be facilitated in their future classrooms. Keynote speakers will be Julia Marshall and Amy Youngs. ■



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MIDDLE LEVEL DIVISION

The key question isn't "What fosters creativity?" But it is why in God's name isn't everyone creative? Where was the human potential lost? How was it crippled? I think therefore a good question might be not why do people create? But why do people not create or innovate? We have got to abandon that sense of amazement in the face of creativity, as if it were a miracle if anybody created anything.

—Abraham Maslow

Art Educators know the power of Creatively and innovation for students.

Since the timely NAEA National Convention using that theme, it seems that these as a focus are noticeably apparent by others as well. This summer I had the privilege of attending the Western Region Leadership Session and Forum in Ohio. Along with productive meetings, one leadership component included spending time in the Columbus Art Museum's new 18,000-square-foot Center for Creativity. The space housed any number of interactive displays with invitations to create, react, and respond to artworks and opportunities. One included display shelves and an encouragement to make something with the basic twist ties provided. A wonderful array of objects had been left behind for viewers to enjoy.

This amazing place for creativity and innovation left my head spinning with the prospect of these types of displays at my school. Last spring my students created an interactive artwork for the school. Many years our school has had an event—Arts in Action—where our community has the chance to not just see or hear the arts, but also participate. After visiting the Center for creativity I immediately began thinking about the limitless possibilities of



Columbus Art Museum's Center for Creativity

bringing interactive opportunities out into our building. Not just one display or one event, but all the time, establishing it as part of our school culture.

When attending the NAEA Super Summer Summit, I was thrilled to see that Dr. Reeve had re-created this chance to produce with the twist ties in the Reston offices. My enthusiasm around this potential was further fueled while visiting the Tate Modern Museum where I observed an area for the general public to respond to the exhibits and I had the opportunity to send a video message to family from the museum.

Students in the art room have had these kinds of opportunities. Now I envision these in the hands of everyone who comes into our school. Has anyone else done this? Does anyone else want to? For this topic we have started a discussion on the **NAEA Middle Level Ning**.

Another discussion topic has been started on the Ning as well. Certainly we want to start thinking about and connecting our teaching and learning with research as we look toward the NAEA National Convention in NYC. Did you know that the NAEA website has links to approximately 125 electronic journal articles



on issues in aesthetics, arts education, art theory, and visual arts, statistics, and assorted databases? I invite you to chime in with your successes, ideas, and questions. Please join us in the conversations; we look forward to hearing your input.

You should also know that there are two other opportunities to inspire and recognize creativity and innovation among us. One is to nominate your peers for an **NAEA Award**. There are a number of categories including National Art Educator of the Year. The guidelines for this award, as well as the others, are on the NAEA website. All nomination materials (nomination form and letter, VITA, and recommendations letters) are due by October 1.

The other is to author an exemplary lesson for publication on the **Instructional Resource Gallery (IRG)**, the NAEA member-only section on the Artsonia online site. Lessons that are submitted are reviewed for publication with the author and reviewer working together on any revisions. Authors should be aware that handouts, assessments, and the like will be uploaded when published as well as images of student work.



We appreciate the feedback that we have gotten for the survey and it helps to inform our work. We look forward to hearing more from you about all the creativity and innovation happening in your middle level classroom art studio, whether it is through the Ning, awards, or the IRG. ■

Reference

Abraham Maslow. (n.d.) WisdomQuotes.com. Retrieved from: www.wisdomquotes.com/quote/abraham-maslow.html



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SECONDARY DIVISION

This summer has been filled with lots of exciting events, places, and people! The **NAEA Leadership Institute and Western Region Summer Retreat** was in **Columbus, Ohio**, June 22-26, 2011. **Suzanne Mitolo** and her team—**Sarah Danner, Randall Robert, Sherrie Dennis, Yolanda Brown, Makiah Seifert**, and **Jerry Tollifson**—did an outstanding job! A special treat was that **Linda Kieling, NAEA Middle Level Division Director**, attended! The Leadership Institute was held on June 23 at the **Columbus Museum of Art**. The **Advocacy** Presentation and Panel were inspiring. One of the best tips from the advocacy presentation was: “**Compelling**



Above: Sarah Danner and Suzanne Mitolo
Below: Linda Kieling and Michelle Lemons

stories make the bedrock of advocacy.” We’re encouraged to tell **stories of how students** engaged in our **Visual Arts Programs** have been impacted. The stories we share influence parents, administration, and **community** about the **Importance of Visual Art Education**. Many students in your classrooms will not have careers in the field of art but what they are **learning** in your classroom makes a difference! You may not know for years, or ever, that you have inspired someone and made a lasting effect. These “**positive stories**” are the ones we should tell; they are **powerful advocacy tools we all have**.

The **Columbus Museum of Art** has great **interactive areas for children and adults** that are awesome! In one area, participants used twist ties to create their own sculptures. In another area, artists tear and arrange 12 sticky dots to create a picture on a recipe-size card. A clothesline was hung, child-height, below the question: **How do you cultivate creativity?** Children drew or wrote on a recipe-size card about what creativity is to them and attached it to the line. In another section, a half dozen paintings of mother and child by different artists were hung together. Viewers engaged in **discussion** and **reflection** and were then asked to vote for their favorite. This could be adapted in an art room with **research** about reproductions of similar theme or style. One large room devoted to child and adult interaction was the “**Wonder Room.**” This space was set aside with different stations for the children to create. There was an air-dry clay station; another space was a magnetic wall where various magnetic cooking implements were attached to the wall creating faces; and in another area plastic shapes were attached to wire and children could select and put together their own mobile in a **Calder-like** style. What a fun and thought-provoking time it was in the Columbus Museum of Art!



Above: Kathryn Hillyer & Laura Milas
Below: Lynn Felts, Dennis Inhulsen, Linda Morgan, Deborah Reeve, and Bob Cross

Dr. Deborah Reeve, NAEA Executive Director, attended the 4-day retreat. One of the important phrases she coined and shared was, “Visual Art Educators are the **Chief Creative Officers** for our schools. We all need to be strong, proactive leaders. **Communicate the value of what you do!**” **Kathryn Hillyer, NAEA Western Region Vice-President** and **Laura Milas, NAEA Western Region Vice-President-Elect**, followed the next two and a half days with very engaging presentations and activities, organizing the 60 members representing the 16 states of the Western Region. We covered Strategic Planning, State Reports, and brainstorming important areas of concern while meeting on the beautiful campus of the **Columbus College of Art and Design**.



Columbus College of Art and Design

The treat of the summer was to attend the **Super Summer Summit**, July 22-24. Our Saturday meeting was held at the **National Headquarters in Reston, VA**. The highlight of the day was meeting and being together with our **fabulous NAEA Staff**. As the **Board of Directors**, each of us is an ambassador representing our constituents. There are 65,000 art educators in **NAEA**. As your **Secondary Division Director** I welcome any suggestions, questions, or ideas you have. **You are important! ■**



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ELEMENTARY DIVISION

October, what a wonderful time of the year! By now everyone has been back in school for a while. The classes have found their indoor voices; reviewed rules, elements, and principles; and some **SERIOUS** art is being created! You know children are engaged with their artwork when: 1) they can’t wait to start working as soon as they get in the art room; 2) they ask you at breakfast duty when they can come back to art and how many days away that is? and if they can add color after they finish the drawing? 3) they won’t put their materials away and leave at the end of class, even though you have 30 students in the hall waiting to come in! 4) they ask if they can hold it up and show it to the rest of the class; and 5) they want to know when they can take it home! Wonderful artwork and engaged children and they call this a job! I guess this makes it sound easy; of course it is not! It takes all of August and September to get to this point, but isn’t it wonderful when we arrive? I hope that you are all enjoying your classes and students and that budget cuts have not made things too difficult for you. May the rest of your year be as exciting as October!

While we have been busy getting our new school year underway, NAEA and your member-led leadership team have been working hard to meet members’ needs and desires. Our summer Board meeting was in Reston, VA, where we spent some time at the NAEA offices. The offices and all of the staff who work there are so classy and creative and full of energy. If you couldn’t teach art, this is where you would want to work! It is clear to



Hickory Flat Elementary art student proudly shares her artwork.

me that NAEA is doing everything possible to support the Art Educator, and that the lines of communication are open for you and your state leadership to let NAEA know what your needs are. After meeting the entire staff in person, we had some great training on public speaking and communicating a message and also discussed some important changes and ongoing initiatives within the organization. The awards programs have been reviewed and revised. Those who submitted names this year are probably already aware of the revisions; others may want to read through the revised awards program information on the website.

The Instructional Resource Gallery (IRG) is an ongoing initiative aimed directly at fulfilling the wishes of membership to have access to a variety of lesson plans on the NAEA site. Bob Reeker and the other Division Directors began this project and we are continuing to work on it. The goal is to add at least 5-6 lesson plans two times per year. The IRG is meant to be a resource, not a curriculum, and we are looking for a broad range of 2-D and 3-D lessons on a variety of topics to post. This resource is **FOR** members, but also **BY** members. Without you, we will not be able to fill the gallery. For information on how you can have one of your lesson plans published, go to www.arteducators.org/lessonplans and follow the instructions there. If you have questions, please feel free to contact me or Samantha Melvin (artteaches@hotmail.com) who is working as the Elementary Division IRG Coordinator. Plans are also underway to develop some professional development resources to be included in the Gallery to assist teachers in using the plans and making pre- and post-lesson connections as well. The Division Directors, Elects, and region representatives worked hard early in the summer to review the workshop proposals for the National Convention in New York City next March. Thank you to those who submitted; the quality of the proposals was outstanding and it is unfortunate the schedule requires eliminating some! Make plans now to attend the Convention and immerse yourself in: Emerging Perspectives | Connecting Teaching, Learning, and Research.

And lastly, due to the high cost of hosting a luncheon in New York City, we will not have an Elementary meal event this year. Even so, we are going to have a wonderful awards presentation ceremony following the opening general session. All Divisions will conduct these at the same time and there will be a cash bar afterward that will continue through the evening during the Artisans Gallery. There are sure to be some very fun surprises along the way as well! **OF COURSE** we will still have loads of **DOOR PRIZES** to give out to all of the attendees. Plan to attend and take this opportunity to network with other Elementary Art Educators and recognize the excellence in our Division.

A very artful fall to you all! ■



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MUSEUM EDUCATION DIVISION

Cultivating a dynamic, inclusive, and connected learning community is central to the work of NAEA and the Museum Division. Psychologists David W. McMillan and David M. Chavis (1986) identified four key factors that define a sense of community. **Membership** provides a sense of belonging, a safe place where we can transcend differences and unite around a common mission. Being part of something bigger than ourselves is what attracts many of us to NAEA and the Museum Division. Feeling supported in our efforts to advocate for art education is particularly important when we are faced with challenges in our work. **Influence** suggests that every single member has the power to affect the direction of our field. Operating within an inclusive environment, members are invited to express their opinions, ask for or provide help or resources, and share stories. **Fulfillment of needs** is the sense of reward, value, or benefit that comes from identifying with and belonging to a community. Access to new research and knowledge, online resources and tools, and the preconference and convention are just a few of the concrete benefits of NAEA membership. Other benefits are less tangible: a shared sense of purpose, a strong network of support, and a passion for art education. Lastly, **shared events** are those experiences that define our history and affirm a sense of fellowship. By harnessing the skills, energy, and insights of our members, we build a professional community that is united around a commitment to advancing art education.

The Museum Division Development Committee and the NAEA Board is exploring ways in which we can enhance our learning community and support our membership. Cross-divisional collaborations, virtual oppor-

tunities, and peer-to-peer learning programs are just a few of the ideas we are investigating. I encourage each of you to reflect on the important role you play in the Museum Division community:

- What can we do as a division to build a powerful and creative community?
- How can we connect and support one another?
- Who do we need to bring into our community to advance art museum education?

One of the best ways to participate in the NAEA community is by attending the 26th annual **NAEA Museum Education Division Preconference** in New York on **Wednesday, February 29, 2012. Mark your calendars!** Director-Elect Jackie Terrassa is planning full day of activities and rich content around the theme of learning in the digital age. The day will include a panel of short presentations by leading researchers and practitioners, gallery sessions at The Metropolitan Museum of Art, and interactive workshops at various Manhattan museums focused on digital tools learning. The day will conclude with a keynote speaker and a wine reception the Museum of Modern Art.

News from colleagues highlights the vibrancy of the work that is taking place across the country:

The Herbert F. Johnson Museum of Art, Cornell University, will open its new wing on October 15, 2011. The addition features new education offices, a studio workshop, auditorium, additional classrooms, library, new lobby, and collection storage. The Museum has also expanded and renovated the Asian art galleries, and added a Visible Storage Study Center featuring 1,000 works previously not

on display from the African, pre-Columbian, Asian, and decorative arts collections.

