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NEWS

Advancing Art Education

A Publication of the NATIONAL ART EDUCATION ASSOCIATION

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Snapshots from Havana



Photos by Laura Cuevas.

For more information on the Art Education Delegation to Cuba, please visit <http://blendingcolorswithcuba.blogspot.com>

Major Research Studies Bring 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. Each of these landmark studies provides a lens into the status of arts education and offers insights into issues of value, access, and impact for visual arts educators and students.

Two of these studies, Forks in the Road: The Many Paths of Arts Alumni, Strategic National Arts Alumni Project (SNAAP) 2010 Findings (<http://snaap.indiana.edu/>) and the President's Committee on the Arts and Humanities report, Reinvesting in Arts Education: Winning America's Future Through Creative Schools, (www.pcah.gov) were featured in the October 2011 *NAEA News*. The remaining two studies are featured in this issue.

A Snapshot of Arts Education in Public Elementary and Secondary Schools: 2009-10: First Look (FRSS)

<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. The report is based on information collected during the 2009-2010 school year. The full report will be released in early 2012.

The elementary and secondary school surveys collected data on student access to

arts education and the resources available for such instruction. The teacher surveys collected information on academic preparation, work environments, and instructional practices of elementary school teachers (classroom teachers, music specialists, and visual arts specialists) and secondary school music and visual arts specialists. (Introduction, First Look Summary).

This is the third study conducted by NCES to provide national data on arts education. The first study was conducted during the 1994-1995 school year to provide baseline data on public schools' approaches to arts education. The second study, conducted during the 1999-2000 school year, included three new surveys on the educational backgrounds, professional development activities, teaching load, and instructional practices of elementary school teachers/self-contained classroom teachers, music specialists, and visual arts specialists. The current study addresses emerging issues in arts education, such as the availability of curriculum-based arts education activities outside of regular school hours. The current study also provides a more comprehensive picture of arts education instructors by including two new surveys for secondary music and visual arts specialists.

The First Look report provides a sample of the findings from the 2009-2010 study. The findings are based on self-reported data from public school principals and teachers.

Key Findings:

Elementary Schools and Teachers

- In 2009 and 2010, most of the nation's public elementary schools offered instruction designated specifically for music and visual arts (94% and 83%, respectively). In comparison, 3% of elementary schools offered instruction designated specifically for dance, and 4% offered instruction designated specifically for drama/theatre.
- Of the elementary schools that offered music, 93% offered instruction in that subject at least once a week, and 91% employed arts specialists to teach the subject in 2009 and 2010. Of the elementary schools that offered visual arts, 85% offered instruction in that subject at least once a week, and 84% had arts specialists teaching the subject.
- Music and visual arts specialists in elementary schools reported their teaching load for all schools at which they taught during the most recent full week of teaching in the 2009-2010 school year. On average, full-time music specialists spent 22 hours per week teaching 25 different music classes (i.e., different groups of students), with a class size of 19 students. On average, full-time visual arts specialists spent 22 hours per week teaching 24 different visual arts classes, with a class size of 22 students.

(continued on p. 4)



2012 NAEA NATIONAL CONVENTION

Presenting...

Peter Max, marine life artist Wyland, artist Jean Shin, author and game designer Eric Zimmerman, and NAEA President Bob Sabol.

And that's just Thursday!

By Debbie Greh, 2012 Convention Coordinator

The speakers, the sessions, the events, the museums, the art... the city. What a convergence of art and ideas! The creative energy will inspire you as educators and as artists. This Convention offers an incredible mix of art and artists, established and new. Sessions feature members sharing best practices, curriculum ideas, and advocacy and technology resources and research. Reflections focus on working with children with special needs, saving the environment, social issues, 21st-century learning and so much more. Here are some of the highlights:

THURSDAY

Peter Max opens the Convention on Thursday morning. He has agreed to create the cover art for the Convention program to celebrate our 65th Anniversary! Peter is very much an iconic figure—not just of a generation past, but of an emerging generation of artists and designers as well.

Wyland spoke at the Convention in Seattle to rave reviews! And, he has agreed to a return engagement. Wyland is more than an artist and an example of one who sees the big picture; he is a unique creative influence, and a leading advocate for marine resource conservation. In New York he turns his attention to the importance of art education.

Jean Shin (www.jeanshin.com) is a young local artist whose monumental installations transform everyday objects into elegant expressions of identity and community.

Eric Zimmerman is a world-class game designer and author (I admit to being a groupie!) and the son of Enid Zimmerman, a name familiar to most of you. Eric is currently a visiting professor at NYU's Game Center.

Bob Sabol, President of NAEA, will address the membership in the first General Session. This is also an opportunity to recognize all our award winners this year!

(continued on p. 9)

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NEWS

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

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

Welcome...
to the December 2011 issue
of NAEA News!

Naea

Submissions for
February NAEA News
are due December 12.
For ADVERTISING, visit
www.arteducators.org/
advertising

See PAST ISSUES of NAEA News at
www.arteducators.org/naeanews

MESSAGE FROM THE PRESIDENT



F. Robert Sabol

The contemporary field of art education has become increasingly focused on research in order to support evidence-based decision making. Art educators at all instructional levels and educational settings, school administrators, school boards, legislators, and other stakeholders have come to rely on various kinds of studies and data to guide the creation of policy and many program-related decisions. The public has demanded evidence of learning as a means of holding our field accountable, and art educators have embraced research as a means of evaluating their programs, their teaching, and their students' achievement levels.

The field of art education has a rich history of research, with a full range of topics and questions related to it. The body of research in the field has included various methodologies, and has been done in a wide array of settings in which art education occurs. Research has focused on best practices, historical, descriptive, theoretical, conceptual, and other issues of importance to the field. Increasingly, art educators have investigated questions of local, national, and international importance.

Understanding the importance of research in our field, NAEA in its new strategic plan, *NAEA Next! 2011-2014*, included a specific goal focused on research and the development of knowledge for the field. It reads, "NAEA conducts research and generates knowledge that enriches and expands visual arts education, and widely shares that research and knowledge." Supporting this goal are several objectives and strategies intended to demonstrate NAEA's commitment to accomplishing this goal. They include the following: (1) "Re-establish an NAEA Research Commission to regularly advise the board on guiding the direction and managing NAEA's research agenda; (2) Create and support partnerships between researchers and practitioners to improve practice, as well as deepen and expand knowledge; (3) Share research and knowledge with multiple audiences within and beyond the NAEA membership; (4) Secure funding for conducting research and generating knowledge."

At its fall 2010 meeting, the NAEA Board of Directors took action authorizing creation of a Task Force for the purpose of generating a proposal to be submitted to the Board for its consideration in reconstituting the NAEA Research Commission. This action aligns with the first objective of the Research and Knowledge goal of the strategic plan and with the outcome detailing the re-establishment of the Research Commission.

Following the Board's decision, a Task Force was appointed for this purpose. NAEA President **Robert Sabol** was appointed chair of the Task Force and NAEA President-Elect **Dennis Inhulsen** was appointed associate chair. Other members of the Task Force included: NAEA Past President **Barry Shauck**, **Doug Blandy**, **Juan Carlos Castro**, **Kerry Freedman**, **Diane Sculley**, **Mary Ann Stankiewicz**, **John White**, and **Enid Zimmerman**. **B. J. Adler** was appointed as the recorder for the Task Force. The Task Force held its inaugural meeting at the NAEA Convention in Seattle last March. Since that time the Task Force worked to create a proposal for reconstituting the NAEA Research Commission. The proposal included suggestions for governance, association support, communications, and other protocols necessary to sustain the work of the new NAEA Research Commission. Members of the Task Force utilized conference calls and other digital communications to complete its work and attended one meeting this past summer in Reston, VA. Work of the Task Force was

supported by a grant from the **National Art Education Foundation**. The Task Force submitted its report and recommendations to the NAEA Board of Directors for consideration at the Board's November meeting. The report and recommendations were approved by the Board. The chair, associate chair, and commissioners of the newly created NAEA Research Commission will be installed during the NAEA National Convention in New York City this March. Routine communications with the NAEA Board and members of NAEA about the work of the commission will follow.

As an additional example of NAEA's commitment to achieving the Strategic Plan's goal for Research and Knowledge, NAEA sponsored a group of 28 researchers who traveled to Havana, Cuba, this past October. NAEA members representing 23 states, all NAEA Regions, and all membership divisions were selected to participate in the research delegation. Members of the group included: NAEA President **Robert Sabol** and NAEA Past President **Barry Shauck** as co-delegation leaders, with **Hazel Beaumont**, **Joni Cashman**, **Joyce Centofanti**, **Laura Cuevas**, **Beth Dobberstein**, **Stacey Edwards**, **Wendy Free**, **Carol Hannon-Orr**, **Trina Harlow**, **Barbara Hughes**, **Sharon Johnson**, **Cheri Keefer**, **Debbie Kippely**, **Jo-Anne Kirkman**, **Andrea Logeren**, **Garnetta "Chi Chi" Lovett**, **Pricilla Lund**, **Cheryl Maney**, **Heidi Mullins**, **Lorraine Poling**, **Laura Rahaim**, **Aaron Schnittman**, **Debbie Supplitt**, **Brad Venable**, and **Victoria Weaver**.

During their one-week stay in Havana, members of the delegation visited elementary and secondary schools, institutions of higher education, schools for special needs learners, artist's studios, and art museums where visual arts instruction is provided. Students, faculty, administrators, and members of the Cuban government met with the delegation to discuss educational policy, curriculum, assessment, funding, and instructional resources and practices. During the NAEA National Convention, members of the delegation will participate in a session where they will discuss the benefits of this professional development opportunity, the outcomes of their research, and how the information they acquired on the research trip was utilized in their art classrooms and programs. Additional information about the trip may be found on the NAEA website under Research and Knowledge. ■



NAEA researchers who traveled to Havana in October. Photo by Laura Cuevas.

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

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MESSAGE FROM THE EXECUTIVE DIRECTOR

Cleansing the Palette



Deborah B. Reeve

What does “membership” mean to you?

Is it an identity?

A privilege?

An obligation?

An opportunity?

Or maybe it’s “All of the above.” Or something else entirely.

I think a lot about our NAEA members. It’s my work, after all. An executive director of a professional association is defined by what happens with the association’s membership—Is the membership growing? Can its strength-in-numbers be leveraged to meet association goals and provide greater value to the members? Is the association bigger, bolder, stronger, because its members are empowered?