The Jewish Museum in New York City is one year into an exciting partnership with the Queens-based community organization, the Selfhelp Center. This collaboration brings art museum exhibitions to homebound senior citizens via computers (and webcams) installed in clients' homes. An educator leads discussions about works of art on view at the Museum and the students (one of whom is 100 years old!) share their observations and reactions. This is a wonderful example of a program that helps connect individuals that would otherwise be quite isolated from the rest of their community.

The Eric Carle Museum of Picture Book Art received a grant from the National Endowment for the Arts to support *Picture This*, a program that will include professional development, classroom visits, and museum tours for second graders at the Maurice A. Donahue School in Holyoke, MA. *Picture This* will also include three nationally celebrated artists—Melanie Hope Greenberg, Raul Colon, and Jerry Pinkney—who will work with the children in intensive 2-day workshops.

Renee Sandell and Carole Henry, members of the Higher Education Division and facilitators of **SummerVision DC**, gratefully recognize the museum educators who helped to inspire the SVDC 2011 Professional Learning Community (PLC). The PLC took NAEA members behind the scenes of world-class museums in DC to explore sculpture gardens, examine artworks, and participate in hands-on learning. Participants visited the National Gallery of Art and Sculpture Garden (**Elisa Patterson, Zev Slurzberg, Lorena Baines, Heidi Hinish**), Freer Gallery of Art and Arthur M. Sackler Gallery (**Elizabeth**

Benskin), National Museum of the American Indian (**Megan Burnes**), The National Museum of Women in the Arts (**Deborah Gaston, Elizabeth Keaney, Anna Allegro**), The Philips Collection (**Paul Ruther, Margaret Colverd**), Smithsonian American Art Museum (**Suzannah Niepold**), National Portrait Gallery (**Briana Zavadil White**) and Hirshhorn Museum and Sculpture Garden (**Kristy Maruca**), where museum educators modeled a wide range of interpretive approaches to works of art in their collections. ■

Reference

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SUPERVISION AND ADMINISTRATION DIVISION

I hope your year has gotten off to a great start! For many of us the hustle and bustle of the end of the school year leads into curriculum and professional development and special programs of the summer and then suddenly teachers and students are back and it's a new year.

NAEA

The NAEA Board and staff have also been extremely busy over the summer. July 22-24, the NAEA Board and Elects held their Super Summer Summit meeting in Reston at NAEA's new location. During this time we worked on programming and initiatives for the upcoming year. Planning for the preconference in New York on March 29 is well underway and we have also planned several sessions to meet needs identified at our Seattle Supervision and Administration issues forum. More information will be forthcoming shortly.

The Division Directors met and worked on the NAEA Instructional Resource Gallery. We have initiated a call for NAEA members to submit quality lesson plans for the site and the Elementary, Middle and Secondary Directors have also been recruiting their members to participate. The template is available on the NAEA website: www.arteducators.org/lesson-plans. Plans are being made to expand the Gallery to include professional development components.

In addition to our planning sessions and board meeting, we were fortunate to have Gary Plaag, President/CEO of Couragio Consulting, leading a session: Polishing Your Public Image. Part of the afternoon's discussion related to Monroe's Motivated Sequence, a useful 5-step process for organizing persuasive

talks which outlines a problem but also is a call to action for the audience—a step that often is neglected as we develop advocacy communications.

Issues from the Field

A quick look at the Americans for the Arts website conveys the volatility of the policy arena this summer and in the foreseeable future. Thus, the importance of developing ongoing relationships with stakeholders and decision makers and maintaining a close eye on the various places in which this activity is occurring is critical.

As we all know, the issues are complex. The development and impact of the Common Core curriculum; state arts commission, NEA, and Arts in Education program funding; the teacher evaluation process linked directly to student achievement and the concurrent development of end of course arts assessment; NCLB high stakes testing and the narrowing of the K-12 curriculum; and the relationship of the push toward "college and career ready" with the design of students' course of study would each by itself be a significant challenge. The nexus of all of these issues plus a rough economic climate portends a challenging policy environment over the next several years.

What to do? Be informed. Be prepared. Take action. Never give up.

Make sure that you receive information in a regular and timely fashion. If you have not already, sign up to receive policy message updates with the Americans for the Arts. Their website, as well as our own NAEA site, has information on the issues as

well as many advocacy resources. See Kerry Freedman's article on "taking action in schools and communities" (www.arteducators.org/advocacy/Leadership_in_Art_Ed_Freedman.pdf)

Read widely and critically. Look at federal and state policies in terms of who has influence, the relationships of the players, and what their motivations are in order to tailor your message. Diane Ravitch and Laura Chapman are among many very helpful sources.

Maintain communications with colleagues by joining the Supervision and Administration listserv (www.arteducators.org/listservs). We are indeed all in this together and can serve as resources for one another.

Create talking points. Be sure that when opportunities occur—or you make them happen—that you are able to articulate clearly, in a very short period of time, the value of art education in a way that your audience can relate to. (Watch out for the curse of knowledge.)

Make a deposit before a withdrawal. Develop the relationships with decision makers before you need it. Many of us are in roles of working with the school district leadership and often with policy makers outside but we also need to have a role in assisting less experienced folks in being more comfortable with approaching stakeholders and decision makers.

Seek opportunities, alone or with colleagues, to communicate your message, formally and informally, to audiences who can make a difference.

Keep the Faith

Finally, our children, more than ever, need the qualities that arts education brings to their lives. We all have many ways we can support the effort to ensure that all students have access. In Margaret Mead's words, "Never doubt that a small group of thoughtful, committed **citizens** can change the world. Indeed, it is the only thing that ever has." Our children are counting on all of us. ■

Reference

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Using New Eyes: A SummerVision DC Journey

By Lisa Hughes, Doctoral Student (University of Georgia, Athens, GA) and Art Educator (Cross Keys High School, Atlanta, GA)



SummerVision DC 2011 is a PLC that allowed me to engage with other art educators from varied backgrounds with vast experiences. The SummerVision PLC traversed a variety of permanent and temporary museum exhibitions in the metro Washington, DC, area over a span of 4 action-packed days. The PLC engaged in a series of learning experiences that included mini-lectures, discussions, visual/verbal journaling, and hands-on approaches to engage teaching and learning in the classroom setting. This unique journey took the PLC to several wonderfully receptive locations, including the National Gallery of Art and Sculpture Garden, Freer Gallery of Art and Arthur M. Sackler Gallery, National Museum of the American Indian, The National Museum of Women in the Arts, The Philips Collection, Smithsonian American Art Museum, and National Portrait Gallery. At each point along the way, the PLC was warmly welcomed by outstanding museum educators who modeled a variety of interpretive approaches to deconstructing, analyzing, and interpreting specific works of art in their respective collections. In her book, *The Museum Experience*, Carole Henry (2010) suggested that when situated in a museum setting, such as an art museum, “discovering meaning through interpretive strategies can help viewers have more enjoyable and meaningful encounters with works of art” (p. 60). Initially, I felt that in order to be truly open and receptive to learning in the museum context, I had to revert back to my interpretations of art as a neophyte. My goal in returning to the museum as a novice

This summer, I chose to nurture the nurturer, taking time out of my busy summer to further invest in my own professional learning, in hopes of experiential learning. As a result, I joined SummerVision DC, NAEA’s Professional Learning Community (PLC). In search of artistic rejuvenation and passion, I thought this PLC would provide many wonderful learning opportunities to engage in exciting conversations about art, art education, and classroom practices. I felt that it could lead to developing learning relationships with peers, networking, and most of all—perhaps as a collective—the PLC could help me zero in on a better knowing of aesthetics and an aesthetic experience.

would allow me to use experiential learning to reconsider the importance of aesthetic experiences within the museum context using “new” eyes. I wanted to understand the transcendent experiences of art in an unprecedented way, as I hadn’t in many years. I decided that in order to do so, I would open myself up to new ideas, actively engage in dialogue, listen to suggestions around me, and—most important and perhaps most challenging—focus on slowing down. I wanted to take more time and simply be in the moment. In doing so, I really set out to open myself up to the process of being alive and present in a work of art in a truly remarkable context.

Without hesitation, I can proudly say that I enjoyed the amazing, interwoven experiential moments that SummerVision afforded me.

As part of the journey, the PLC was introduced to Renee Sandell’s (2009) approach to rebalancing 21st-century art education using a Form+Theme+Context (FTC) approach to decoding and encoding visual art. Sandell’s FTC tool can be implemented in the classroom or museum setting to aid meaning-making for works of art. Based on the equation of **Art=Form+Theme+Context**, Sandell’s FTC Palette is a visual organizer, and encour-

ages interpretations that lead the viewer to decipher significance and relevance. During my time at SummerVision, I used FTC to deconstruct and interpret works of art and found it a successful model. Unlike other more formalist forms of art criticism, FTC allows for open-ended interpretations of works of art, providing individuals the opportunity to infer authentic meanings that are more relevant and personal. Sandell compared the FTC model to a “mental weaving—using three warp threads of form, theme, and context that can be interlaced with one another to create a fabric of personal meaning” (p. 296). This personal approach to decoding works of art elicits more evocative, meaningful responses that resonate within the viewer. Without hesitation, I can proudly say that I enjoyed the amazing, interwoven experiential moments that SummerVision afforded me. I have already shared these experiences with my students upon returning from summer break, using ideas, practices, and information learned to inform my teaching practices. I hope to continually provide new opportunities for my students to see with “new eyes,” teaching them to deconstruct works of art using FTC and other methodologies. Understanding how imperative it is to slow down and simply observe, I hope to encourage my students to see the qualitative nuances in a work of art—to encounter new works of art by wondering, engaging, and being unafraid to engage in dialogue. In doing so, I hope that aesthetic practices will carry over in their personal lives.



My own journey was one that fostered and nurtured my needs as an educator, and I hope to continually share the same excitement with my students. Valuing the importance of aesthetics in education should be a priority for all educators. As our students attempt to make sense of our hyper-visual world, it is imperative that they learn and understand aesthetics, viewing it as a qualitative language essential to the human experience. My NAEA SummerVision DC experience allowed me to discover a multilayered experience full of aesthetic enjoyment, inquiry, discovery, and communal learning. The journey allowed my personal art education quest for inner seeking to traverse a road of eclectic, purposeful travels that have created transformative and memorable experiences for me. These very experiences encourage me to traverse life in the words of Marcel Proust that, “The only real voyage of discovery consists not in seeking new landscapes but in having new eyes.” ■

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People in the News

NAEA member **Linda Duke** has been named director of the Beach Museum of Art at Kansas State University. Previous appointments have been with the University of California, Los Angeles Hammer Museum and the Krannert Art Museum at the University of Illinois, Urbana-Champaign. She also was an assistant professor in the School of Art and Design at Illinois. Most recently, Duke has served as director of audience engagement for the Indianapolis Museum of Art since 2003. Duke has been the principal investigator in substantial projects funded by the National Endowment for the Arts, the Institute for Museum and Library Services, and others. She was called to participate in two recent White House meetings to discuss accessibility, museums, and the arts. She has been invited to speak, run trainings, and organize conferences in this country, Spain, and the Canary Islands.

Congratulations to NAEA member **Lisa Kay**, who was awarded a Fulbright Fellowship in Hungary. This summer in Budapest, she researched “iconography in children’s drawings to provide empirical data for educational and therapeutic assessment” as part of “an interdisciplinary project that bridges art education, art therapy, and qualitative inquiry,” according to the Tyler School of Art at Temple University.



Eisner Lifetime Award Winner Donates WWII Combat Sketches to National Marine Corps Museum
Longtime NAEA member **Al Hurwitz** has received numerous awards over the years; most notably he was honored as the very first recipient of the Eisner Lifetime Achievement Award at the Seattle National Convention in April 2011. This summer, he was honored again as he traveled to Quantico, VA, to donate a collection of his WWII drawings to the National Marine Corps Museum (www.usmcmuseum.com). During his service in the South Pacific as a combat artist, he captured glimpses of combat in 30-second-sketches, as well as portraits of soldiers and local people in quieter moments.

The *Martha’s Vineyard Times* recently covered his story; the full article and many images of his sketches can be viewed at: www.mvtimes.com/marthas-vineyard/article.php?id=6852



Al Hurwitz, right, with Alice Arnold at the 2011 NAEA National Convention. Photo by Rollinda Thomas.

In Memoriam
Longtime NAEA member **Leven Leatherbury**, 88, passed away in San Diego, CA, at the end of August 2011. Having begun his career teaching art in Baltimore, MD, he was the first president of the California Art Education Association (CAEA). He remained committed to the cause of art teaching throughout the state, serving as Curriculum Specialist for Art Education in the San Diego City Schools for 26 years, and as CAEA Conference Administrator until 1992. He was a past editor of *Arts and Activities Magazine*, and past NAEA Supervision/Administration Division Director, as well as a recipient of the Art Educator of the Year Award. Leatherbury was an early pioneer of CAEA with a “distinguished record of service to visual art education,” observed Susan Wuerer, current CAEA President. “Much of what has been accomplished today is due to his work in establishing a strong foundation for the organization and his subsequent contributions in the following years.”

In lieu of flowers, the family requests donations be made to “CAEA Scholarship Fund” in memory of Leven C. Leatherbury, CAEA, 80 W. Sierra Madre Blvd., #373, Sierra Madre, CA 91024.



CALLS FOR SUBMISSIONS

See also: www.arteducators.org/research/call-for-submissions

Special Issue of *Studies in Art Education* on Sustainability, the Arts, and Art Education

SUBMISSION DEADLINE: October 15, 2011

The concept of sustainability has come to prominence in recent years in response to increasing signs that the natural environment has incurred significant damage caused by human activities. However, the concept of sustainability has come to mean different things to different people. In its multi-dimensionality, sustainability has ecological, economic, cultural, and ethical aspects. Differences exist over what should be sustained, what the goal of sustainability should be, and what methods will be most effective. Questions can also be raised about how the ecological, economic, cultural, and ethical dimensions of sustainability relate to one another. Despite the frequency with which sustainability is discussed, there remain many uncertainties about its real meaning and practical implications.

Sustainability has implications for the arts and art education. It provides an interpretive lens for investigating educational and artistic practices. It implicitly highlights a particular set of goals and values. It motivates critical reflection about social and political practices, and spotlights human engagement with the cultural and natural worlds. It challenges the present generation to take future generations more seriously.

The Senior Editor invites manuscripts that address the following topics, among others:

- How should sustainability be interpreted for and embodied in art education practice?
- How might the arts contribute to the emergence of a sustainable society?
- How do the arts help us to perceive, interpret, and understand the concept and experience of place?
- How do sustainability initiatives make use of the arts and visual culture? What opportunities have opened up for interdisciplinary collaborations?
- What is cultural sustainability in the context of art education?
- What ethical challenges in contemporary life does the concept of sustainability help to reveal and attempt to address, and how do these challenges engage the arts and art education?
- What role can or do the arts play in addressing environmental injustice as a dimension of sustainability?
- How can cultural, economic, and/or ecological sustainability be interwoven through arts practice and art education?

All submissions for this special issue should follow established submission guidelines found at <http://www.arteducators.org/research/studies>. Send commentaries to: Dr. Kevin Tavin at tavin.1@osu.edu. Send media reviews to: Dr. Laurel Lampela at lampela@unm.edu

JSTAE Call for Papers: De(Fence)

The *Journal for Social Theory in Art Education* (JSTAE) serves as an alternative voice for the field of art education through the promotion of scholarly research that addresses social theory, social issues, action, and transformation as well as creative methods of research and writing.

In light of recent and dramatic changes in our local and global economies, we hope that our collaboratively developed call, De(Fence), will encourage submissions from all possible authors whether in higher education, K-12, administration, policy or general education. The JSTAE submission deadline for Volume 32 is **November 15, 2011**.

Please see www.cstae.org to download the JSTAE call in pdf format.

Cultural Sensitivity in a Global World: A Handbook for Teachers

A book accepted to be published by the National Art Education Association

Culturally sensitive art education practices aim to assist in the development of individuals who have deep appreciation for the aesthetic beliefs and artistic expressions of members of their local sociocultural communities, yet also exemplify openness, respect, caring, and sense of mutual responsibility for members of other communities around the world. The focus of this handbook is on best teaching practices, assessment procedures, and resources that support student learning through promoting cultural sensitivity and participation in a globally interconnected world.

Teachers of kindergarten through postsecondary grade students and those who teach in out-of-school contexts in museums and other settings are encouraged to submit reports of individual or group projects, descriptions of instructional strategies, or model units and lesson plans designed to foster appreciation, initiate interactive communication, nurture empathy, and/or promote mutual respect among people from diverse socio-economic, gender, ethnic, national, and cultural groups.

The deadline has been extended to November 15, 2011 for E-mailing one to two page double spaced (11-12pt) abstracts of proposals for chapters to be considered for inclusion in this handbook. Send copies of abstracts to all three editors:

Marjorie Cohee Manifold, mmanifol@indiana.edu

Steve Willis, SteveWillis@missouristate.edu

Enid Zimmerman, zimmerm@indiana.edu

VISUAL ARTS AT RUTGERS

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Polly Apfelbaum	Martha Rosler
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Marco Breuer	Peter Schjeldahl
John Cohen	Dana Schutz
Chris Martin	Joan Snyder
Odili Odita	Philip Taaffe

FACULTY

Ahmed Atif Akin	Diane Neumaier
Gerry Beegan	Thomas Nozkowski
Marc Handelman	Raphael Ortiz
Annie Hogan	Hanneline Røgeberg
Gary Kuehn	Gary Schneider
Julie Langsam	Patrick Strzelec
Miranda Lichtenstein	Jacqueline Thaw
Ardele Lister	Stephen Westfall
Toby MacLennan	John Yau
Barbara Madsen	

"I knew I could pick up the technical. I needed to know how to see. I needed to know how to think. That's what Rutgers gave to me."

MATT RAINEY

Pulitzer Prize-winning photojournalist
and Visual Arts graduate

The Visual Arts program at Rutgers/Mason Gross School of the Arts trains students to make informed choices—not only the aesthetic ones, but the practical ones necessary to establish a career. Art-making skills are supported by a solid background in art history and contemporary critical analysis, and by core liberal-arts courses. The department is known for its dynamic mix of formal and conceptual approaches to art; this breadth enables students to graduate from the B.F.A. program in Visual Arts with the variety of skills and thinking necessary for a career as a creative artist in today's diverse and changing art world.

Students are encouraged to experiment in a variety of media, learning the potentials and limitations of each; they then choose an area of specialization: Design, Drawing, Painting, Photography, Print, Sculpture or Video. The school offers renowned faculty, traditional and digital facilities, large professional galleries for student exhibitions and proximity to New York City.

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STUDENT CHAPTER (SC) www.arteducators.org/community/student-chapter

Amanda A. Batson, NAEA Student Chapter President, MA Candidate at The University of Texas at Austin. E-mail: Abatson.naea@gmail.com

Throughout my time serving on the Student Chapter, I have been working to complete my master's degree in Art Education from The University of Texas at Austin. As I write this, I am in the process of submitting my thesis and graduating. Many of our students are in the same phase in their education and are working on theses and dissertations. In response to the daily writing and researching I have been doing for the past 2 years, and the theme of the 2012 NAEA National Convention in New York City—Emerging Perspectives: Connecting Teaching, Learning and Research—it seems appropriate to highlight some of the research being done by our students.

Mara Kristen Pierce, former Student Chapter Outreach Coordinator, just completed her



Mara Kristen Pierce

master's degree from The University of New Mexico. She has been busy researching the content and the context that is presented to children in two 4th-grade public school art classrooms (Gallup-McKinley County Schools district) that primarily serve Dine children. The purpose of this study is to examine the existence and relevancy of the materials delivered in those classrooms, examining how they serve the best interest of those children with respect to their cultural learning philosophies, academic success, and self-awareness as members of the Dine Nation. The project also takes a look at how the children

respond to the lessons delivered in those classrooms, particularly how the young Dine students utilize the current delivery methods to create their classroom artwork. Findings can be applied to the building of more effective curricula that speak to improving the educational materials in Navajo-serving public schools that are typically state-run. For more information about her work, please contact Mara at artgrad1@email.arizona.edu

Angela Houdyshell from The University of Texas at Austin recently completed a narrative case study that focused on how one family



Angela Houdyshell

used the exhibitions and educational resources at the Denver Art Museum. She gathered stories of the family's experiences at the museum while serving as an intern, in order to determine what their choices reflected about their family values and how they integrated those experiences into their daily lives. This study draws upon socio-cultural and constructivist learning theories by proposing that each family member contributes their prior knowledge and life experiences to the process of making meaning and drawing connections within the art museum. Moreover, even though the family acted as a social learning group, each member constructed personal knowledge in different ways from their shared experiences.

She used narrative analysis and coding as means to interpret the meanings of the family's stories. In addition to identifying the family's values regarding art museum learning, findings pointed to the imperative need for museum educators to address preparing adult learning partners for visits to art museums with children. Family art museum experiences are distinct and should be studied separately from those in other types of museums. Research, such as this study, that looks specifically at how families use art museum exhibitions and educational resources will address the lack of literature and emphasize the value of art. To contact Angela about her study, e-mail her at maryangela@houdyshell.com

Taylor Browning from The University of Texas at Austin said, "Research solidifies our field. It establishes the foundation of what we are doing and sets the basis for our future." Research is vital to our education and continued growth as pre-service educators. Without the variety of research that has been done before us, we would not be in such a vibrant place in our field today. "Through research, you are able to see theory to practice. You are able to actually see what is being done out in our field. Research gives a voice to art education practices," said Danielle Schulz from The University of Texas at Austin. Therefore, continued research in our field will only make us stronger. In the current times, research in art education is important in helping to explain why the arts are valuable to our society. I encourage you to consider what you are learning in your universities and through the articles you are reading and how you could apply it. ■



Scholarship for National Art Honor Society Students

The Charles M. Robertson Memorial Scholarship at Pratt Institute School of Art and Design

Deadline for Application: **December 15**

The Charles M. Robertson Memorial Scholarship is a four-year partial scholarship to the Pratt Institute School of Art and Design in Brooklyn, New York.

This scholarship is open to all high schools seniors who are members of an active NAHS chapter with a 3.0 or higher GPA in all subjects, planning to major in art education. To retain the scholarship, students are required by Pratt to major in art education and maintain a minimum GPA of 3.0.

Visit www.arteducators.org/awards to download the NAEA Awards Program booklet containing more information on this scholarship, or contact Kathy Duse, Executive Services and Convention & Programs Manager, awards@arteducators.org, 703-889-1281.

Submit to: NAEA Charles M. Robertson Memorial Scholarship, 1806 Robert Fulton Drive, Suite 300, Reston, VA 20191 or e-mail to kduse@arteducators.org

PUBLIC POLICY AND ARTS ADMINISTRATION (PPAA)

Amanda Alexander, Assistant Professor of Art Education, Art + Art History, University of Texas at Arlington, Fine Arts Bldg, Box 19089, Rm. 296, Arlington, TX. E-mail: amandaa@uta.edu

The December 2010 NAEA Public Policy and Arts Administration News column asked: Why is it important for art educators to create safe spaces for all students to pursue education in and through the arts?

The question was Jim Sanders' response to the media frenzy surrounding suicides among high school and college-age Lesbian, Gay, Bisexual, Transgendered and Queer (LGBTQ) students, and was posed in hopes of getting art educators to think about their role and stance on such subjects. As an ally, I know school and legislative policies can help create safe spaces for those students. This same *News* column stated, "Recent student suicides in the United States suggests there is an urgent need for developing school policies and art education practices that ensure all of our students feel safe and able to find themselves in the art and history lessons we teach in school" (Sanders, 2010). These concerns are not new and continue to arise within NAEA's Lesbian, Gay, Bisexual, and Transgendered Issues Caucus (LGBTIC), among others.

As a result of discussions within NAEA's LGBT/Queer Issues Caucus and others, art educators might increasingly be aware of media attention paid to bullying of LGBTQ students. Working under Dr. James Sanders as a Barnett Fellow in the early part of this century, I supported him in gathering data on legal protections of same-sex identified students and employees—in specific, gathering my findings from policy practice within the largest 50 school systems in the United States. The research, split into two phases of data collection—one in 2005 and another this summer 2011—reflects the significant changes in school policy regarding sexual orientation policy in just the past 6 years.

Determining which schools to examine, I first located the largest 50 cities in the United States based on rank and population (following Richard Florida's lead), and then conducted a Google search locating the largest school districts within those cities. Having located the largest school districts in the United States, I searched each of their websites for any policy document or manual such as board policies, student/parent handbooks, codes of conduct, statements of nondiscrimination, and personnel manuals. While reading the documents, I considered the American Psychological Association's definition of sexual orientation, which states, "sexual orientation refers to a person's sense of personal and social identity based on emotional, romantic and/or sexual attraction to males, females, both or neither," and conducted keyword searches in each document relating to sexual orientation terminology.