But, of course, we are an association of **creative** professionals, and that causes me to think differently about membership. Do you remember that old American Express ad campaign—“Membership has its Privileges”? Well, that’s the inspiration for looking at the idea of membership from a few different angles. Visit the online Prezi to see where that takes us.

So, this brings us back to my original question: What does membership mean to you? One of our “emerging perspectives” is that you play a vital role in defining the value of your membership in NAEA: It’s not just about what comes out of our national office; it’s also about what comes out of your classroom... your heart... your mind.

Membership is about initiative, passion, outreach. It’s about breaking down the barriers between who is “inside” the organization and who is “outside”—rigid interpretations of membership can shut you off from valuable resources and inspiration.

So give yourself a little holiday gift this year. Call it the Gift of Discovery: What sorts of opportunities can you create simply by thinking differently about what your NAEA membership means to you and how you can use it? Let us know what you come up with—we will share your gift with others and we’ll do everything we can to grow the benefits of your NAEA membership even larger. ■

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

Naea

NAEA ORGANIZATIONAL AWARENESS

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

- **Exciting plans are underway for NYC—Emerging Perspectives | Connecting Teaching, Learning, and Research**—and NAEA’s 65th anniversary under the direction of the 2012 National Convention Coordinator, Deb Greh
- **Making Your Case for being in NYC**—tips on getting support for your participation on the NAEA website
- **Upcoming Election** of NAEA Regional Vice Presidents
- **The launch of Leadership Link and the many ideas being shared**—a Ning site for state leaders
- Great energy generated by the fall state association conferences
- **Encouragement to submit your 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)
- **2012 NAEA Awards Program nominations**
- **2011-2014 Strategic Plan:** Year I priorities
- **NAEA formal position statements**—new ones the 2012 Delegates Assembly will address
- **NAEA Organizational Policies and Procedures Handbook**
- **New resources and member rebates for states** that participate in the NAEA dues collection agreement
- **Outcomes from the Art Education study delegation to Cuba**
- **2012 SummerVision and NAEA professional learning communities**
- Reauthorization of the **Elementary and Secondary Education Act (NCLB)**
- **First Look Report from the Fast Response survey system** issued by the National Center for Education Statistics
- **The National Coalition for Core Art Standards (NCCAS): Announcement of the NAEA Standards Writing Team, Chaired by NAEA President-Elect, Dennis Inhulsen;** 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 two publications: *Purposes, Principles, and Standards for School Art Programs* and *Design Standards for School Art Facilities*
- **Publication of the first in a series of Advocacy White Papers** written by Distinguished Fellows and invited scholars to support the tenets of Learning in a Visual Age. www.arteducators.org/whitepapers
- **The National Art Honor Society**—now more than 45,000 students in 1,800 chapters across the nation—do you have an NAHS Chapter?
- **Coming Soon—New NAEA Books!**
Matter Matters: Art Education and Material Culture Studies
Theoretical and practical issues, ideas, and questions related to the study of and teaching about a wide range of objects and expressions in our contemporary world.
Teaching Asian Art: Content, Context, and Pedagogy
Introduces readers to Asian artistic practices/traditions and addresses concepts and issues related to understanding and teaching Asian art. Provides teachers with lessons inspired by Asian art, allowing them to make meaningful connections in a cross-cultural curriculum.

Visual Arts Educators Poll Results

The results are in!
NAEA has launched an ongoing series of online polls to explore the “big picture” in visual arts education trends, challenges, and successes. We invite you to contribute your perspective to the big picture!

➤ Participate in the latest poll at:
www.arteducators.org

➤ Submit your idea for upcoming poll questions to:
lscott@arteducators.org

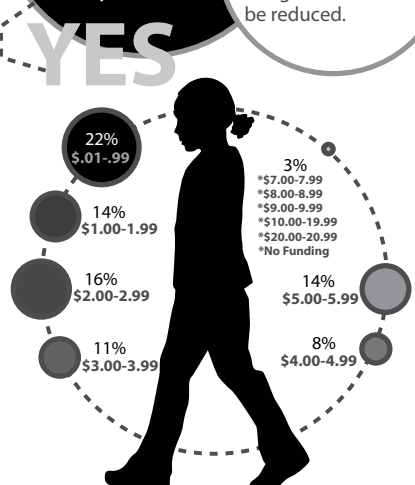
Budget cuts

56%

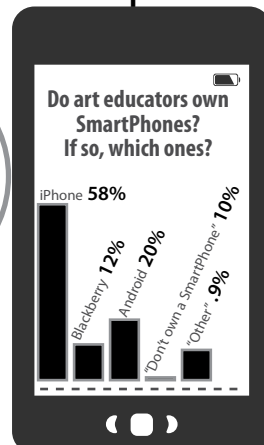
of art educators surveyed responded that their budgets for supplies and materials would be reduced for this school year.

44%

responded that their budgets would not be reduced.



Smart phones



School setting

44% Suburban

29% Rural

26% Urban

K-12 per-student funding

*Each funding amount listed received a 3% response. | Funding amounts not listed received no responses.

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, kduse@arteducators.org

Major Research Studies continued from page 1

- Eighty-eight percent of classroom teachers (i.e., teachers of self-contained classrooms) in elementary schools indicated that they included arts instruction in some aspect of their classroom instructional programs in 2009–2010. Of these teachers, 14% taught visual arts as a separate subject. In addition, among the 88% of classroom teachers who included arts instruction in their classroom instructional programs, 97% incorporated visual arts instruction in other subject areas.

Secondary Schools and Teachers

- Ninety-one percent of public secondary schools reported they offered music in the 2008–2009 school year, 89% offered visual arts, 12% offered dance, and 45% offered drama/theatre.
- Public secondary schools reported that arts specialists were reported to account for 94% of the teachers who taught visual arts.
- Music specialists and visual arts specialists in secondary schools reported their teaching load for all schools at which they taught during the most recent full week of teaching in the 2009–2010 school year. On average, full-time music specialists spent 22 hours per week teaching eight different music classes (i.e., different groups of students), with a class size of 24 students. On average, full-time visual arts specialists spent 23 hours per week teaching seven different visual arts classes, with a class size of 22 students.

Implications for Arts Education and Arts Educators

This is the definitive data regarding access to the arts in our nation’s public schools. The First Look findings show that even though there is an impression that the arts have been cut from curriculum in many public schools, there is a high level of availability of the visual arts in our nation’s K-12 schools. The levels of 83% at elementary schools in 2009–2010 and 89% at secondary schools in 2008–2009 do not reflect 100% access to the visual arts for all students. The First Look data also shows that instruction provided by visual arts specialists seems to be the preferred means of delivering instruction in the visual arts, with 91% of elementary schools employing arts specialists in 2009–2010. The full study, to be released in early 2012, is a significant source of accurate data regarding the status of arts education.

Arts Education in America: What the Declines Mean for Arts Participation, National Endowment for the Arts. Authors Nick Rabkin and E. C. Hedberg

<http://www.nea.gov/research/research.php?type=R>

This report, released in February 2011, was commissioned by the National Endowment for the Arts (NEA) from the National Opinion Research Center at the University of Chicago to investigate the relationships between arts education and arts participation, based on data from the NEA’s 2008 Survey of Public Participation in the Arts. The report examines long-term declines in Americans’ reported rates of arts learning—in creative writing, music, and the visual arts, among other disciplines.

“We are encouraging researchers to ask new questions about how Americans engage with the arts, and the new analysis can help arts organizations reach audiences through new venues, new delivery systems, and new approaches,” said NEA Chairman Rocco Landesman in a press release announcing the study. “While this research is encouraging, it also confirms that arts education as a child is an important factor in arts participation as an adult. Arts education is a key way to promote more arts participation.”

Key Findings:

The Surveys of Public Participation in the Arts (SPPAs), conducted for the NEA, have shown a steady decline in the rates of adult attendance at most “benchmark” arts events since 1982—specifically, classical music and jazz concerts, musical and non-musical plays, opera, and ballet performances, as well as declines in other forms of adult arts participation, including personal creation or performance of art and adult arts education. The reasons for these declines, and potential strategies to mitigate or reverse them, are of vital importance to American artists, cultural policymakers, arts organizations, and other stakeholders concerned about the future of American culture.

An analysis of 1992 SPPA data found that “arts education was the strongest predictor of almost all types of arts participation (arts performance being the exception). The present study analyzes data from four administrations of the SPPA—1982, 1992, 2002, and 2008—to address several important questions prompted by that finding. (Executive Summary)

Findings Regarding Arts Education and Arts Participation

- Arts education has a powerful, positive effect on adult benchmark arts attendance.
- More arts education predicts more arts attendance.
- Arts education has similar effects on other forms of arts participation: personal artmaking, participation in the arts through media, and additional arts education.
- Arts education has a more powerful effect on arts attendance than any other measurable factor.
- Children of parents who had arts education or who attend benchmark arts events are more likely to take private arts classes or lessons and are more likely to attend arts events themselves.

Findings Regarding Trends in Arts Learning both in Schools and Community Settings:

- Reported rates of childhood arts education declined significantly from 1982 to 2008.
- Declines were substantial in childhood music, visual arts, and creative writing, while dance and theater increased slightly.
- It is likely that the declines in music, visual arts, and creative writing represent, in large measure, reductions in in-school arts education.
- Childhood arts education rose across most of the 20th century before declining in its final decades.
- Childhood arts education has not been equally distributed by SES or race. Its decline has been concentrated among low-income children and among African American and Hispanic children in particular.
- Arts education rates among young adults were extremely volatile during this same period.

The report examines long-term declines in Americans’ reported rates of arts learning—in creative writing, music, and the visual arts, among other disciplines.

Implications for Arts Education and Arts Educators

Arts education has long been considered a determinant factor in predicting arts attendance among adults. A “benchmark” activity or event in the visual arts would be “attending an exhibition at a museum or gallery” (Introduction). The data has been gathered using a survey through which 18-year-olds reflect on their childhood arts education. While these findings are of interest to the arts and education communities, this data and the related findings are valuable when combined with the findings of the FRSS, which provides the definitive data regarding the status of arts education in public schools. This report includes all artistic disciplines in both schools and community settings. Visual arts educators are encouraged to review the data within the NEA study that is specific to the visual arts. ■

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. 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 State/Province Association/Issues Group NEWSLETTER AWARD

To recognize excellence in the development and publication of a State/Province Association or Issues Group newsletter either in print or online.