Sifting through the document texts from the largest 50 school districts provided a vast amount of information that needs to be analyzed in depth; however preliminary results show an increase in sexual orientation policy providing more safe spaces for personnel and students within schools since 2005. Not only are there more sexual orientation policies in general, but specifically many of these policies now address cyber-bullying.

Schools can create comprehensive policy documents—maybe even Web pages dedicated to LGBTQ issues—and through such actions can help influence how those statewide legislative policies treat human rights concerns, equal protection under the law, and a fuller embrace of democratic values (diversity and minority rights).

School districts that discuss sexual orientation in their policy documents also regularly provide a statement in regard to anti-cyber bullying and sometimes relate this statement to sexual orientation of students. Many times the verbiage mentions slander, hazing, harassment, and bullying online or through texting concerning a student's sexual orientation. Additionally, 6 years ago, not one policy document mentioned sexting, whereas now many school districts address this issue.

Overall, the preliminary findings seem to demonstrate that there has been an increase in school policy-makers' awareness that did not seem to exist 6 years ago, and such policies can open up dialogue among students that might not otherwise be made audible. Even

though it seems school districts are on the right track in providing policies protecting all school participants' self-identified or perceived sexuality, there continues to be difficulty and debate at every corner—especially outside of schools in local, national, and international political realms. In the end, we all need to do our part—including teachers, parents, administrators, and policy-makers—listening to and trying to understand varying individual values, beliefs, and concerns, while making sure to create schools safe for teachers and students.

Any feedback on this topic is welcome as the issue continues. Membership to the PPAA group is free, and I encourage anyone who is interested in becoming a member to please contact me at amandaa@uta.edu ■

"RAEA - still burning with the passion for art education and shining the light of experience to those beginning their classroom odyssey."
-D.D.



2012 SILENT AUCTION

sponsored by RAEA

CALL FOR ENTRIES

NAEA New York 2012

All NAEA members are invited to donate a piece of their own original artwork for the Silent Auction sponsored by RAEA. All proceeds fund joint programming with the NAEA Student Chapter and the RAEA Awards Program.

CATEGORIES FOR ARTWORK INCLUDE:
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For information and donation form,
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EARLY CHILDHOOD ART EDUCATORS (ECAE)

Marissa McClure, University of Arizona, 520-626-0419. E-mail: mam3@email.arizona.edu

As we began post-Baltimore in 2010, we've organized our *NAEA News* columns as they lead toward New York around questions posed by members during our ECAE Panel Presentations, our Speak Out Session, and our Business Meeting.

In each column, we'll address these questions from the framework of our Position Paper, which is available at: www.arteducators.org/community/committees-issues-groups/ecae. We encourage members to join our listserv and to contribute news, views, questions, and responses throughout the year.

In this column, we continue our conversation by considering the question posed by ECAE member Dr. Jennifer Eiserman, Associate Professor in the Faculty of Arts at the University of Calgary—"How might we use technology in early childhood education in authentic ways?"—from the perspective of these Objectives and Strategies outlined in our Position Paper:

- A child needs an organized, materials-rich environment that invites discovery, interaction, sensory and kinesthetic exploration, wonder, inquiry, and imagination.
- A child needs a responsive educator who values young children's diverse abilities, interests, questions, ideas, and cultural experiences, including popular culture.
- A child needs a responsive educator who understands and supports the unique ways that young children represent their thoughts, feelings, and perceptions through actual, virtual, and experimental media and processes.

Moniques Richards' *Body + Machine* project serves as an exemplar of how these attitudes shape ways in which technology and pedagogy interact. When describing her project, Richards shares, "*Body + Machine*, a collaborative artistic event, explores technologically mediated human relationships and

their fictional portrayals. From a posthumanist theoretical stance (...) I specifically ask: How does the 'mediatization' of bodies through technology impact the means of youth to express their identities?" (2005, p. 38). Citing Foucault (1988), Richards defines technologies as "tools, machines, processes, and systems that guide the production or modification of objects, subjects, or signs" (p. 39). In her project, *Murmur in Utero*, Richards involved kindergarten and early elementary students in exploring the gap between "virtual representation of the body and real sensations" (p. 41). Richards introduced students to medical technologies and artistic representations, and involves them in both research and technical sampling of art media including painting, collage, assemblage, computer graphics, drama, and music performances (p. 41). In response to their encounter with representations of the intrauterine world, Kindergarten students collaboratively constructed *Embryatum*, "a place of creative work, play, reflection, and performance" that "consisted of a tent structure and a plastic canvas" (p. 41).

In conclusion, Richards proposes a posthuman pedagogy that:

- a) gives access to technological fictions by critically discussing technology and presenting related artists' work;
- b) varies youths' means of expression by combining informal and formal practices linked to technologies; and
- c) articulates technological experiments with corporeal experiences in multidisciplinary, collaborative, and critical art projects. (p. 50)



Preschool children at Ochoa Elementary School in South Tucson, Arizona, use a variety of digital media to explore interactions with one another and with their neighborhood. In so doing the children not only document the environments that surround them but also their own uses of technology.



Richards' *Body + Machine* projects reveal that authentic uses of technology in the early childhood art environment mirror thoughtful uses of other art media. These uses go beyond technical exploration to provoke children's and educators' collaborative questioning of the roles and potentials technologies play in our lives, expressions, and representations. Collaborative artmaking and research with technologies can be used to facilitate understanding of projects in-progress, of technologies themselves, and of interactions with the psychical, virtual, and cultural world.

Conversations about children's art and technology will continue at the 19th Reconceptualising Early Childhood Education Conference, *Politics of Care: Sharing Knowledges, Love and Solidarity*. The conference will be held from October 25-29 at the University of East London. Possible questions that the conference organizers intend to evoke:

- How might thinking 'knowledge, love, and solidarity' together support and/or extend the ethics of care that is so central to all critical pedagogies?
- What constructive alternatives might such a politics of care offer to the neoliberal discourses and global capitalist markets that threaten to engulf early childhood education?

Registration will begin soon for the third annual The Third NAREA Winter Conference, *Interweaving of Children's and Adults' Research: Discovering the Joys and Complexities of Learning*. Further information can be found at www.narea.org ■

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NATIONAL ASSOCIATION OF STATE DIRECTORS OF ART EDUCATION (NASDAE)

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

AnnRené Joseph, NASDAE President, 2009-2012, Retired Program Supervisor, The Arts, Teaching, Learning and Assessment, WA State (as of 6/30/11), 206-819-8216, annrenejoseph@comcast.net

Visionary Leadership, Advocacy, and Action! (Part VII) 2011-2012 and Beyond! 2020 Vision in Progress: An Artwork in Progress! Celebrating 35 years of service to NAEA, Visual Arts Education, and Leadership (1966-2011 and beyond)!

This particular column comprises four key areas of interest:

- I. A vision in progress for the 2011-2012 school year;
- II. Arts Education Database 2010 Update by the Arts Education Partnership;
- III. Announcements and Transition of NASDAE Leadership for 2012-2014; and
- IV. An update on current NASDAE Membership.

I. Focus Areas for NASDAE Goals for 2011-2012 include the following: National Standards Movements and Common Core Standards; High School Graduation Requirements; Longitudinal Data for States; Arts Education Certification Requirements and Highly Qualified Teacher Status; STEM, STEAM, and A-STEM; Arts in ESEA re-authorization; RTTT; Arts Funding; Charter and Magnet Schools; and Arts Education and Career and Technical Education Course Equivalency Issues. Current state and national budget and resource issues, as well as individual state legislative issues, are currently impacting arts education and funding for staff, resources, and professional development. We are all working

together to keep arts education "green and growing" for all learners, and have that as our "common vision." NASDAE membership will determine which issues to address specifically, if any, and will determine a few key goals for the next biennium, and in the coming months, based upon what is currently happening in member states and in alignment with NAEA's strategic planning goals. One thing that we all agree on for our major goal this year and for years to come is that **more arts** for all learners is a key goal of every member of NASDAE, and their member states! It is a constant goal that aligns with the NAEA Strategic Plan and the NASDAE Purpose, as well as enhancing the State Agency Directors of Arts Education goals, for all states in our nation.

II. The Arts Education Partnership State by State Policy Database was recently updated with data submitted by NASDAE members and other State Education Agency Directors of Arts Education for 2010 with 12 key questions for each state. Select any state for information at: <http://aep-arts.org/database>

III. NASDAE Announcements and Transition Information:

1. Resigning as President: As of June 30, 2011, I have retired from 34 years of service to the education profession as a P-20 educator, arts specialist, building and district administrator, and for the past 10 years, as a state education agency administrator, serving as WA State's Program Supervisor

for The Arts for Teaching, Learning, and Assessment. This will be my last column as NASDAE's President. I'm resigning as NASDAE President, effective September 1, 2011, and am taking a year off to complete my doctorate in Educational Leadership and write and successfully defend my dissertation. Serving as NASDAE's President these past 2½ years has been a joy. We accomplished all of our goals and worked on collaboration with NAEA and other arts educational leadership organizations, and in alignment with the new NAEA Strategic Plan goals, and SEADAE's goals. We greatly appreciate the voice that NAEA gives to NASDAE through *NAEA News* and at the National Conventions! Thank you!

2. NASDAE Elections: Vicki Breen, State Consultant for Arts Education in New Mexico, has agreed to have her name submitted to the NASDAE membership for NASDAE President. After that position is officially established, the office of Vice President and Secretary will be filled. Our transition will be smooth, and Vicki has agreed to write the next column for NASDAE. Retired NASDAE members Beth Cornell and Nancy Carr have agreed to conduct the election for President this fall.

3. Ongoing Goals to be addressed and considered are:

- Create a process to donate NASDAE donations by members to the NAEA

Foundation. (Current savings account balance is: \$603.71 from donations and past dues.)

- Continue to advocate for and keep track of NASDAE membership from across the states, update with new members, and monitor education agency state leadership for all arts and Visual Arts Education;
- Review and/or create policies for retired member participation;
- Review NASDAE Ning website and possible ways to integrate this site with the NAEA NASDAE link;
- Consider reviewing and updating a 1989 NASDAE Brochure, to have available 24/7 on the NAEA NASDAE link, showcasing 1989-2012 and beyond.

NASDAE Membership: 2010-2011. NASDAE membership reached 36 during 2010-2011, and was at 25 in March 2011, during the conference. Memberships remain active when one retires. Ten of the 36 active members are now retired, and many will remain active in NASDAE. Membership in NAEA is automatic membership in NASDAE, and in many states, an automatic membership to the state art association. Our goal has been to increase NASDAE membership over the past 2½ years, and we will continue with this goal as it enhances visual arts education in the member states!

See you in New York in 2012! ■

SPECIAL NEEDS IN ART EDUCATION (SNAE) www.southernct.edu/~gerber/SEDarts/

Adrienne Hunter, SNAE President. 2226 Shady Avenue, Pittsburgh, PA 15217. E-mail: snae1@verizon.net

As an art educator for over 35 years, with an MEd in special education, I taught students who were in-crisis, at-risk, and/or incarcerated. My very first day of teaching I realized that these students were not included in any of my training—particularly students who are homeless. I recently had the opportunity to interview Dr. Joseph Lagana, CEO and founder of the Homeless Children's Education Fund in Pittsburgh, PA (www.homelessfund.org), about the homeless crisis our children are facing and its implications for education and particularly art education.

Adrienne Hunter (AH): What should our readers know about homeless children and homeless families?

Joseph Lagana (JL): The National Association for the Education of Homeless Children and Youth estimates that there are approximately 1.5 million homeless children and youth in the United States. The average age of the homeless person is approximately **7 years old!** It is difficult to identify homeless children for many reasons, including the fact that these children do not wear a T-shirt saying, "I'm homeless," nor do their parents come into school and say, "We are homeless." Many children are doubled up with family or friends, or "couch surf." Others may live in shelters, motels, cars, or on the streets.

The reasons for homelessness are many: the harsh economy; family disruptions; break-ups or violence in the families; families affected by veterans returning from the Iraqi war; or house or apartment fires. The family gets fragmented and scattered. There is another population that we have no numbers for at all. We are talking about runaway or unaccompanied, disenfranchised youth age 12-23 who are living on the streets. The shelter system generally will not take children over 12 or 13. When a family is disenfranchised and family or friends don't take older children, these kids often find themselves alone and on the street.

AH: How does homelessness affect students in school?

JL: As educators, we know the importance of stability. The child has to attend on a regular basis in order to progress through a curriculum and normal human development stages. It is not uncommon for homeless children to move around 2 or 3 times and in some cases as high as 5 times a year. There are huge gaps in the educational knowledge these kids have due to moving around.

A big challenge for the classroom teacher is to determine when a child is homeless. The mom isn't going to identify herself as homeless. The child is not going to tell the class he's homeless. He may not even realize he's homeless because he is probably sleeping

somewhere. Teachers need to figure out what the kid can and cannot do. If the teacher expects the child to just pick up the curriculum, the child with educational development gaps will not do well, will get frustrated, and possibly create behavioral problems or quit.

One characteristic of homeless children and children in-crisis/or at-risk is a short attention span. They are on "high alert" because of their environment and are easily distracted because of the enormous stress they are under. In many cases, they have been traumatized, so they cannot function as a normal child and may not have the discipline to push on when they are challenged. They also "Quit quick." They have had so much failure that it is easier to just stop. They often are developmentally delayed. If we take a look at this from what we know about stress, the brain locks up and freezes and does not function the way a normal brain would. This is where the arts come in.

AH: What should art teachers know about teaching homeless children?

JL: The arts—art, music, and drama—can channel some of their energy and provide an opening for them to have success in school. Many of the kids have tremendous talent and wonderful musical ability. They are artistic and creative in many ways, but not necessarily in reading or literacy. We have to identify those arts talents. Don't assume they come with

academic talents. Art teachers have avenues that allow these children to express their talents, knowledge, and skills.

AH: Why is art teaching effective?

JL: Art instruction is different than traditional academic teaching. In academic classrooms, discipline problems emerge because the kids in crisis won't sit still. They get up and walk around. Because they are risk takers, they talk out loud. They're not used to living in an environment where there is order. An art teacher by training can tolerate orderly disorder and expects students to get up and move around and be more spontaneous.

Art teachers work with the psychomotor and affective parts of child development domains. The affective and psychomotor domains of learning are a set-up for the cognitive domain of learning and literacy. If we try to teach straight to the cognitive, we lose the student immediately because his brain is frozen. The only way we found to unfreeze it is to get him to relax. The art class provides an opportunity to relax and express and deal with feelings. Homeless children are resilient like most children!

To learn more about the topic of children in-crisis, please come to our SNAE Business Meeting II at the NYC Convention. ■

CAUCUS ON SOCIAL THEORY AND ART EDUCATION (CSTAE) <http://cstae.org>

Patty Bode, CSTAE Coordinator. Tufts University. E-mail: patty.bode@tufts.edu

Columnists: Marissa McClure, University of Arizona. E-mail: mam3@email.arizona.edu; **Christine Woywod**, University of Wisconsin-Milwaukee. E-mail: woywod@uwm.edu

The Caucus on Social Theory and Art Education has been busy updating the website, publishing its journal, and expanding the spectrum of opportunities to explore critical social theory and participate in the CSTAE. (The photo is from the collaborative party of the CSTAE & LGBTIC in Seattle last March. Stay posted for info on next year's party; you are invited.)

CSTAE online

The migration of CSTAE Web resources is in progress. The CSTAE website is now located at <http://cstae.org>. The next step is to transfer the journal from <http://jstae.bluedoublewide.com> to the new site. Members will not experience disruption in services and old Web addresses will automatically redirect you to new addresses. We look forward to developing new digital communication, information and media resources with our web site manager, **Dawn Steinecker**.

Journal of Social Theory in Art Education (JSTAE) Volumes 31 & 32

JSTAE Volume 31, *Critical Coalitions in Play*, was published on July 1, 2011, and is available at <http://jstae.bluedoublewide.com> (**Bob Sweeny**, Editor). The issue features five articles that represent a variety of interpretations of the themes of critique, coalition-building, and play, that is informative for art educators working in preK-12, higher education, museum studies, and community-based settings.

The theme for Volume 32, *De(Fence)*, was collaboratively developed at the CSTAE Town Meeting at the 2011 NAEA Convention in Seattle. We encourage submissions from any possible author, poet, artist, writer, researcher, or teacher—whether in higher education, K-12, administration, policy, or general education. We include prompts and prose associations with the hope that contributors

will address this call from a broad range of perspectives. For this reason the editors of JSTAE and membership of the CSTAE hope to inspire individual or collaborative responses related to the theme, *De(Fence)*. The JSTAE submission deadline is **November 15, 2011** for Volume 32 (to be published July 2012).

- In light of recent and dramatic changes in our local and global economies, policies, and job markets, are we as artists/scholars/educators/arts advocates compelled to take a stance in defense of our fields, jobs, and personal politics?
- Are we standing alone or do we feel alone in our positions or vulnerabilities?
- Are we divided or fenced in/out from the possibility of sharing any collective efforts to realize a collective vision, and if so, what are the divides?
- On the other hand, what are the challenges or benefits of creating, studying visual

culture, or teaching art in this uncertain time?

- Can we create, innovate, and reshape spaces, opportunities, or works that engage people or bring us/them from the margins to the center?

To be considered for publication, original manuscripts should be prepared in accordance with the 6th edition of the *Publication Manual of the American Psychological Association*. Manuscripts should range between 2500-5000 words in length with an abstract of 100-150 words. Images are encouraged with manuscripts and should be sent in digital format (jpg, gif, or png) with accompanying copyright permission. Double-space all manuscripts, including abstract, quotations, tables, references, and notes. Include a brief biographical statement along with a cover letter designating that the manuscript is original, has not been previously published, and is not under consideration elsewhere. To facilitate the

anonymous review process, please place your name only in the accompanying cover letter and not in the manuscript, following guidelines for ensuring a blind review at the JSTAE website. Manuscripts should be submitted electronically, preferably in Rich Text Format or Microsoft Word with .doc extension to <http://jstae.bluedoublewide.com/>
Reviewers: If you would like to serve as a JSTAE reviewer please send to the



CSTAE and LGBTIC Seattle Party. Photo by Kryssi Staikidis.

Find and Join CSTAE Online

CSTAE group on Facebook: e-mail CSTAE@[groups.facebook.com](https://www.facebook.com/groups.facebook.com)

CSTAE website: <http://cstae.org>

JSTAE volume 30: <http://www.bluedoublewide.com/openJournal/index.php/jstae/article/viewFile/15/10>

CSTAE welcomes new members and encourages renewals. Go to <http://cstae.org>

editor a list of your publications in the area(s) of emphasis that you offer to review. JSTAE reviewers are selected based on the following criteria: (a) CSTAE member, (b) has published work in the field, (c) has published in an area related to the article asked to review, (d) has not submitted an article for review for the particular volume.

Please direct any questions or concerns to **Kryssi Staikidis**, JSTAE Editor 2011-2013, at kstaikidis@niu.edu

CSTAE Logo Design Contest

CSTAE will be announcing an upcoming Logo Design Contest. Please look for further information in our next *News* column and at <http://cstae.org>

CSTAE Travel Stipends for Graduate Students

In a new initiative, CSTAE will be awarding two graduate student travel stipends to support registration fees for NAEA Convention. Applications and will soon be available at <http://cstae.org> ■

RETIRED ART EDUCATORS AFFILIATE (RAEA)

Robert W. Curtis, RAEA President. 21800 Morley Avenue, Apt. 1205, Dearborn, MI 48124-2335. E-mail: rcartguy@aol.com (include 'RAEA' in subject line)
Dean Johns, RAEA President-Elect. E-mail: deangjohns@gmail.com

Through the commitment of RAEA members in the Student Chapter Mentorship program, many folks remain active and up to date on what is happening in art education development programs.

The RAEA Board maintains close contact with the National Student Chapter Board to develop a communication network of RAEA members with Student Chapter representatives. This program provides extra contact, inspiration, and needed resources and encouragement for art education students from active retired art educators.

Each year RAEA sponsors the Outstanding Student Chapter Award. The deadline for consideration for the award is November 1. Information can be found on the RAEA page or the Student Chapter page of the NAEA website.

Current Student Chapters, their sponsors, and mentors are: Dr. Daniel Barney and Dr. Sharon Gray, Brigham Young University, Provo,

UT; Diane Hopkins-Hughs, Greenville, SC; Dr. Eunjung Chang, Francis Marion University, Florence, SC; Liz Smith-Cox, Clemson, SC; Dr. Renee Sandell, George Mason University, Fairfax, VA; Kathy Strother, Greenville, SC; Dr. Bob Sweeny, Indiana University of Pennsylvania, Indiana, PA; Pam Steele, Gilbert, SC; Dr. Cindy Todd, Kendall School of Design, Grand Rapids, MI; Robert Curtis, Dearborn, MI; Dr. Lisa Pearson, Meredith College, Raleigh, NC; Vidabeth Bensen, Pittsboro, NC; Dr. Debra Sickler-Viogt, Middle Tennessee University, Murphysboro, TN; Michael Ramsey, Boaz, KY; Dr. Lisa Jameson, Northern Kentucky University, Highland, KY; Purdue University, West Lafayette, IN (unknown sponsor); Dr. Mac Arthur Goodwin, Columbia, SC; State University of New York at New Platz, NY (unknown sponsor); Dr. Margaret Johnson, Towson University, Towson, MD; Dr. Katherine Broadwater, Towson, MD; Duane Sabiston, Baltimore, MD; Dr. Thomas Brewer, University of Central Florida, Orlando, FL; Dr. Crickette Todd, Zephyrhills, FL; Dr. Kathy Miraglia, University of Massachusetts at Dartmouth, Dartmouth, MA; David Gall, University of North Carolina at Charlotte, NC; Dean Johns, Matthews, NC; Dr. Olga Ivahkevich, University of South Carolina, Columbia, SC; Harriette Edmonds, Columbia, SC; Dr. Pamela Taylor, Virginia Commonwealth University, Richmond, VA; Dr. Sam Banks, Richmond, VA; Dr. Seymour Simmons, Winthrop University, Rock Hill, SC; Marty Rankin, Bennettsville, SC; Illinois State

University, Normal, IL (unknown sponsor); Dan DeFoor, Resaca, GA; Delaware State University, Delaware City, DE (unknown sponsor); and Lorraine Poling, Delaware City, DE.

RAEA Art Auction: Financial support from NAEA and RAEA members for the Student Chapter and other RAEA programs can be made through participation in the Annual RAEA Art Auction, held during the NAEA National Convention. For information to become involved please see the Art Auction advertisement on page 15 of this issue of *NAEA News*.

Becky Guinn, Alabama RAEA, reports that she and **Angela Patrick** hosted the Alabama Art Education Association board retreat. Member Sharon Christman is working with "Healing Hearts with Art" which promotes hope and therapy through community activities for victims of the April tornadoes that ravaged Alabama. "Healing Hearts" was begun by elementary art educator Kelly Berwager, an NAEA member.

Michael Phillips, Michigan RAEA, reports members are gathering items for their Annual Garage Sale at the fall conference. Last year over \$1,000 was raised to benefit the MAEA Scholarship Program. New retirees will be honored at the Annual Awards Banquet. Several retirees work on conference planning and are presenters at the conference.

Dean Johns, North Carolina, reports that he and Karen Thorsen, the North Carolina

Retired Division Chair, will present "Creative Collage for Countless Collections" at their state convention. Included will be sessions on small found object sculpture and Mullion-Magazine-Mosaics. They are targeting new teachers, preservice teachers and all others. Dean also reports that he will be the featured artist in December at the Charlotte Fine Art Gallery exhibiting neckpieces and small sculpture.

Janet Fox of Houston, Texas, died in July. Janet had a long distinguished career as an art educator, first in the Spring Branch ISD, then as faculty member of the Art Education Department at the University of Houston. A strong force in the development of the Texas Art Education Association and NAEA/RAEA, Janet was recognized as Texas Art Educator of the Year in 1983, NAEA/RAEA Retired Art Educator of the Year in 1996, and inducted as a Distinguished Fellow of TAEA in 1993. Janet Fox's contributions to the profession are greatly appreciated.

Advocate for the importance of art education in your daily pursuits. Your enthusiasm for art education can be the catalyst in your community. ■

RAEA ALERT: At the annual meeting in New York City we will be voting on amendments to the RAEA Constitution and Bylaws. Written notification of the proposed amendments will be available to the membership on the RAEA page of the NAEA website after January 1, 2012. Please examine the document prior to the meeting.