Eligibility: Issues Groups and State/Province Associations that publish either a physical (print) or an online newsletter are eligible to receive the award. **(Note: Electronic as well as print newsletters are eligible for this award. The criteria is the same.)**

Deadline: Submissions must be received electronically or postmarked no later than **January 3**.

Submit: A cover letter containing association/group membership totals as of December 1, as well as the name and contact information (including address and e-mail) of the current Editor; and 3 copies of 3 newsletter issues (9 total)* from the previous calendar year (Jan.-Dec.). Submissions for online newsletters should include the same content; i.e., download 3 copies each of 3 issues and submit them with the nomination material and/or create a PDF file of each newsletter.

*If a newsletter is published less than 3 times a year, 3 copies of any available issues from the previous calendar year may be sent. Please specify this in the cover letter.

Submit to: NAEA Newsletter Awards, 1806 Robert Fulton Drive, Suite 300, Reston, VA 20191 or e-mail to kduse@arteducators.org

NAEA State/Province Association/Issues Group WEBSITE AWARD

To recognize excellence in the development and ongoing maintenance of a State/Province Association or Issues Group website.

Eligibility: Issues Groups and State/Province Associations.

Deadline: Submissions must be received electronically or postmarked no later than **January 3**.

Submit to NAEA National Office: The URL for your State/Province Association or Issues Group website and a maximum three-page summary of how your website meets the criteria for submission (see below) and actively serves your state membership, as well as how your site is currently addressing the Americans with Disabilities Act.

Initial Criteria for Submission

All sites submitted for review should exhibit at a minimum the following:

1. Appropriate and current State/Province Association or Issues Group content
2. Accurate information
3. Clear navigation
4. Organization and correct grammar
5. Visual appeal and compatibility with major PC and Mac browsers

Submit to: NAEA Website Award, 1806 Robert Fulton Drive, Suite 300, Reston, VA 20191 or e-mail to kduse@arteducators.org

GET CONNECTED to NAEA!



Be a part of NAEA's 24/7 virtual community of practice. Visit WWW.ARTEDUCATORS.ORG to take advantage of all of the valuable resources NAEA's website has to offer!

GET HEARD!

Take the "Visual Arts Educators Poll: NAEA Wants to Know..." featuring a new poll each month.



www.arteducators.org/nccas

Get the latest news and information on the National Coalition for Core Arts Standards (NCCAS). NCCAS is a newly formed partnership of organizations and states that are leading the revision the 1994 National Standards for Arts Education.

GET RESOURCES!

www.arteducators.org/store

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.

www.arteducators.org/advisory

NAEA *Advisory* is provided to NAEA members as a free member benefit. Topics for *Advisory* are aimed at translating research and theory into practice for the K-12 NAEA member.



Studies in Art Education Archive Available!

www.arteducators.org/studies/archive

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

individual articles for FREE in the Online Store: <http://tinyurl.com/4xwhs9h>

GET FUNDED!

www.arteducators.org/naef

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. The National Art Education Foundation can share 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.

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 **Advocacy Talking Points** (Advocacy Tips, Engaging Members of Congress, Reach Out and Touch Your State Legislator, and more).



FIND NATIONAL CONVENTION RESOURCES...

www.arteducators.org/convention

Register today for the 2012 NAEA National Convention! Register through Jan. 30, 2012 and receive the earlybird discount! Join thousands of colleagues from around the world for this epic exploration of visual arts education. Choose from over 1,000 opportunities for professional growth and be inspired by one of the most culturally rich cities in the world. Engage in diverse and dynamic sessions exploring the shared vision of visual arts education through teaching, learning, and research; and apply this knowledge in the classroom immediately. Discover new perspectives with inspiring keynotes, hands-on workshops, tours, sessions, and events with visual arts education professionals representing all teaching levels.

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

GET LESSON PLANS!

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The NAEA Instructional Resources Gallery 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!

GET MUSEUM RESOURCES!

www.arteducators.org/museum

View the updated list of Museum Resources for K-12 teachers. Get links to lesson plans, image banks, video clips, and more!

GET MENTORED!

www.arteducators.org/blog

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:** Download the 2012 NAHS Chapter Application Handbook & Resource Catalog at www.arteducators.org/nahs
- **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

GET SOCIAL!

Share content easily using the **ShareThis** widget. And, you can translate content into 52 languages using the **TranslateThis** widget. Both widgets are located globally on the website. Join one of NAEA's growing social networks!

- **Facebook:** www.facebook.com/arteducators
- **Twitter:** www.twitter.com/naea
- **LinkedIn:** www.linkedin.com/in/arteducators
- **Listserve:** www.arteducators.org/emaillists
- **Digication e-Portfolios - Western Region:** <http://naea.digication.com/westernregion/Home/>
- **Ning:**
 - Student Chapter: <http://naeastudentchapter.ning.com/>
 - Leadership Link: naeastateleaders.ning.com
 - Elementary: naeaelementarydivision.ning.com
 - Middle Level: naeamiddlelevel.ning.com
 - Secondary: naea-secondary-teachers.ning.com
 - Arizona Art Education Association: azarted.ning.com
 - Committee on Multiethnic Concerns (COMC): comc-naea.ning.com
- NCCAS Wikispace: NCCAS.wikispaces.com
- NAEA in Havana 2011: <http://www.facebook.com/#!/groups/283661274999083/>

EASTERN REGION

The first days of school found many Eastern region members still working to repair damage left after August's earthquake and Hurricane Irene. Numerous events held at the end of summer and early fall helped members improve their professional practices, find their inner artists, and connect with colleagues.

The **Rhode Island Art Education Association** (RIAEA) held a summer cookout on a beautiful August afternoon at North Kingstown Town Beach. Creativity, conversation, and a celebration of art education filled the air! Participants experienced a Zentangles workshop and created centerpieces to be used at local events to support cancer survivors. RIAEA members engaged in charitable artmaking endeavors such as treasure boxes for the Tomorrow Fund, necklaces for ALS, or bowls for RI student scholarships while soaking up the sun. In mid-October RIAEA held two roundtables: "Jumpstarting Artsonia" for elementary teachers and "Collage Journaling" for middle level teachers.

The **Maine Art Education Association** (MAEA) held its annual conference, "Seeds of Inspiration," September 16-18 at the Haystack Mountain School of Crafts on Deer Isle. Participants enrolled in workshops such as blacksmithing, intaglio printmaking, and wheel-thrown pottery. Every year MAEA holds a Silent Auction at the Fall Conference to raise money for student and teacher scholarships with many of the items made by MAEA members. This year, Debra Bickford donated her Haystack facilitator fee to this scholarship effort that allowed MAEA to offer one free registration fee to the conference at Haystack for a new teacher (1-2 years) whose school would not reimburse them.

Wolf Kahn, a 40-year resident in Vermont, shared his "Perspectives on Arts Education" as the keynote at the **Vermont Art Teachers Association** (VATA) Fall Conference on September 30 at the University of Vermont in Burlington. He said, "Pastels get your hands dirty but your mind clean," as he explained the pivotal role this medium played in his development as an artist. Teachers selected two workshops on Friday and the following day experienced a "3-D into 2-D" workshop by Andrew Raftery of the Rhode Island School of Design as he toured them through his exhibit



Far left: NAEA President-Elect Dennis Inhulsen visited the Student Chapter during its roundtable session at the AENJ fall conference.

Left: Wolf Kahn was the keynote speaker for the VATA Conference.



Far left: The first RIAEA meeting of the year was held at the beach, where attendees participated in a variety of workshops and networked with old and new friends.

Left: AENJ members created Priority Boxes, a project created by Franck de las Mercedes. www.fdlmstudio.com/PriorityBoxes.html

at the Fleming Museum. VATA is spearheading a statewide creative problem-solving and community service project called ART STORM. Students are invited to create and donate a small piece of art based on a water drop shape to create a "Flood Of Creativity" to help neighbors affected by Hurricane Irene.

The **Art Educators of New Jersey** (AENJ) held their fall conference October 24 at a new venue, the Hyatt Regency in New Brunswick. Over 880 members attended and more than 100 workshops and presentations were available. Many presenters uploaded their handouts to the conference wiki <http://aenjconference.wikispaces.com>. Attendees had the opportunity to take a bus to tour the Zimmerli Museum on the Rutgers University campus where they could participate in a Liquitex workshop. Keynote speakers included photographer Latoya Ruby Frazier and Dr. Robert Root-Bernstein whose address received a standing ovation from attendees. His presentation is available so you may share

the importance of arts education with others: <http://www.slideshare.net/uaccumanno/the-art-ofscienceaenjredacted>. NAEA President-Elect Dennis Inhulsen spoke on opening day and attended roundtables presented by the student chapter. A pajama party was held the first night to raise money for AENJ scholarships and Youth Art Month. An awards ceremony on the second evening honored art educators and those who support quality art education programs in New Jersey. A slide show of photos from the conference is available for viewing: <http://www.slideshare.net/uaccumanno/the-power-of-art>

In August, the **Maryland Art Education Association** debuted its new website at www.marylandarted.org. The site is powered by Ning, which allows members to create groups, post blogs, and participate in discussion forums. Recent blog posts include "Supplementing Your Art Budget," "Tales from the Art Side," and "How to Survive

Kindergarten." The home page has videos, photo slide shows, and lists of events.

In the next *NAEA News*, we will share photos and information about conferences in Connecticut, Massachusetts, New York, Pennsylvania, and the Overseas Art Educators Association's conference in Florence, Italy. ■



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PACIFIC REGION

Greetings from the Pacific Region!

Art, Advocacy, and Action is how I would describe the fall events across the states of the Pacific Region.

Through state conferences, workshops, newsletters, and professional leadership forums, a call to members for action has been sounded. To quote Nevada, "The economy has limited our funds but not our ability to be innovators in a wide variety of mediums of circumstances. Art teachers need each other!" The Pacific Region always inspires

Nevada: Bolder Dam Hotel, Bolder City was the host to Nevada's Fall Conference, "Advocacy, Relationships, Tools and Techniques," held Oct. 14-16. Speakers were Barb Good and Maxine Davie, "Advocacy and You," and Susan Moraleda, "Visual Thinking." To help AEN fund participation at NYC Convention, a silent auction was developed for teacher participation. Teachers were asked to interpret the concept of a square into a piece of art in the medium of their own choice and donate to the auction of "squared" items. Bidding would then be on fellow teachers. ■



Deborah Barten

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NAEA Director Deborah Reeve with Cathy Tanasse, Deborah Barten, Simon Silva, Ginny Lane, and Rusty Lane of WAEA.