UNITED STATES SOCIETY FOR EDUCATION THROUGH ART (USSEA)

<http://ussea.sdstate.org/>

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

A Backward Glance

As USSEA advances its goal of envisioning the future, it behooves us to take a backward glance to consider the history of the society. USSEA (a national association of art educators with like interests in multicultural and cross-cultural concerns in art education) was founded in 1977 by Dr. Kenneth Marantz, Professor Emeritus of the Ohio State University and first president of USSEA. In April 2011, Enid Zimmerman, Professor Emeritus of Indiana State University, digitally filmed an interview with Dr. Marantz regarding his vision as founder of the organization. During the interview, Dr. Marantz recalled some of the early history of USSEA and stressed the importance of developing research agendas and practices that focus on effectively teaching increasingly diverse populations. Portions of the interview are available on USSEA's updated website at <http://ussea.webhost.uits.arizona.edu/>

Shared Cross-Cultural Interests

Though USSEA looks at the range of diversity primarily within the United States, we are increasingly becoming a globally interconnected society. As such, many USSEA members continue to show support, and demonstrate commitment toward multi-cultural and cross-

cultural concerns at the international level. With that said, many USSEA members participated in the 2011 InSEA World Congress in Budapest, Hungary, including, among others: Masami Toku, California State University; Ann Kuo, National Taiwan Normal University; Hideki Maeshima, Kibi International University, Japan; Ryan Shin, University of Arizona; and Mary Stokrocki, Arizona State University. The aforementioned scholars served as panelists during a forum titled, "Ring of Fire Forum: Tradition and Innovation of ArtEd Along the Pacific Rim-Visual Culture/Literacy." This particular forum focused on the influences of visual (pop) cultures on children and youth desires and the development of media literacy as related to particular geographic regions along the Pacific Rim (also known as the Ring of Fire). Masami Toku reported on her trip to Japan, and the "Koi-project" initiated by artist and art educator, Koichi Watanabe, at Fukushima University, Japan, following the massive earthquake that rocked Japan in March 2011. The Koi is a symbol of strength and a metaphor of hope; these fish swim against the current and go beyond obstacles to survive and thrive. The Koi project allowed displaced children, living as refugees, to focus on the therapeutic benefits of artmaking rather than on the

devastating effects of the earthquake and nuclear crisis.

Taking the Ziegfeld Award on the Road

USSEA presents the Edwin Ziegfeld Awards annually to honor both a national and an international art educator who has made an outstanding contribution to art education through exceptional records of achievement in scholarly writing, research, professional service, or community service. Because the international recipient of the Ziegfeld Award, Dr. Ashfaq Ishaq, was not able to attend the awards presentation luncheon at the NAEA Convention in Seattle, in the spirit of outreach, USSEA took the show on the road. As president of USSEA, I traveled to Washington, DC, to present the Ziegfeld Award to Dr. Ishaq on June 18, 2011, at the World Children's Festival on the National Mall.

Dr. Ishaq is not an art educator in the formal sense, but an economist in terms of his educational preparation. This may be the first time ever (or at least a rare occasion) that USSEA has presented this competitive award to a non-art educator and/or to an economist. In 1997, Dr. Ishaq founded the International Children Art Foundation (ICAF) and continues to serve as its chairman. He negotiated an exclusive license for the U.S. Olympic Committee for ICAF's Arts Olympiad, which today is the world's largest and most prestigious art and sports program for children. Dr. Ishaq hosted the first-ever



Wanda Knight presents the International Ziegfeld Award to Ashfaq Ishaq during the World's Children's Festival in Washington, DC.

national children's arts festival in U.S. history, and every 4 years (since 1999) he hosts the World Children's Festival on the National Mall in Washington, DC. It was both a privilege and a pleasure to represent USSEA during this momentous occasion.

Mark Your Calendars for the 2012 National USSEA conference to be held at the Crowne Plaza Hotel Union Station, Indianapolis, Indiana, June 23-26. Additional conference details are forthcoming. ■



Koi Project for children who were evacuated from the nuclear plant crisis site in Fukushima, Japan.

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

Karen Keifer-Boyd, Women's Caucus President. Ph.D., Professor of Art Education & 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

With ongoing erasure and omission of women's achievement we need to develop a feminist archival sensibility. For examples of omission, the Bechdel Test draws attention to a systemic problem of the representation of women in films. The test comprises three questions: 1) Are there two or more women in the film who have names? 2) Do they talk to each other? 3) Do they talk about something other than men? The FeministFrequency video (www.youtube.com/watch?v=bLF6sAAMb4s) shows the high number of contemporary films that do not pass this test. With concern about erasure, internationally renowned artist Judy Chicago notes on the BBC Women's Hour (at 24:10-34:00 minutes within the hour archived recording at www.bbc.co.uk/iplayer/console/b011vhsj) that markers of success are solo publications on artists, and the percentage on women artists in 2011 is 2.5%.

With feminist archival sensibility, we have continued to develop the NAEA Women's Caucus (WC) digital archives by linking *The Report* in the research section at <http://naeawc.net/research.html#report>. *The Report* was inaugurated in 1975 with three issues per year up to 1996, then less often, with missed years and the publication ended in 2005. Similar to how the WC uses social media today (e.g., with its blog, FaceBook, e-mail, listserv, and website), *The Report* was a way to share syllabi from courses involving women in art education, book and exhibition reviews, and award acceptance speeches.

The new *Women in Academia Report* (WIA) at www.wiareport.com keeps us abreast of issues of gender equity. In a search in the WIA Report for "feminist art education," one of the three milestones listed since the WIA Report began in spring 2011 is "Judy Chicago Donates Her

Art Education Collection to Pennsylvania State University." With the Associated Press circulation of this story, censorship took another form in the sexist comments that monopolized a blog linked to this press release in a university town newspaper. When a collection of a man's work is gifted to an institution there are not comments that belittle him as only worthwhile as sexual object, or presume he hates women, or garner other forms of mockery. Women who have worked hard and contributed greatly to society have done so despite the unreceptive, hostile environments of dominant social spheres including news media.

The Women's Caucus Archives at Miami University in Oxford, Ohio (thanks to the archival stewardship of **Julia Lindsey**); the WC website with its archive of WC exhibition catalogues, oral histories by past presidents, and collection of WC publications; and the Judy Chicago Art Education Collection at Penn State University Libraries act as counterweight to erasure of feminist art education. Such erasure is evident in the lack of institutional archival records of the 1970s Feminist Art Program at CalArts. The reconstruction of this history is through letters written by the participants in the 1990s (see www.encore.at/retracing).

This past summer, **Ann Holt**, an art education graduate assistant in the university archives, and I traveled to Judy Chicago's home in Belen, New Mexico, to gather the materials that comprise the Judy Chicago Art Education Collection, which is now ready for use in teaching and research. See <http://judychicago.arted.psu.edu> as a portal to the contents of the Collection and to an emerging landscape of materials on feminist art pedagogy. Judy Chicago states, "As there has been no comprehensive definition of feminist art, the same is true for feminist art

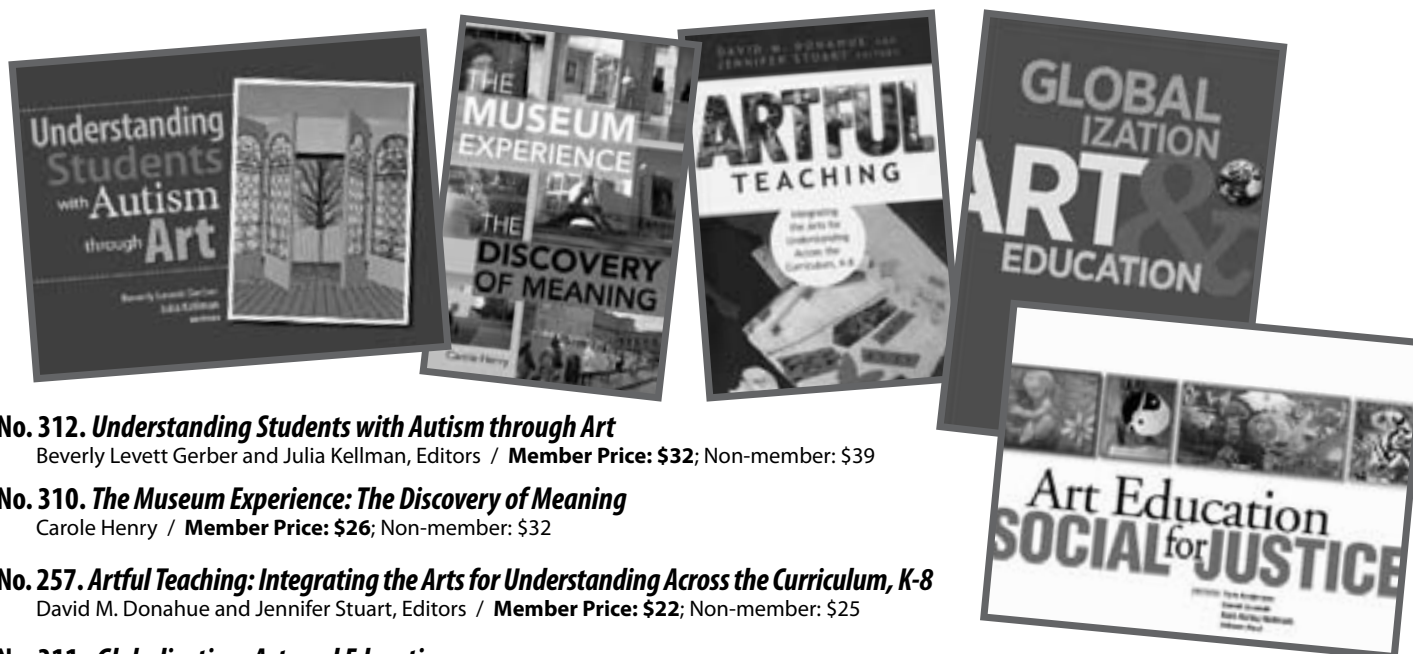


Judy Chicago, Karen Keifer-Boyd, and Ann Holt select slides from Judy Chicago's teaching for a forthcoming book before packing the materials for The Judy Chicago Art Education Collection, one of the most important private collections of archival materials on feminist art education. Photo Credit: Penn State Public Broadcasting, 2011.

pedagogy, which is practiced but seems to exist in a netherworld shaped by lack of clarity, contradictory definitions and practices and also, the media-induced confusion about the very word *feminism*." While those who benefit from socially privileged positions may belittle, trivialize, or fear the work of and term *feminism*, the goals of feminists are to end subordination, oppression, discrimination, and inequality. Some feminists work to reform the patriarchal social system, others work for radical change of the system, and some combine both reform and radical transformation. Iris Marion **Young's** framework of exploitation, marginalization, powerlessness, cultural imperialism, and violence—the *Five Faces of Oppression* (2004, McGraw-Hill)—is useful as critical analytical lens to expose erasure and omission.

In collaboration with Chicago's gift, the Through the Flower organization (TTF) has given The Dinner Party Curriculum Online Project (DPCP) (developed by Kutztown University professors and longtime WC members, **Marilyn Stewart**, **Peg Speirs**, and **Carrie Nordlund**, under the directorship of Marilyn Stewart, and in collaboration with **Judy Chicago** and **Constance Bumgarner Gee**) to Penn State to be sustained in perpetuity with the Libraries' archive collection. This continues the original intent for the DPCP to be organic and generative, and in Judy Chicago's words: "All of us involved in developing this Curriculum want it to be a living tool, one that can be expanded upon by teachers for decades to come. What we have tried to create is a basis for explorations, discoveries, and an expanding array of projects and activities." ■

GREAT RESOURCES FROM NAEA!



No. 312. *Understanding Students with Autism through Art*
Beverly Levett Gerber and Julia Kellman, Editors / **Member Price: \$32**; Non-member: \$39

No. 310. *The Museum Experience: The Discovery of Meaning*
Carole Henry / **Member Price: \$26**; Non-member: \$32

No. 257. *Artful Teaching: Integrating the Arts for Understanding Across the Curriculum, K-8*
David M. Donahue and Jennifer Stuart, Editors / **Member Price: \$22**; Non-member: \$25

No. 311. *Globalization, Art, and Education*
Elizabeth Manley Delacruz, Alice Arnold, Ann Kuo, and Michael Parsons, Editors / **Member Price: \$55**; Non-member: \$65

No. 311. *Art Education for Social Justice*
Tom Anderson, David Gussak, Kara Kelley Hallmark, and Allison Paul, Editors / **Member Price: \$32**; Non-member: \$39 (plus S/H)

Read complete descriptions and order these books at www.arteducators.org/store

SEE NAEA'S ANNUAL BOOKS AND RESOURCES LIST IN *ART EDUCATION*'S SEPTEMBER ISSUE!

NAEA helps visual arts educators cut through the clutter of traditional search engine results with our

Art Education Resource Guide

Easily accessible from a link on the NAEA homepage, the Art Education Resource Guide enables professionals like you to conveniently perform targeted searches for art-related products and services using either a user-defined keyword search or an alphabetized directory search by product categories. Both methods produce the most relevant results on the web for visual arts educators.

We feel confident you will find the Art Education Resource Guide a valuable tool for researching, selecting, and purchasing the resources you're looking for. Please take a few minutes to visit our Guide by clicking on the link on our homepage (arteducators.org) and see how it can work for you.