WA keynote Simon Silva.

WESTERN REGION

This fall I had the pleasure of working with a student teacher from a university in our state. I find that sharing what I do with another helps me to reflect on my own practice—something I usually don't have time to do! During this time I began to think about the world of art education she is entering and how different it is (and will be) from the world in which I've worked for the past 35 years. One of the biggest changes is in how small the world has become. A recent article in *Newsweek*¹ cited some statistics about our use of electronic media, a major reason the world seems so small today. In 1993, only 1% of two-way communication was through the Internet. Now it's 97%. What is the impact of that on the students of the future? How will this affect the ways in which we educate? That's part of the world in which our future teachers will be working!

Missouri

In 2012, the Missouri Art Education Association will celebrate its 75th Anniversary with a tremendous Spring Conference in beautiful St. Charles, MO. Although total conference registrations for spring and fall 2011 conferences were down around 15%, we are enthusiastic about this year's attendance. Missouri is one of the few states that holds two conferences a year. Our Fall 2012 Conference (affectionately known as Art Camp) offers members an intensive, hands-on experience in a beautiful park setting. Check our website: www.maea.net.

Michigan

Michigan was abuzz this fall with ArtPrize, with over 12,000 works on display throughout Grand Rapids, competing for a cash prize of \$250,000. Teachers and students came to view art and participate in activities with the artists. The Michigan Art Education Association's Retreat took place at the internationally recognized Interlochen Center for the Arts, an incredibly inspiring venue. Participants experienced metalsmithing and implemented the newly adopted Strategic Plan.

Kansas

At the 2011 Youth Art Month (YAM) celebration, the YAM chair, Shawny Montgomery, handed out yams for the students to decorate. This school year she will bring Vincent "YAM" Gogh to the 2012 celebration. He also attended the 2011 Kansas Art



Education Association Fall Conference held in Garden City, KS October 20–22. Shawny came up with sketches, ideas, and accessories for Vincent, while Pamela Turkle, Wellington Kansas Middle School, did the sewing. In other news, Kansas has recently started using Constant Contact communications media. Results and responses have been very positive.

Iowa

Art Educators of Iowa honored the following award recipients at their 61st annual fall conference, "Creativity in the City: 21st Century and Beyond," held in Des Moines in October: Dr. Clar Baldus, Outstanding Higher Education Art Teacher of the Year; Becky Johnson, Outstanding High School Art Teacher of the Year; Carol Webb, Outstanding Middle School Art Teacher of the Year; and Nancy Sojka, Art Teacher of the Year.

Indiana

The Art Education Association of Indiana's annual fall convention was held at the Marten House, Lilly Convention Center in Indianapolis on November 46. The customary start time was changed to Friday night and ended on Sunday afternoon to provide an opportunity for teachers to attend the whole convention. "Footloose in Art, A Landscape for 21st Century Learning" featured keynote speakers Dr. Enid Zimmerman and Dr. Marvin Bartel, professors emeritus, Indiana author/artist Bruce Langton, and video artist/art teacher Tricia Fuglestad. Upcoming projects include strategic planning and review of goals for 2012.



Far left: Artcation: MI students enjoy explore "digitizing" media with ArtPrize artist, Shawn Smith.

Left: MAEA members Carolyn Steenland and Madeline Milidonis-Fritz get framed at NAEA's Seattle conference.



Above: Indiana attendees at the Western Region Leadership Institute in Columbus, OH.

Left: Vincent "YAM" Gogh in Kansas!

Illinois

The 63rd annual IAEA conference was held in Bloomington, IL, November 10–12. The theme of this year's conference was "Inspiration=Creation." The conference committee, led by Becky Blaine and Pat Indovina, did an outstanding job organizing the conference. Faculty from Illinois State University served as presenters, thanks to Linda Willis Fisher and Jennifer Baker, who were instrumental in securing them. Keynote speakers were Michael Vetere, who also presented a workshop on puppetry, and Jay Ryan, who held two workshops on screen printing in addition to his speech. ■


Endnote

1 "World on Wi-Fi," by Niall Ferguson, *Newsweek*, October 10 & 17, 2011, pp 4, 6.



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National Art Education Association

ADVISORY

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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



Help Decide the Future of Your Association—Execute Your Right to Vote!

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.

In the coming weeks, an e-mail will be sent to all members eligible to vote and will include:

- An online link to vote;
- Your NAEA ID number; and
- A unique password for your secure vote.

Please keep this e-mail, as the NAEA office will **not** have access to the secure passwords. Alternately, you may request a paper ballot from NAEA at elections@arteducators.org. To be eligible, paper ballots require your name and ID number so that they may be verified, and to ensure the validity of the voting process.

Questions? Please send an e-mail to elections@arteducators.org or call 800-299-8321.

SOUTHEASTERN REGION

Southeast Region Recognizes State Art Educators

Every year I look forward to reading about each of the Southeast Region Art Educator awardees! This is the time NAEA state associations honor one of their own. Each individual is honored at their local state conference and recognized during the NAEA National Convention regional awards program. It is my pleasure to present brief highlights of their contributions to the field of art education.

Alabama: Kelly Campbell Berwager

Kelly is a compassionate giver, actively serving the visual arts, and is supercharged to promote the arts in education. National Board Certified and working toward her Doctorate in Educational Research, Kelly is a highly trained professional art educator who really understands the needs of her students, her colleagues, and her community. After the deadly tornado outbreak of April 2011, Kelly started building the therapeutic visual art volunteer program called *Healing Hearts With Art*. She and her workers have moved across the state and touched thousands of lives.

Florida: Dr. Joo Kim

Dr. Joo Kim is Associate Professor of Art at the University of Central Florida (UCF) in Orlando. Dr. Kim received her PhD and MA from the University of Minnesota in Design Communication in 1999. She began teaching at UCF shortly after receiving her degrees. In her classroom, Dr. Kim tries to provide learning environments for students where they can develop their creative problem solving skills through exploration and acceptance of differences, and through community involvement.

Georgia: Jackie Ellett

Mrs. Ellett is perusing her PhD in the Art Education/Interdisciplinary Qualitative Studies Certificate Program at the University of Georgia. Jackie is Fine Art chair at Duncan Creek Elementary School, Gwinette County School System, Hoschton, GA and was the co-chair of the 2009 GAEA State Conference. She is currently working on a manuscript for the NAEA Marilyn Zurmuehlen Working Papers in Art Education. She was the Southeastern Region Elementary Division Director and recognized as NAEA National Elementary Art Educator of the Year in 1996.

Kentucky: Valerie Trapp

For the past 14 years Valerie Trapp has served as treasurer and conference registrar for the Kentucky Art Education Association. She has been a state delegate at the SE Regional Conference and was an integral part of the Kentucky team that hosted the 2011 Summer Leadership Retreat conference in Louisville. Valerie teaches middle school art to students of Pendleton County and is a very proud grandmother of three.

Louisiana : Nadine Charity

Nadine Charity teaches 2nd and 3rd grade students at Platt Elementary School in Haughton, LA. She is a National Board Certified Teacher who has been teaching for over 40 years. She teaches "world art" and how to be a kinder member of the world community. Nadine shows children that they can give with their art, involving her students in community art activities. As a behavior incentive, she donates money in her students' names to artists needing help throughout the world.

Mississippi: Anne O'Hara

Anne O'Hara's consistent and innovative teaching practice serves as a model for outstanding Mississippi art education. She imbues in her students a curiosity for living and learning. She feels most students do not have the opportunity to gain enthusiasm for life and learning in other areas of formal education.

North Carolina: Dr. Mark Sidelnick

Dr. Sidelnick's philosophy is that we are all lifelong learners. Others who know him call him an Eternal Educator. As the Art Education Professor at the University of North Carolina in Asheville, he has worked with several "generations" of art education majors. Many of his students have become co-operating teachers themselves. He advocates for involvement in his community, modeling this focus by volunteering at the Asheville Museum.

South Carolina: Dr. Terry K. Hunter

Dr. Hunter is Executive Director of the Fine Arts Cultural Enrichment Teaching Studios (FACETS) and Coordinator of Arts Run The Spectrum (ARTS), a professional development institute in arts education. Hunter has taught design, drawing, and printmaking in higher education since 1977, and over the past 4 years has served as curator for more than 15 exhibits of local, regional, and national stature. He is a consultant and/or master teacher with the South Carolina Governor's School for the Arts and Humanities.

Tennessee: Cheri Jorgenson

Cheri Jorgenson brings a passion and a true love of the arts to her job and is an outstanding representative of art education in her state. Cheri has coordinated SE Regional

Conferences and acted as the Tennessee Art Education Association's (TAEA) publications editor. Her efforts redesigning the newsletter won well-deserved first place in the 101 to 500 member category for the TAEA *Volunteer Canvas*. Cheri is a gifted art educator who willingly shares her love of art with teachers, students, and colleagues.

Virginia: Kathy Tharp

Kathie Tharp is a high school teacher at Cosby High School in Midlothian, VA. Kathie received the NAEA Secondary Art Educator award in 2010. She has served the VAEA in many capacities, currently completing 4 years as secretary to the board. She has presented at state and national conferences many times. Kathie is a true leader in her state and VAEA is proud of her work and service to art education.

See you in New York!

Please join your Southeast Regional colleagues as they are recognized during the National Art Education Association Convention Southeast Regional Awards Meeting in New York! ■



Patricia "Pat" Franklin

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CALL for NOMINATIONS/ CALL for SUBMISSIONS

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

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 bsc5@psu.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 bsc5@psu.edu

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

USSEA Art Exhibition: Art Educators as Artists

United States Society for Education through Arts (USSEA) is organizing an art exhibition during the NAEA National Convention in New York from March 14, 2012. This art exhibition aims to raise funds for USSEA while **promoting art educators as artists**.

Send the jpeg images of your artworks via e-mail to Dr. Fatih Benzer (fbenzer@d.umn.edu). You can submit up to three artworks; the digital images for each artwork need to be 300 dpi. The selected artworks will also be exhibited on an online art gallery that is dedicated to this exhibition. Please submit a brief biography (300 words) and an artist statement (300 words) along with your images to be included in both the online and onsite exhibitions. The artworks should not be bigger than 9"x12" due to logistics. The artworks need to be matted and covered with plastic film. Please use plexiglass instead of glass if you plan on framing.

Include the following information about the work: Artist's name, title of work, medium, year, and price. Contact Dr. Fatih Benzer if you have further questions.

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.

New York City continued from page 1

I look to the Convention each year for inspiration and renewal, but I also look to re-connect with people I’ve met over the years, many of them now friends. I have been inspired by the stories of the classroom teachers I’ve found myself next to in a presentation, standing in line for coffee, or on an elevator.

Thursday will be topped off by a hat making extravaganza: **Hats Off to Art Education**. During the Artisans Fair there will be stations of art supplies available so you can put your creative energies and haberdashery skills to work styling a hat of unparalleled fashion... which you can then wear the next morning to the *TODAY* show or *Good Morning America* (just blocks away)!

FRIDAY

Janine Antoni (www.pbs.org/art21/artists/antoni/), who comes to us through our partnership with Art:21, leads off the day and will follow up in the afternoon in a workshop with 200 lucky NAEA members.

John Maeda, president of RISD, has worked to integrate technology, education, and the arts into a 21st-century synthesis of creativity and innovation. He will offer his thoughts on STEM to STEAM and the meaning of innovation.

Studio in a School has partnered with NAEA to bring us the legendary **Agnes Gund**: philanthropist, art patron and collector, advocate for arts education and President Emerita of the Museum of Modern Art (MoMA). She will be joining us along with a few special guests.

Later that afternoon artist **Clifford Ross** (www.cliffordross.com), who has worked in multiple media—including sculpture, painting, photography, and video—will talk not only about his own work but the importance of art education and his work with students through Studio in a School.

If you haven’t heard of **America Now and Here**, go to: <http://americanowandhere.org/>. We will be joined by **Dee Dunne**, Director of America: Now and Here, and a panel of artists working with the project.

Reflects anticipated speakers and schedule as of press time; subject to change. Check online schedules for updates.

SATURDAY

Alliance for Young Artists & Writers (www.artandwriting.org) is partnering with us again, and this time for two panels. The first is on Saturday and will feature **Young Artists**, all of whom are Alumni of the Scholastic Art & Writing Awards.

We start the day with **Sara James** (an NBC correspondent) and **Bella Irlight**. Under Bella’s leadership, the Port Phillip Specialist School became the first in Australia to feature an innovative Arts-based, integrated curriculum to assist the learning and development of children with special needs.

Since the early days of Abstract Expressionism, **Irving Sandler** has not only worked as a critic, but also kept close company with artists. This noted critic and historian will have a conversation with a few friends, which promises to be extraordinary. Don’t want to miss this once in a lifetime opportunity!

Oliver Herring (through a partnership with Art:21 and Davis publications) will collaborate with us on TASK, an improvisational event. Its open-ended, participatory structure creates almost unlimited opportunities for people to interact with one another and their environment. This event includes a follow-up discussion with Oliver on the work and experience.

John Easton, Director of the Institute of Information Sciences, will discuss the vision and efforts of IES, particularly as they may intersect with NAEA’s research interests, and also the challenges for research that responds to the most pressing needs of teaching and learning.

Rose Desiano, NAEA Member and artist working in Brooklyn, will talk with **Lorie Novak** (photographer and chair of NYU photo dept; www.lorienovak.com) and **Sa’dia Rehman** (Pakistani-American artist working with Muslim identity in the US; www.sadiarehman.com/wp-content/uploads/2011/07/1-stained-and-tainted-jpg/).

SUNDAY

Alliance for Young Artists & Writers presents the second of two panels, featuring three alumni of the **Scholastic Awards** who have evolved professionally to apply their creativity to fields outside of the arts—including Anastasia Plakias, Co-founder and Managing Partner of the Brooklyn Grange (www.brooklyngrangefarm.com).

LaToya Ruby Frazier (www.latoyarubyfrazier.com) is a young visual artist from Braddock, PA, who produces sociopolitical work that examines and re-defines America’s industrial period. She is featured on *New York Close Up*, the documentary film series from Art:21.

COLLABORATIONS

The collaborations that have brought this Convention together are at the heart of what makes this Convention and the planning experience so incredible. That seems right, since as art educators we collaborate and innovate everyday, and when we look at our unique role in education, it’s about creativity and emerging perspectives, and it is about those collaborations and connections. There are hundreds of outstanding presentations by NAEA members and dozens of special sessions featuring artists and art educators alike. And don’t miss the workshops and tours: The Cloisters, Center of Book Arts, or Brooklyn, new home to contemporary artists.

The heart of the Convention comes from our own members. Over 2,000 proposals were submitted to NAEA for consideration—enough for a 7-day Convention! The committees that reviewed the proposals agreed it was a difficult job. You will have over 800 to choose from. I know I’ll hear from those who will tell me that there are too many things being offered!

It’s easy to get lost in the excitement and energy of Convention; I hope you will make time for face-to-face conversations and connections with your colleagues too. I look to the Convention each year for inspiration and renewal, but I also look to re-connect with people I’ve met over the years, many of them now friends. I have been inspired by the stories

of the classroom teachers I’ve found myself next to in a presentation, standing in line for coffee, or on an elevator. The “Hi, where are you from?” has sometimes turned into a fascinating conversation. The connections you make—those that emerge and those that are renewed strengthen our profession—they strengthen the teacher, the classroom, the community... and they feed the research and exploration. ■

LIGHTS OF BROADWAY

If you’d like to see a Broadway show, make your reservations early. There are tours available backstage at the Metropolitan Opera (www.metoperafamily.org/metopera/about/tour/) and Radio City Music Hall (www.radiocity.com/tours/stage-door-tour.html).

FLYING TO NEW YORK CITY FOR NATIONAL CONVENTION?

ShuttleFare.com is offering a discount of \$4 off airport shuttle transportation to and from your hotel and either New York airport. To book a reservation, visit www.shuttlefare.com and use the discount code (N6A7C) at checkout. If you have any questions, contact customer service (877-300-4826, customerservice@shuttlefare.com) Monday-Friday 8am-5pm EST.

VISITING THE 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.

SCHEDULE NOW ONLINE

Plan your days—and nights—in New York! Schedules for each day’s sessions are posted at www.arteducators.org/convention

Join us as we launch a new NAEA/NAEF tradition: NAEF Fundraising Benefit Event

Naef

INVESTING

Leadership, Innovation, and Learning

“The Legacy of Arts Education”

Saturday, March 3

10:30 a.m. – 12:00 p.m.

Hilton Hotel

Noted art educator and author Eric Booth will share his ideas about the concept of legacy and how arts education taps into this concept.

What is OUR collective legacy in arts education—What is YOUR legacy? We get so involved in pressing concerns that we forget to ask the enduring questions: What does each generation of leaders leave of value for the future?

This is a ticketed event, open to all NAEA Convention attendees. Light Refreshments will be served. Tickets are \$50 (\$40 tax deductible).

All proceeds will support the National Art Education Foundation, a 501(c)3 organization.



NAEF Launches New Benefit Fundraiser at New York Convention

The National Art Education Foundation (NAEF) and NAEA will launch a new fundraising benefit at the 2012 NAEA National Convention in New York. The program, featuring a guest speaker and light refreshments, will take place on Saturday, March 3 from 10:30 a.m.–12:00 p.m., at the Hilton Hotel.

This year’s speaker is noted art educator **Eric Booth**, who will speak on the topic “The Legacy of Arts Education.” An actor and businessman, Booth is the author of five books including *The Everyday Work of Art* and *The Music Teaching Artist’s Bible*. He was the Founding Editor of the quarterly *Teaching Artist Journal*. In arts learning, he started the Art and Education program at Juilliard, and Juilliard’s Mentor Programs. Booth has taught at Stanford University, NYU, Tanglewood, the Kennedy Center, and the Lincoln Center Institute, and he has given classes for every level from kindergarten through graduate school; he has given workshops at over 30 universities and 60 cultural institutions. Formerly the director of the Teacher Center of the Leonard Bernstein Center, he is a frequent keynote speaker on the arts to groups of all kinds. He was asked to give the closing keynote address to UNESCO’s first ever worldwide arts education conference.

The program will focus on these essential questions: What is OUR collective legacy in arts education— What is YOUR legacy? We get so involved in pressing concerns that we forget to ask the enduring questions: What does each generation of leaders (including teachers, administrators, and others) leave of value for the future? And how can we intensify our lineage and legacy to keep growing beyond our time?

“This event is a potential milestone in expanding the capacity of the Foundation to support NAEA,” said Margaret Peeno, NAEF Development Committee chair. “It is through these expanded fundraising efforts that we can build annual revenue for collaborative activities between the Foundation and the association. We hope that this tradition will grow, and inspire those attending through their participation in the program and their donation to NAEF.”

“Eric Booth is a brilliant thinker. He is an entertaining and thought-provoking speaker. A discussion of legacy is in alignment with where we are as a community and as a Foundation,” said Mac Arthur Goodwin, NAEF chair. “Having an opportunity to join together with colleagues to think about the impact of our work promises to be a dynamic experience. I always look forward to spending time with Eric Booth and I hope that many NAEA convention attendees will join us as we launch this new NAEF event.”

Tickets to the event are \$50, and can be purchased when you register online. All proceeds will support the National Art Education Foundation.

ELEMENTARY DIVISION

Have you ever thought of yourself as a researcher in your elementary art classroom? I have to admit that I haven't until recently. Do you have a mental image of what a "researcher" looks like? I do; and it's nothing like me! As I was thinking about the upcoming NAEA convention, Emerging Perspectives: Connecting Teaching, Learning and Research, I explored my connections to the theme. At first I thought I was only connected to the teaching and learning aspects; upon further reflection, I found connections to research as well. I research materials every day. Which watercolors last longer when used by 150 5th graders per day? What if 150 kindergarteners use them instead? (You can imagine the results of that research!) I provide feedback to manufacturers when new products are introduced occasionally as I am sure many of you do. Researching methods is another connection. What is the best method to teach linear perspective to 4th graders? How many different ways can I teach it to improve understanding? Which aspects can I introduce at an earlier age to increase prior knowledge? What about those survey responses that I return? I am participating in the research of others! Those results help inform decision making across the country on issues such as class size, number of students taught per day/week, maximum number of classes per day, and many other things. I discovered that I am not as distanced from research as I thought. And I am not as intimidated by it now that I realize that I too am a researcher in my art classroom! I hope you will join me in taking some time to reflect on ways in which you can or do

contribute to current research in art education and I hope you will bring those thoughts with you to our convention in New York City March 1-4, 2012.