LESBIAN, GAY, BISEXUAL, AND TRANSGENDERED ISSUES CAUCUS (LGBTIC)

www.wix.com/khsieh/naea-lgbtq

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Investigating Identity with Middle Schoolers

Guest Column by John C. Chamberlin, Associate Professor, Rhode Island School of Design (RISD), Dept. of Teaching + Learning in Art + Design, Jchamber@risd.edu

"An Ounce of Prevention is Worth a Pound of Cure"

After 200 years this is still an enduring idea. This quote from Ben Franklin serves as the theme behind my attempts to reach and teach young adolescents about the lesbian, gay, bisexual, transgender, and queer (LGBTQ) heroes/heroines of visual arts and design. The idea being that knowledge and visibility of this group of artists/designers who also happen to be queer may inform all young adolescents about the diversity of the art and design community.

I was encouraged to look at middle school students after the tragedy, still unfolding, of the Lawrence King murder in California. The trial has recently made headlines, but the event took place over 3 years ago. Since then, too many young boys and girls, men and women have been the victims of violence as a result of being "different."

A couple of years ago I worked in an urban charter school with two 6th-grade classes. This was a project with 36 middle schoolers in the Northeastern part of the United States. The population was primarily Latino/a. I was invited as an artist/scholar in residence to re-introduce works by artists that the students may have studied previously, but not in a queer context. I believe that most art—whether, visual, written, or performing—is influenced to a degree by the experiences and backgrounds of the artists/designers, including their sexuality.

A studio component of the class project was to learn about making low relief ceramic tiles and then, using those tiles, to create a mirror frame for each student, representing their identity as they perceived it at this age (11 to 12 years).

My contact time with the students consisted of two 50-minute sessions per week for 8 weeks. The art teacher, Alexis Firsty, and I taught as a team for the majority of these sessions.

In social studies class these 6th-grade students had been studying the Holocaust in Europe by the Nazis during World War II. It was stated that included in the numerous marginalized groups of the Holocaust were people of same-sex dispositions. We then considered how, even in today's schools, discussions about the



Mirrors. Low relief ceramic tiles. 6th-Grade LGBTQ art history lesson (2010), Middle school art class, Providence, Rhode Island.

sexuality of scholars, artists, and scientists are not prevalent. The goal of this project was to introduce a sampling of historical and contemporary artists—and their work—who are also queer.

Both class sections were very open about their exploration of queer artists. In the middle of the first session, when presenting the work and likenesses of the artists, I felt "relief and joy" as the students took to the information, discussions, and images in an incred-

ibly mature fashion. Our class explorations included queer artists from the past like Rosa Bonheur and Edmonia Lewis. Many contemporary queer artists, such as Nick Cave and Deborah Bright, were also investigated.

Alex Firsty and I both felt the project was successful and achieved our goals. We introduced a sampling of queer historical and contemporary artists and connected the ideas behind the artists' identity to the students' process of creating low relief ceramic tile mirrors. Every student successfully completed a mirror and was proud of their accomplishment.

To bring this full circle, I'll go back to the quote... Just a small amount (an ounce) of prevention is the goal in creating teaching and learning experiences that contribute to making a complete and culturally tolerant citizen (a pound of cure). ■

The LGBTIC always welcomes guest column submissions and ANY type of response and feedback. Please e-mail Dr. GE Washington at garnellwashington@yahoo.com

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

Problematizing the Past: Exploring Racial Dimensions of Lived Experiences Through Visual Autobiography

Guest columnist: Dr. NaJuana Lee, Visiting Assistant Professor of Art, Lamar Dodd School of Art, University of Georgia, najlee7@uga.edu

Gloria Ladson-Billings (2006) writes, "Race is the proverbial 'elephant in the parlor.' We know it's right there staring us in the face—making life uncomfortable and making it difficult for us to accomplish everything we would like to do—but we keep pretending it isn't" (p. x). While race is just one axis of an individual's identity, this social construct is often an under-examined aspect of students' lived experiences. Understanding the racial dimension of lived experiences helps *all* students develop insight into their own racial identity and better understand themselves in relation to others.

Exploring racial issues in the art classroom can provide a transformative learning platform that nurtures students' abilities to shift outside of their comfort zones, take risks, and learn to view the world through multiple frames of reference. Artmaking, as another way of knowing, also provides an avenue for students to move beyond the limitations inherent in language into a liminal space, further fostering a transformative learning experience. Creating and critically examining visual autobiographies can help students explore the topic of race in a way that is both personal and meaningful.

For example, as part of a dissertation study, preservice/practicing art educators created visual autobiographies focused on lived histories (see illustration). Christine Sleeter's (2008) Critical Family History approach was adapted as a framework for this studio art experience. This mixed media project aimed to facilitate students' abilities to visually express themselves in racial/cultural terms, connect to their racial/cultural history, and critically



develop a visual representation of their family history research. Students began this studio component by reading and discussing recent writings on racial issues in art, education, and popular culture. The readings guided the in-class dialogue about issues such as stereotypes, racial hierarchies, passive racism, and Whiteness. Students also participated in small group discussions after watching sections of the PBS video series *Faces of America* (www.pbs.org/wnet/facesofamerica) and NBC's *Who Do You Think You Are?* (www.nbc.com/who-do-you-think-you-are), and reviewing Christine

Sleeter's Critical Family History website (<https://sites.google.com/a/christinesleeter.org/critical-family-history>). Sleeter's Critical Family History approach is a teaching strategy aimed at helping preservice education students examine themselves racially/culturally. The process combines collecting genealogical research, family stories/documents, and historical memories as artifacts students can use in the development of their critical life histories. Next the students critiqued Lezley Saar's mixed media piece, *Tale of the Tragic Mulatto*, 1999, as an exemplar work in which family research is organized visually. Once students had completed these tasks they began creating their mixed media pieces. By critically examining their history through art, these students moved into a space of transformational learning and developed deeper insight into the ways in which race, culture, and identity shape the perspective through which they view the world.

The example above provides one approach for introducing racial issues in an art course/classroom. Below are additional educator resources, which also support examining race, identity, and culture.

Sponsored by the Integrative Teaching International (ITI) ThinkTank (<http://integrative-teaching.org/>), *Future Forward* is an electronic publication that addresses thematic issues of art and design teaching. The first issue of this electronic publication, entitled "**Four Minds for the Future**," includes a section focused on

cultural, conceptual, and historical frameworks. This section provides a bibliography resource, sample assignments, and innovative approaches for creating visual autobiographies that explore issues of race, identity, history, and culture. The link to this resource is: http://integrativeteaching.org/storage/FutureForward_Vol_1_No_1a.pdf

30 Americans (<http://rfc.museum/events>) is a traveling exhibition featuring emerging, contemporary, and seminal African American artists including Carrie Mae Weems, Kehinde Willey, Kara Walker, and Robert Colescott. The exhibition focuses on themes including issues of race and identity. The exhibit will be at the Corcoran Gallery of Art in Washington, DC, through February 12, 2012. For more information visit: www2.corcoran.org/30americans

Concurrently, the Smithsonian National Museum of Natural History in Washington, DC, is featuring the exhibit **Race: Are We So Different?** (www.mnh.si.edu/exhibits/race) which is on view through January 2, 2012. This exhibit, developed by the American Anthropological Association (www.aaanet.org) in collaboration with the Science Museum of Minnesota (www.smm.org), is the first national exhibit to offer an unprecedented look at the biological, cultural, and historical framework of race and racism in the United States. www.understandingrace.org, the companion website, provides a wealth of resources for educators including a teacher's guide. ■

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CAUCUS ON THE SPIRITUAL IN ART EDUCATION (CSAE)

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

The power of beauty at work in man, as the artist has always known, is severe and exacting, and once evoked, will never leave him alone, until he brings his work and life into some semblance of harmony with its spirit.
—Lawren Harris

As autumn days, filled with light and color, weave their way into our hearts once again, the beauty of nature calls to my soul’s memories of riding horses on the Kansas prairies, watching the tall grasses and trees sway in the wind, as a blue northern (a weather front which appears as a bank of blue clouds and usually comes in from the north) rolled across the horizon.

Who among us has not been inspired by the beauty and power of nature—the beauty of light, color, and texture; and the power of the wind, lightning, and thunder? As a child growing up in Kansas, I was fascinated with the ever-changing patterns of the clouds and the trees as they danced with the wind and sparkled in a mysterious green light that often preceded a thunder storm. Sometimes the storms were terrifying, dark, and rumbling, but more often than not, it seemed as if I was immersed in something that was far greater than my own power—something that could only be described, in my young mind, as the power of God manifesting in nature. Because of this, I was filled with a sense of awe and humility, as I watched the storms dance with joy across the fields.

As global warming becomes more apparent, we must recognize that the storms of life (global economic distress and continued conflicts)—as well as natural storms—are increasing in intensity. In this year alone, natural (or perhaps unnatural) storms produced serious flooding in the Great Plains and Midwestern states, closing highways and devastating crops. An outbreak of approximately 200 tornados swept the Southeastern United States in a single spring weekend and Joplin, Missouri, was devastated by an

F5 tornado shortly thereafter. As a caucus investigating the spiritual nature of art and of humans, how do we understand global warming? Do artists and art teachers, who have been inspired by the beauty and power of nature throughout history, have a role to play in this global drama? Do we have a vision? How will we lead our students into an era in which harmonizing with and caring for nature—as was the custom in ancient times and cultures—must once again become a core value? What artworks and artists can bring new ideas about our relationship with nature into our classrooms?

Judith Fowler, one of two Western Regional Representatives on the CSAE board, has been proactive during these past months in assisting those who had their lives disrupted by the Joplin, Missouri, tornado. In a recent e-mail she wrote, “I truly believe in the power of art to help heal the troubled soul and mend the broken spirit of anyone who has experienced a traumatic event or a natural disaster like the one that hit Joplin,” and “my *ART on Wheels* project has evolved from that belief in response to the need.”

Judith is a professor of art at Missouri State University in Springfield, about 60 miles from the devastated area. Please take time to visit her *ART on Wheels* website (<http://artonwheels-missouri.net/Joplin.html>). Judith organized and leads this project. She has been joined by several other art teachers and art therapists, volunteers, and contributing companies. If you would like to participate in the *ART on Wheels* project through a contribution or in some other way, please contact Judith at judithfowler@missouristate.edu, as the project will be ongoing throughout this academic year.

Many other CSAE members are currently working on significant projects that are too numerous to mention in a single column. If you would like to know more about their efforts, we invite you to join our group, to attend the sessions for our Caucus at the 2012 NAEA Convention, and to connect with



Judith Fowler and Angel Painting. Photo by Kryssi Staikidis.

CSAE members at your state conferences this fall. Our work is vitally important during this special time in human/global history. We need to embrace the positive, energetic power that connects humans to one another, to nature, and to the spiritual in art and in our teaching.

Becoming a member of CSAE opens the way for you to participate in our new website at www.csa-naea.org, read about our members’ projects, join our blogs, and feature your own work, research interests, and special projects, along with other members of our group on a linked Ning site. If you would like to join our work, please request an application from our membership coordinator, Patti Chambers Tripunitara, at ptripunitara@yahoo.com

Note for CSAE Members: If you have not yet set up your individual Ning site and linked it to CSAE website, would you please take a few minutes to do it? If you need help with the technology, please contact our webmaster, Jodi Patterson, at studio@jodipatterson.net

Reference
Lawren Harris. (n.d.). PaintersKeys.com. Retrieved from: http://quote.robertgenn.com/auth_search.php?authid=45



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As with the 2011 election last year, members are again able to vote online for NAEA National Officer elections. This year, online voting will be conducted for the Vice Presidents-Elect of the Association.

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Guest columnist: Debra S. Pylypiw, AET Vice Chair of Best Practices in Art Education Technology, dpylypiw@ec.rr.com

"How in the world do you teach art online?" You may have wondered this very question yourself.

As an online art instructor, I have been asked this question many times over the years. The North Carolina Virtual Public School (NCVPS), the third largest virtual school in the country, is blazing new trails in the area of art education at a distance. In their first semester beginning August 2007, NCVPS offered two sections each of Art One and AP Art History. Today, NCVPS offers 41 sections of Art One, AP Art History, Digital Photography 1 and 2, Videography, Visual Journaling, the Art of Game Design, and Nonwestern Art History taught by 28 highly qualified art educators certified to teach in the state of North Carolina. Any student enrolled in a NC public high school is eligible to enroll in NCVPS classes. Some students take these courses during their regular school day, perhaps in a computer lab. Other students take the courses independently beyond their regular schedule. Courses are created collaboratively by the NCVPS teachers and are taught in the Blackboard environment, a Learning Management System (LMS). Art Two, Videography 2, Game Design 2, Careers in Art, Graphic Design, and the Art of Persuasion are currently proposed or in development. Some courses have been created in collaboration with the North Carolina Museum of Art.