The Elementary Division will feature a wide variety of presentations chosen from over 150 proposals submitted by our members and scored by your Elementary Division leadership team. We will also host a variety of events as a division. The first will be our Awards Celebration. We will celebrate our State, Regional and National Division award winners a little differently this year, as we will not have a luncheon. We will still recognize their accomplishments, hear from our national winner, network with our peers, and have drawings for amazing door prizes! We will also host two sessions featuring our 2012 Regional Elementary award winners sharing information about their programs. An additional session will give us the opportunity to hear from Mark Trampf, 2011 National Elementary Art Educator, about his award-winning art program. We will again host a "Conversations with Colleagues." This forum gives us a chance to meet informally to discuss trends in Elementary Art Education, to network with each other, and to identify areas of interest for future convention sessions. Our 2011 conversations led to the inclusion of a Carousel of Best Practices focused on Advocacy this year. This dynamic carousel will feature several advocacy experts sharing what they know about advocating for art at the elementary level and beyond. We will have two additional carousels: The Carousel of Best Practices featuring an educator from each region

sharing amazing lessons, classroom management ideas, resources, curriculum ideas, or other things that have made a positive difference in his/her classroom; and a carousel that will parallel the conference theme and showcase some of our Elementary Division Art Educators discussing how research impacts their classrooms. If you are not familiar with the carousel concept, it places four to five presenters in the same room and participants move from one to the next, spending about 10 minutes at each presentation. It is a great opportunity to gain a wealth of information on a topic delivered by a diverse group of experts from across the country.

I hope you will come to New York and immerse yourself in this dynamic, culturally rich city. Allow yourself to be inspired by these and many more of the 1,000-plus opportunities for professional growth. Spend a fabulous few days exploring the keynotes, hands-on workshops, special sessions, and events alongside thousands of people who share your love of teaching art. Then take all that you have learned about teaching, learning, and research back to your classroom and put it into action immediately! NAEA provides professional development for art educators that directly impacts what we do in our art room. Don't miss out!

Between now and March, be sure to keep in touch with other elementary art educators through the Ning! The Ning is a great place to ask questions and share with over 900 fellow art educators! Join our group and take part in our Monthly Mentor discussions.

Lastly, don't forget to check out the member's-only Instructional Resource Gallery (IRG), which you can access from the NAEA website. If you are interested in being an Elementary Monthly Mentor or submitting lessons for the IRG, Please contact me. We want you to be involved! Happy holidays to you all and best wishes for a wonderful New Year! ■



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SECONDARY DIVISION

This fall has been an active and exiting time. Many of us have or will attend our state fall conferences. The time to connect, renew, and invigorate is essential. Pausing to replenish our spirits helps our students and us to refresh. I have attended and taught workshops many times at the Oklahoma Art Education Association fall conferences. This year's OAEA conference was held on the campus of the University of Oklahoma in Norman. Marsha Carman, president of OAEA, and Glenda Ross, past president of OAEA, put together an outstanding conference.



Above: Ann and Chuck Tomlin, Marsha Carman, and Glenda Ross.



Left: Shelley Self, 2011 OAEA Secondary Art Educator of the Year.

Ann Tomlin, fine arts coordinator for Tulsa Public Schools, was the keynote speaker. Ann has written a book, titled, "Creative Companion: A Guide for Teaching Creativity in the Classroom." She began with the four parts she sees as critical to any new important

endeavor. First you must light a fire, meaning motivate yourself and others to begin. Next you have to cross that bridge and get started. Third, explore—find out and investigate. Finally, take something back to remember. She discussed the stages of our careers, but it could also be the journeys of our lives. We start out as newbies, getting to know our surroundings and people. Next we get our sea legs, knowledge, and confidence. We begin to relax and enjoy, and this she calls the humorous stage. We are pretty far now, and we become pragmatic, realizing the importance of what we are doing. Last, we come to the legacy, where we have given everything we can give to our students—our journey—and have made a difference. She emphasized being positive, and the goodness will make the legacy happen.



Martha Fitzwater tickling the toe of a sculpture.

The Fred Jones Jr. Museum of Art on campus was another treat. Currently, modern and contemporary art by Leon Polk Smith, Robert Rauschenberg, Roy Lichtenstein, Ed Ruscha, and other important contemporary artists are on display. The Weitzenhoffer Collection of French Impressionists, Asian, European, and

American Art are also featured. The website is www.ou.edu/fjma.

An initiative the NAEA Division Directors are emphasizing this year is the Instructional Resource Gallery begun by the former division directors. Would you like to be published? We need your help. We would love for each of you to share your best lesson plan and help fill the Instructional Resource Gallery. If each of us would share one great lesson plan, it would be such a benefit to us all. The steps are:

1. Go to arteducators.org
2. Click on Learning
3. Click on Lesson Planning
4. Under Instructional Resource Gallery you have two options:
 - a) Click on the Instructional Resource Gallery and log in to the existing gallery. Because this is a member's benefit, you have to create an account or already have created one. You will see lesson plans and photos of projects that have been created using the NAEA template, reviewed by NCBT, revised, and published.
 - b) Click on the actual NAEA Lesson/Unit Plan. When it takes you to the next page, be sure to SCROLL DOWN TO THE BOTTOM OF THE PAGE FOR THE LINK TO THE TEMPLATE.
5. The blue script is there as a guide to help you fill in the appropriate parts. Once

complete, submit to Debi West, Secondary Instructional Resource Gallery Coordinator and Southeastern Regional Director at deweststudio@gmail.com.

As of the publication of this newsletter, I have yet to attend my own Kansas Art Education Association fall conference in Garden City. Michelle Ramirez and Kristi Hubbard have done a fabulous job putting together "Art—The Global Language."

I will be traveling in November to the New Mexico Art Education Association fall conference in Santa Fe and presenting workshops in watercolor and journaling. I am excited to make connections with art educators in my former home state. Ann thanks you for your thoughts and words. I love *Light a Fire, Cross that Bridge, Explore, and Take Something Back!* ■



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Susan Gabbard, NAEA past president, and Lynn Felts.

MIDDLE LEVEL DIVISION

“Great teachers help create great students. In fact, research shows that an inspiring and informed teacher is the most important school-related factor influencing student achievement, so it is critical to pay close attention to how we train and support both new and experienced educators.” —Edutopia

In a flash, a Google Internet search reveals about 119,000,000 results for “best practice art education,” 3,370,000 for “art education pedagogy,” about 4,270,000 for “art education instructional strategies,” and a staggering 426,000,000 results for “art education.” Now what?

It can often seem overwhelming to keep up with what is considered best practice in any discipline. Just as we engage our students in reflection, an effective art educator does the same—looking back at teaching and learning to guide the next steps. Professional development is the key to staying abreast of current research and emerging strategies, as well as re-examining historically sound findings. Kent (2004) references Langer, saying, “Professional development sparks curiosity, motivation, and new ways of thinking. It is most effective when it is an ongoing process, which includes appropriate, well-thought-out training and individual follow-up. It can provide purpose, collaboration, commitment, and community.” Time and again professional development offered through schools, districts, and other organizations are geared toward general classrooms rather than being specifically aimed at the teaching of art. Coast to coast, middle level art teachers have a common desire to grow and make connections. Annual state association conferences can provide valuable experiences for professional development. This fall I had the privilege of attending the North Carolina Art Education Association Conference in Charlotte. Workshops at both the Convention Center and the Mint Museum provided ample opportunities for hands-on experiences including clay, bookmaking, and mobiles. Other sessions delved into technology, art history, and even zombies! The Middle Level Division Meeting was led by Angela Baucom. It offered a chance for members to be apprised of local, state, regional, and national initiatives, as well as connect with teachers from around the state. On the opposite side of the county, Middle Level teachers at the Oregon Art Education Association Conference in Eugene were also



NCAEA Middle Level Representative Angela Baucom with NAEA Middle Level Director Linda Kieling.

connecting. It was a great success, engaging middle level teachers in activities such as woodworking, glass fusing, and paste papers. Roundtable discussions focused specifically on the needs of “young tweens and teens.” A highlight included the Arty After Party at the Jordan Schnitzer Museum, which is also showcasing the “Beyond the Demos VI: Oregon Artists Who Teach” Exhibit. Educators from states in between connected with conference themes such as Tennessee’s “Celebrating Diversity through Common Ground,” Wisconsin’s “Tools for Creativity,” and New Mexico’s “Enrich. Create. Integrate. The Art of Art Education.” The National Convention is the ultimate opportunity to connect, and the premier professional development opportunity for art educators. Sessions for middle level teachers have been selected to provide a variety of experiences to fit multiple areas of need. New York City is a cultural epicenter teeming with museums, events, and architecture. Make sure you are planning to attend. In the meantime, be sure you are connecting through the NEAE Middle Level Ning and the NAEA Middle Level Listserv. Professional Development comes in other forms as well. The Instructional Resources Gallery is one of those. A detailed brochure with the steps necessary to submit a lesson is available. Visit the Ning or contact me at KielingL@wlwv.k12.or.us. Also on the Ning was a discussion about professional development via books, blogs, or articles. Members were asked what they have read or were reading currently. These could be publications that inspired teachers personally or professionally, engaged them in new thinking, or changed approaches in their classroom art studios. The book list ranged from curriculum, to assessment, to inspirational and beyond, and included:



North Carolina middle level educator K E'Nama Wood works with participant during bookmaking workshop.



Among those in attendance for OAEA conference are teachers from central Oregon, including four middle level teachers.

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Kent, A. (2004). Improving teacher quality through professional development, *Education*, 124.



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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

HIGH SCHOOL ART COMPETITION

ATTENTION HIGH SCHOOL ART TEACHERS!

Your students can win a \$250 prize and enter to win a \$5,000 college scholarship! And you can energize your art classes with fun assignments... with Grand View University's second annual High School Art Competition.

The contest begins in October and runs through February, with a different theme each month. Students can enter as often as they like, as long as they follow the rules. Each monthly winner gets \$250, and the Best of Show is eligible for a \$5,000 annually renewable scholarship to study art and design at Grand View. And we'll lend a hand with a monthly assignment you can use in your classroom.

INTRIGUED?

Go to www.admissions.grandview.edu and click on the High School Art Competition icon on the home page.

MONTHLY THEMES

- October, 2011 | COSTUME entries due October 31
- November, 2011 | COMFORT entries due November 30
- December, 2011 | COOPERATION entries due December 31
- January, 2012 | FUTURE entries due January 31
- February, 2012 | MUSIC entries due February 29

2010 BEST OF SHOW



515-263-2810 + 800-444-6083 www.admissions.grandview.edu

HIGHER EDUCATION DIVISION

In the aftermath of the tremendous fraud and loss in the private business sector that precipitated both the Great Recession and the recent Occupy Wall Street movement and other affiliated protests, I have begun to consider what it means to perform contemporary democracy. I recently joined a small, community-based musical theater project that is guided by the ethos that “democracy is driven by those who participate in it.” Whether we speak of the historical abolitionist, woman’s suffrage, and civil rights movements—or the more recent Arab Spring, and Occupy Together movements—there is a creative, narrative, and counter-narrative arc to social movements, attempting either to tell a story, or to resist the telling of a story that falsely names, too neatly packages, or utterly obscures a life-sustaining truth. One of those truths is that identity is a work of art and that the process of making identity is messy, especially in a democracy where so many competing ideas compete for our attention. I am proud to know that in the Higher Ed Division, many of us are attempting to bridge the gap between pedagogy and the core principles that art is for scholarship’s sake and that scholarship is for community’s sake. Let’s press on in these undertakings.

On other fronts, The Research Commission Task Force has drafted a mission statement, goals, and other parts of the document that will drive the utility of the commission as we approach the 2012 NAEA convention.

Here are some other news updates from the various regions:

Western Region News:

- Dr. Linney Wix, University of New Mexico, is the recipient of the Higher Education Division Award 2012 of the New Mexico Art Education Association.

- Eau Claire, Wisconsin has a new downtown look—27 sculptures have been placed there for a year by sculptors from 10 states, Canada, and England. Bill Benson, retired Art Education professor from the University of Wisconsin-Eau Claire, has worked with area teachers in developing art education resources. The works will be in place until May 2012 when another grouping will be installed.

- **The Union of International Architects (UIA)** announced that NEXT.cc, a Chicago- and Milwaukee-based educational non-profit, is the sole U.S. program to be recognized at the international Architecture & Children Golden Cubes Awards at the **DESIGN 2050 World Congress in Tokyo**, September 26–28. NEXT.cc joined other art and design programs from around the globe cultivating the importance of built environment education. NEXT.cc will present “Design as Nature” workshops at upcoming Illinois Art Education Association and NAEA conferences.

Pacific Region News:

- The Colorado Art Education Association (CAEA) conference was held in Breckenridge, Colorado in October 2011. Keynote speakers were Dr. Olivia Gude and Nancy Walkup.
- The second annual Assessment in the Arts conference will be held at Rocky Mountain College of Art + Design in Denver, July 20–22, 2012. A call for papers is coming soon. For more info, contact Dr. Ally Ostrowski (aostrowski@rmcad.edu).
- The Center for Integrated Arts Education (CIAE) at the University of Northern Colorado hosted a successful Summer Arts Leadership Institute for 130 Colorado teachers and administrators with a theme of Arts and Science Integrations. In October CIAE, together with Think 360 Arts, hosted a workshop for schools

receiving funding through the Colorado Creative Industries StART grant program to examine how existing divisions and boundaries separating the arts from other subject matter affects learning. For more info, contact Dr. Connie Stewart at (connie.stewart@unco.edu).

- Dr. Patrick Fahey of Colorado State University (CSU) was appointed to the Arts Education Policy Review Editorial Board. CSU’s Art Education program was honored by CAEA at its fall conference for its work in integrating into its curriculum service learning, practicum, and internship experiences with special populations of adolescents and adults.

Eastern Region News:

- Penn State University hosted its annual Graduate Research in Art Education Conference on November 4th and 5th at State College. This year’s conference included student presentations from Ohio State, Penn State, and Teachers College. For further details, visit: <http://sova.psu.edu/grae>
- Penn State recently acquired the Judy Chicago Art Education Collection. More on this at “about” at <http://judychicago.arted.psu.edu/>
- December 2–4 2011, Art & Art Education Program at Teachers College, Columbia University, New York will be hosting a conference titled, “Imagination and Innovation: What do we want to know about art education history?” For further details, contact Dr. Ami Kantawala (ak974@tc.columbia.edu)
- **Dr. Paul Sproll**, Head of RISD’s Department of Teaching + Learning in Art + Design, is pleased to announce that RISD recently received a \$160,000 two-year grant from the Surdna Foundation to support “Project Open Door” - RISD’s college access and portfolio

program for young people from disadvantaged communities.

- Suzan Mohny (California University of Pennsylvania) is receiving the PAEA Outstanding Higher Education Art Educator Award. The Pennsylvania conference is being held in Gettysburg, PA.
- Professor of Art Rachael J. Burke, Edinboro University of Pennsylvania, is currently showing recent works in a one-person show at the Cummings Gallery, Mercyhurst College, in Erie, PA.
- The West Virginia Art Education Association (WVAEA) state conference was held at Concord University October 21–22, 2011. The chair and conference coordinator was Dr. Lauri Lydy Reidmiller. The keynote speaker was John “Jack” Deskins, from the West Virginia Department of Education. ■



James Haywood Rolling, Jr.

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MUSEUM EDUCATION DIVISION

As museum educators, much of our time, energy, and resources are focused on helping others learn about works of art, understand themselves better, and expand their knowledge of the world around them. We spend countless hours teaching in galleries, writing curricula, designing interactive spaces, and encouraging visitors to experience the transformative power of art.

Like all good teachers, to be effective we need to reflect on our practice and make time for our own learning. We each have our own personal learning goals and strategies that fit our needs and dispositions. I absorb new ideas best through experience and dialogue. Fortunately, I had the opportunity to do just that this summer when I visited a number of museums with recently opened new education spaces.

My first stop was the Uris Education Center at the Metropolitan Museum of Art, an impressive space with studios, classrooms, meeting spaces, a library, and a large “readying” room for the thousands of school groups that visit the museum annually. A smaller, yet equally vibrant Education Center can be found at the Rubin Museum of Art in New York. Beautiful, light-filled spaces with natural materials provide a sense of wonder and discovery.

In August, I toured the Art Institute of Chicago’s Ryan Education Center, an open, airy space that serves as a launching pad for families, school groups, and other audiences, and includes classrooms, a family space, and a teacher resource room. On the way back to Baltimore, I stopped off at the Columbus Museum of Art and spent the morning at the Center for Creativity. Designed as a hub for

innovation, creativity, critical thinking, and imagination, the center is a laboratory for visitors to playfully explore works of art, and for staff to experiment with interpretation.

A Western excursion took me to the Denver Museum of Art where I experienced their many interpretive interventions in the galleries and the Mud Studio, a space related to the temporary exhibition, *Marvelous Mud: Clay Around the World*, where visitors can watch live demonstrations and get their hands dirty with clay. Next stop, the Dallas Museum of Art’s Center for Creative Connections, a elegantly designed space that opens up possibilities for seeing art in new ways, explores the creative process, and encourages connections with artists, works of art, and the community.

With passport in hand, I crossed the border to investigate the Art Gallery of Ontario’s brand new Weston Family Learning Centre. The Centre is welcoming, transparent, flexible, and beautiful, and boasts a 6,000-square-foot studio space, seminar rooms, a hands-on area for youngsters, a community gallery, and an artist-in-residence studio. My favorite component: a large, metal structure that snakes across the ceiling of the Education Commons and is suspended by a system of pulleys. When lowered during the day, this architectural element becomes a coat rack for bustling school groups!

My cross-country field trip allowed me to meet with more than 20 amazing educators, all of whom were incredibly generous with their time and resources. I also spoke with a number of colleagues by phone who shared their experience and insights. Many thanks to everyone who toured me through their spaces

and shared planning documents, floor plans, and much more. There are other museums with notable interactive spaces that I didn’t get to visit (including the Speed, Frist, and High) but look forward to seeing in the future.

One of the big take-aways from these visits was how vital peer-to-peer learning is for our profession. We grapple with similar questions and issues and can benefit from each other’s experience and perspectives. While face-to-face learning and sharing is ideal, it is not always possible, especially for museum educators at smaller institutions or in rural settings. With this in mind, the Museum Division is exploring the possibility of launching a peer-to-peer learning initiative that would connect educators who are interested in learning from others and sharing their own experiences. Members recently received a survey designed to gauge interest in this initiative and the various formats it might take. We look forward to sharing results with you at the Preconference and to providing new learning opportunities for our members in the future.

Speaking of the Preconference, you won’t want to miss this exceptional professional development experience on Wednesday, February 29. The Preconference will consider emerging theories and research on how people are learning in the digital age, and explore how educators can use these findings to amplify people’s engagement with art. The day will begin at the Metropolitan Museum of Art (MoMA) with a topical panel featuring leading practitioners and experts. Next, we will explore integrating the principles of digital learning into our practice through interactive gallery sessions. Following box lunches,

participants will make their way to a nearby museum for hands-on workshops. The day concludes with a wine reception at the MoMA. Electronic brochures will be posted on the NAEA website and the museum listserv. If you are not on the listserv and wish to join, email museum-subscribe@artedlists.org. For additional questions, please contact Jacqueline Terrassa at jackie.terrassa@metmuseum.org. (Please include NAEA Preconference in your subject line.)

Look for additional news from colleagues on the listserv. ■



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SUPERVISION AND ADMINISTRATION DIVISION

It's hard to believe how quickly the clock is ticking away on the once-new school year. We find ourselves taking stock of the semester that is passing quickly, and planning for what lies ahead next.

Planning for the 2012 NAEA Convention

We are all looking forward to the Convention in New York City. Due to logistics including time conflicts, instead of a preconference, we will use our Issues Forum on Thursday, March 1 from 1:00-3:00 p.m., to hold what is essentially an Assessment Summit. While we have looked at assessment from various perspectives over the past couple of years, it continued to be identified as of critical importance last year in Seattle. With the linkage of teacher pay to student achievement, the need to address the topic takes on greater urgency.