All courses have weekly live sessions in a Wimba Classroom (similar to GoToMeeting.



com). Students in a particular course can attend any teacher's live session. For instance, 14 instructors are teaching Digital Photography and each holds a live session at different times and days each week. Students who are unable to attend any of the sessions are encouraged to listen to a recorded archive of a session. Educators teaching studio courses use these sessions for critiques, to discuss and demonstrate new techniques, and for troubleshooting. Those teaching Art History courses use the sessions for lecture, discussions, and review. Students in studio courses take digital photos of their artwork and upload them into blogs inside the course environment. Students post reflective critiques of their own work and that of their classmates. Instructors are able to add critiques on all student work and they also videotape demonstrations and make screen-



casts of computer procedures. Some videos and other resources have been specifically created for the courses by the NC Museum of Art. Guest speakers—including a videographer working for Fox Sports, a professional photographer, and a graphic designer—have appeared virtually for all art students. Plans are in the works to have some art museum curators as guests for the art history students.

Art instructors communicate with their students through a variety of means. At the beginning of the semester, most instructors send postcards with their contact information to their students through snail mail. Each student and their parents receive a welcome phone call from the instructor. A virtual Open House is held for teachers, students, parents, and hometown school administrators in a Wimba Classroom. Instructors post daily announcements that are also e-mailed to students. These announcements are instructional, motivational, and logistical. Students and instructors also regularly send e-mails, phone calls, and text messages. In addition, the LMS has its own internal Instant Messaging System that students use to communicate to instructors and each other. This system



allows for audio and video chats, along with conference calls and screensharing. Progress reports are sent bi-weekly to students' schools.

Teaching art online is successful.

Approximately 65 students completed the AP Art History exam last spring. NCVPS students have been involved in a variety of extracurricular art activities. They have submitted designs for many opportunities such as the Google Doodle contest, the Heinz57 contest, the design for their tutoring center logo, and several photography competitions. Additionally, they have submitted artworks for the Scholastic Art & Awards Competition with two silver and two gold keys awarded in regional competition last year. Student-produced videos and other artworks were exhibited at the North Carolina Museum of Art. In addition, this past spring, an induction was held for the first virtual chapter of the National Art Honor Society with service events planned for this fall. NCVPS is providing opportunities for studying and making art that many students would not experience otherwise.

Other states throughout the country are creating their own virtual school programs as they begin to see the benefits. Teaching art online appears to be an effective way to deliver art programs in the 21st century. ■

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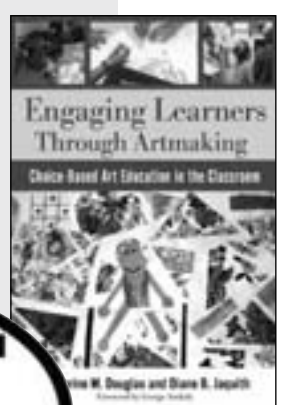
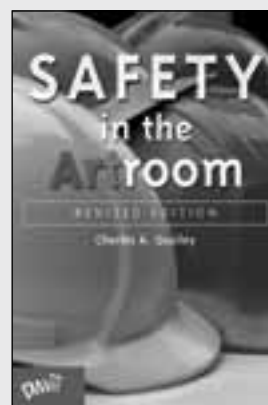
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LIFELONG LEARNING (LLL)

Priscilla A. Lund, Montana State University, 136 Reid Hall, Bozeman, Montana 59717. E-mail: plund@montana.edu

Guest Columnist: Susan Whiteland, University of North Texas, susan.whiteland@unt.edu

Intergenerational Connections

Recently I had the opportunity to attend Generations United's 16th international conference held in Washington, DC. Over 200 participants gathered July 26-29 to rethink and revitalize intergenerational connections. Generations United is a national membership organization that strives to improve the lives of children, youth, and older people through intergenerational collaboration, public policies, and programs that benefit all ages across the lifespan. While this was my first conference experience with Generations United, the program planners' approach was new for all of us that attended. We were charged to be interactive during the sessions and to think beyond our day-to-day responsibilities to ways that can positively affect society. A cooperative artifact was begun that consisted of a multi-media segment, a white paper, and a vision for the future of intergenerational efforts.

The opening keynote speaker for the conference was Mary Catherine Bateson, an author and cultural anthropologist who spoke on wisdom across the generations. Lifelong learning, the generation of new knowledge, and the exchange of knowledge between generations are areas that she discussed. She pointed out that at the beginning of the 20th century, life expectancy was about 40 years of age. She said currently one can anticipate living to age 80. Those who have reached 80 years of age are full of experiences from life.

Yet wisdom is not based on the experiences themselves, but the action of reflecting on those experiences. She said as a society we are short on time for reflection. She suggested that we embrace our role as trustee for the future, explaining that a trustee cares for the assets and virtues of an institution. As a trustee we are responsible to ensure that what we receive as a generation is equitable to what we pass on. This exchange involves trust, and that trust takes time to build and involves investment. Bateson offered the scenario of an old doe that joins a herd of deer. It is the older deer that helps the community to survive leading the herd to remembered places of water in times of drought. Similarly, the health of the planet, world peace, and the capacity to work together are promoted through mutual caring and an integration of the ages that can be encouraged from older generations. She said trust is rooted in the capacity to engage one another across the lifespan.

Following Bateson's address many attendees had an opportunity to exercise their concern for the future by advocating policies that benefit all generations. I joined the advocacy effort by visiting with legislators on Capitol Hill. Concurrently other attendees took advantage of educational sessions that explored ways to bring about systemic social change and intergenerational solidarity.

One of the evening highlights was an intergenerational documentary, *Whose Grandma are You?* The movie presented the story of an elementary school teacher's impact on her class and community as she relocated her students to a senior care facility for 2 months.

The second day of the conference continued to bring inspiring speakers and informative sessions. The arts were included in the program with a multigenerational dance performance and a cooperative poetry workshop. Some of the topics for the day included programming and policies that serve Grand families. Grand families are households that consist of grandparents raising grandchildren.

The keynote address for the second day was a co-presentation by Karen VanderVen and Andrew Schneider-Munoz, both outstanding leaders in the field of intergenerational relationships and lifelong learning. VanderVen assigned us, as listeners, active engagement in dialogue. We were challenged to use table prompts of art materials—a piece of string, a sheet of paper, scissors, and glue—to construct something we remembered doing as a child. The room suddenly became abuzz with activity marked by conversation and laughter. An array of paper airplanes, fortune tellers, cut-out paper dolls, snowflakes, and paper chains adorned the tables. VanderVen used the activity to explain that the culture of childhood can be an intergenerational transmission. She said that play can bring people together, enabling resilience and cross cultural and geographical boundaries. Through the use of activity and play, relationships can be built while intergenerational inhibitors can be avoided. VanderVen suggested five dangerous ideas that can be guarded against: Superiority, injustice, distrust, helplessness, and vulnerability often accompany societies that are age segregated. Interaction fostered through

imaginative play provides mutual benefits for all ages. She said that games played lifelong help to develop strategic negotiating and cooperation skills. Imaginative play promotes language and school readiness, as well as increasing socialization.

Munoz spoke to activity as the tool of development and discussed the direct care profession, credentializing, and certification. He encouraged academic sponsorship and research for documenting what is being learned. Munoz's concluding remarks underscored what many of the presenters and conference attendees surmised by the conclusion of the conference. Shared personal stories and faces talk to the heart and should be used for advocating the mutual benefits that come with age integration.

For more information about **Generations United** visit their website at: www2.gu.org

Our next column will focus on lifelong arts learning programs that are affiliated with universities and colleges. ■

ENTRIES REQUESTED: 15th Annual National K12 Ceramic Exhibition at NCECA in Seattle



The 15th National K12 Ceramic Exhibition requests entries for the 2012 show held in conjunction with the 45th National Council for Education in the Ceramic Arts (NCECA) Conference. Designed to showcase the best K12 ceramic work made in the country, the exhibition is scheduled for March 28–31 in Seattle, WA.

In 2011 nearly 100 awardees received books, supplies, and equipment, including four \$1,000 scholarships (some renewable), a kiln, and a wheel. Over 5,000 NCECA conference attendees view the exhibition.

Teachers may submit entries any time between November 2011 and **January 10, 2012**. Works made during the last part of the previous school year may be entered this fall. Each school may submit up to 10 works for \$30. Each piece entered may have 2 images and is sent digitally in JPEG format to the curator using an easy online entry

system. Teachers go to the website and follow the instructions for entering student work.

Jurors for The National K12 Ceramic Exhibition are selected from top ranking American ceramic artists. Teachers are notified in February via email of accepted work. Accepted work for the show is shipped to the NCECA host city. The K12 Foundation produces a poster, catalog, and CD each year with the names and work of the accepted students. The students and teachers receive a poster and catalog. Many scholarships and awards are also presented. Student work is shipped back to teachers on the last day of the NCECA Conference.

The National K12 Ceramic Exhibition Foundation now maintains the website (www.k12clay.org) and coordinates the details of the show.

The exhibition and awards are sponsored by the NCECA Board, Skutt Kilns, *Clayworld*, Potters Council, Spectrum Glazes, Aardvark Clay, Hyperglaze Software, *Studio Potter*, American Ceramic Society through *Ceramics Monthly*, *Clay Times*, Ceramic Services, Ingrid Mahan Foundation, Axner, Trinity, Bailey, Ceramic Supply of NY/NJ, National Art Education Association, The Orton Foundation, and others. The K12 Foundation is a federally recognized 501 c(3) non-profit foundation that supports the exhibition, organizes scholarships and ceramic teacher education opportunities.

See www.k12clay.org



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ART, CULTURE, AND ETHNICITY, SECOND EDITION

Bernard Young, Editor

Groundbreaking when first published in 1990, *Art, Culture, and Ethnicity* has been updated and expanded to reflect today's changing cultural landscape and global consciousness about issues such as immigration and the assimilation of and contributions by racial and ethnic minorities to visual culture. Leading art educators provide new research in the field and discuss and explore examples from diverse groups including Mexican, Latin American, African, Islamic, and Native American.

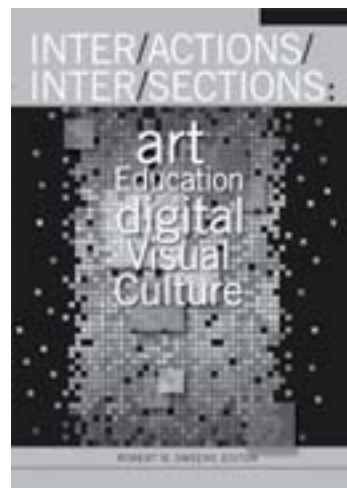
“Must reading for educators in general, and arts educators in particular. Chapters set forth a wide spectrum of curricula philosophies for addressing art, culture, and ethnicity ranging from single group study, wedding visual culture education with ethnic/multicultural studies, and the implications of Africentric studies. Writers also call readers' attention to the importance of acknowledging the connection between art and the community [art and artist, trained and self-taught] to facilitate learning and improve pedagogy.”

—Dr. Mac Arthur Goodwin, Former NAEA President
Executive Director, Goodwin's Arts Consulting, PC, Columbia, South Carolina

No. 205. 180 pgs. (2011) ISBN 978-1-890160-50-0

NAEA Member Price: \$32. Non-member: \$39.

“Teachers at all levels will help to prepare their students for the future by addressing the issues raised in this text.”



INTER/ACTIONS/INTER/SECTIONS: ART EDUCATION IN A DIGITAL VISUAL CULTURE

Robert W. Sweeny, Editor

Offers practical suggestions for art educators who wish to add new methodologies to their teaching, or to rethink existing practices, while presenting the general reader with the challenges that accompany teaching, learning, and producing art in a digital visual culture. Through these wide-ranging essays, art education and digital technology are rethought, and re-viewed, touching upon themes of identity and virtuality, modifications upon tradi-

tional learning theories, reconceptualizations of culture, translations of prior art educational practices, ludic interfaces, and the relationship between physicality and the ephemeral. Each essay adds to the expanding network that is current art educational practice, pointing toward numerous possibilities for future art educational forms.

“Opens up a new conversation about the technological possibilities of contemporary art education. Authors cover topics representing research projects as well as theoretical and practical issues of digital visual culture, including those connected to identity, social interaction, cultural conditions, literacy, and learning. Teachers at all levels will help to prepare their students for the future by addressing the issues raised in this text.”

—Kerry Freedman, Professor and Head of Art Education,
Northern Illinois University

No. 313. 256 pgs. (2010) ISBN 978-1-890160-49-4

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