A special treat has been scheduled on Wednesday, February 29. Jeffrey Spector, Greenwich Public Schools arts coordinator, has arranged a special workshop at The Frick Collection for 25 members of the Supervision and Administration Division. Rika Burnham will lead the workshop. Invitations will be distributed through the division email and listserv with an RSVP date. Since space is limited, be sure to respond quickly if you want to participate. Many thanks, Jeff!

The Division Awards Ceremony is scheduled for Thursday, March 1, from 4:30-6:00 p.m. just after the First General Session featuring NAEA President Robert Sabol. We will be honoring the National Supervision and Administration Division awardee as well as the regional winners. The Artisans Gallery and opening night festivities follow at 7:00 p.m.

A number of additional Supervision and Administration Division sessions will be scattered throughout the program, two of which arose in response to topics discussed at last year's Issues Forum. Ralph Caouette (MA) will explore "Surviving and Thriving without an Art(s) Leader." Administrators Mark Coates (MD), Pat Franklin (VA), and Susan Gabbard

(OK) will lead the discussion, "Maintaining a Vision and Managing the Supervision of Multiple Arts Areas."

Finally, we felt it important to begin to develop closer ties with the NAEA Student Chapters and are offering an interactive panel discussion by supervisors for students. While Ralph Caouette, Sue Castleman, Angie Fischer, and I are on the program officially, we would welcome other K-12 administrators to join our discussion of student teaching, application processes, interviewing, and other real world information. Students are invited to come and participate with questions.

For those of you on the S/A listserv, be on the lookout for specific time/location information on all of the S/A convention sessions.

Instructional Resources Gallery

We need your help. We are in the midst of populating the Instructional Resources Gallery with lesson plans. The template, designed collaboratively by John Howell White, Mark Coates, and Marilyn Stewart, reflects effective practice. As you see folks teaching wonderful lessons in classrooms, please encourage them to participate. National Board Certified Teachers are jurying the plans. Both NAEA and Artsonia membership are required. Templates can be accessed through the Learning page on the NAEA website.

We want to be able to provide quality resources for our members, and it takes the willingness of members to share their own expertise to fulfill our goal. Be on the lookout, in the near future, for additional resources and opportunities to contribute professional development materials within the format of the Instructional Resources Gallery.

Broadening Our Definition of Ourselves

We have begun, over the past several years, looking at different ways of meeting the needs of our division with the majority of our attention turned towards PK-12 supervisors of school art(s) programs. An email from Sara Hand called my attention to the need for us to think about our division members as repre-

senting a broader constituency. Sara is the Cultural Arts Director for the city of Auburn, AL, and would be interested in collaborating and conversing with others who have similar administrative positions. If you are interested, her contact information is shand@auburnalbama.org

Finally...

A recent email from Ralph Caouette brought to mind the fact that we, as administrators, are often called on to play many roles—as two-way translators of societal trends or general education notions for meaningful application in arts programs, or through the art education lens to assist outside stakeholders in understanding our role in quality education. As Ralph mentions, many folks from many fields assist us with these tasks—Daniel Pink, Sir Ken Robinson, Robert Root-Bernstein, to mention a few—as well as our own NAEA members whose expertise is invaluable. ■



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Region:* Beverly Fletcher, Beverly.Fletcher@
FWISD.org; *Pacific Region:* Katie Hall, Hall.Katie@
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“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:
painting * drawing * mixed media * printmaking * fabric
jewelry * sculpture * ceramics * photography * glass

For information and donation form,
CONTACT
Michael Ramsey:
janeandmichaelramsey@hotmail.com

In the News

Concrete, Steel & Paint

Concrete, Steel & Paint—the award-winning documentary about crime, restoration, and healing—dramatically illustrates how art can facilitate dialogue about difficult issues and act as a catalyst to stimulate interpersonal and social change.

In her review of the film for *Studies in Art Education* (Summer, 2011) Professor Rachel Marie-Crane Williams writes: “*Concrete, Steel & Paint* shares a moving story about the role of murals, storytelling, image-making and the use of the arts to bear witness to humanity’s capacity for resilience, forgiveness and understanding.... [and] provides educators with a visually rich and morally perplexing opportunity for discussion about justice and art.”

To view a trailer, read reviews, download a free discussion guide, or purchase the film, visit www.concretefilm.org (20% NAEA member discount on DVD orders with promo code GVQESX; digital streaming also available).



The signature image for *Concrete, Steel & Paint*. Photo by Tony Heriza.

Summer Courses Available

Interdisciplinary and Multicultural Curriculum: Learning through the Arts. June 29-July 13, 2012. Travel by cruise ship. Italy, Greece, and Turkey provide authentic settings and spectacular surroundings for studying the arts with a view to designing instructional strategies and units that integrate art and architecture from seats of both Western and Eastern civilizations. (Undergraduate or graduate credit, 3 semester hours)

Current Research on the Brain and Learning. August 13-17, 2012. Hofstra University. The objective of this course is to further understanding of the educational relevance of current neuroscientific research of the brain and how it impacts learning. Class will explore perception and creativity across the curriculum, as it is presently understood through brain imaging and function. (Graduate credit for masters or doctoral level)

For further information, please contact: NAEA member Susan G. Zwirn, EdD, Graduate Director and Associate Professor Art Education, Department of Teaching, Literacy and Leadership, 516-463-4976, Fax 516-463-6196, susan.g.zwirn@hofstra.edu

Changes Announced by The Ohio State University Department of Art Education

The Department of Art Education at The Ohio State University is implementing a four-year **Bachelor of Art Education (B.A.E.)** degree that will result in securing a P-12 Ohio Residency Teaching License in the Area of Visual Arts (preK-12). The University's transition from the quarter system to semester system provided the opportunity to re-envision a dynamic four-year program in art education that responds to current hiring trends and student financial needs, and aligns with contemporary art education policies and goals. To learn more, please visit <https://arted.osu.edu> or contact Dr. Shari Savage (savage.12@osu.edu). Admission into this program is competitive, by application and portfolio review once each year, in April.

The Department of Art Education is also implementing two new programs, a **Bachelor of Arts in Arts Management** and a **Minor in Arts Entrepreneurship**, for students seeking careers serving and educating the public in arts and culture institutions of various sizes and with diverse missions. Students may earn the major or minor to complement a performance or production career within their respective arts fields. To learn more, please visit <https://arted.osu.edu> or contact Dr. Jane Cataldi (cataldi.1@osu.edu).

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 a vibrant presence as an NAEA Issues Group for over 31 years.

Where Do We Come From? What Are We? Where Are We Going? Some newcomers, and some seasoned members of NAEA express curiosity about how social theory relates to their work and why such a caucus exists within art education. These questions require far more than a few paragraphs to answer; however, the goals articulated within the CSTAE's constitutional mandate provide a glimpse of the depth and breadth of our work:

- To promote the use of theoretical concepts from the social sciences, which include, but are not limited to, anthropology, sociology, and political science
- To study visual culture and the teaching of art
- To inform art educators about theory and practice in the social sciences, thus acting as a liaison between social scientists and art educators
- To encourage research into the social context of visual culture and teaching art
- And to develop socially relevant programs for use in the teaching of art

To advance this mission members and officers of the Caucus on Social Theory and Art Education are planning for the NAEA convention in New York in March. A collaborative effort among leaders in the CSTAE will facilitate our third annual session that listens to, and advances your voices. This special session is titled: Intertwining, Informing,

and Intersecting Social Theory: Dialogue on teaching, learning, and research in art education. It will launch with a panel including Patty Bode, Melanie Buffington, Juan Carlos Castro, Kimberly Cosier, Clayton Funk, Olivia Gude, Alice Pennisi, Kryssi Staikidis, and G.E. Washington. Panelists will lead active, democratic discussion with audience members in small breakout groups to discuss social theory concepts of research informed by teaching and learning. We invite you to attend, listen in, and speak out. More information on this and other sessions sponsored by the CSTAE will be outlined in the next NAEA News in February.

Last year, in Seattle at our CSTAE Speak Out Session, we collectively considered a set of three big, juicy questions. We organized into three breakout groups and each group generated a lively forum on one question. One group led by Patty Bode, Clayton Funk, and Melanie Buffington addressed: With

Find and Join CSTAE Online

CSTAE group on Facebook:
e-mail CSTAE@groups.facebook.com

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

JSTAE:
www.bluedoublewide.com/openJournal/index.php/jstae/index

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

consideration to the sociopolitical context of questioning "What counts as art? What counts as knowledge?" against the backdrop of the standards movement and the hostile takeover of funding of art education: How can social theory substantively influence future directions of the field of art education while simultaneously bridging/minding the theory-practice gap? The ensuing dialogue included assertions for NAEA to become a political force in public policy. Other participants focused on art education's performative nature and its role in civic engagement. This turned attention to talking back to state standards that are rooted in modernist notions that can be obstructions to change in our field. The conundrum of teaching un-standardized curriculum in a standardization environment was problematized. Strategies were discussed on how to take a transformative approach while maintaining support for school and community art programs. The group was decidedly eager to spend more time in dialogue, despite the time constraints of a conference session.

They concluded with an exchange of ideas to solidify connections as "critical friends" who may collaborate online and provide practical advice to one another as well researched-base support that can shore up their positions in their schools and communities.

The Journal of Social Theory in Art Education (JSTAE) provides another path for engagement in the CSTAE and to explore critical social theory in art education. The JSTAE is now free online at www.bluedoublewide.com/openJournal/index.php/jstae/index where you

can access recent volumes. For an historical perspective on the spectrum of critical social theory scholarship in JSTAE, see the book published by NAEA *InCITE / InSIGHT / InSITE: Journal of Social Theory in Art Education-The First 25 Years* edited by senior scholars in our field, Karen Kiefer-Boyd, Michael J. Emme and Jan Jagodzinski (2008). A CD-ROM of reprints from the first 25 years of articles in the Journal of Social Theory in Art Education is included with the book.

Find and Join CSTAE Online

You can join or renew membership to the CSTAE online! When you renew your NAEA membership online, you now have the opportunity to renew your CSTAE membership or join the CSTAE at the same time. You can join or renew CSTAE by visiting the NAEA online store at www.arteducators.org. Once you've logged in, simply click on the "SHOP" logo to proceed. Your credit card will only be charged once for the total amount of your NAEA membership plus any Interest Groups. ■

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

We, the retired members of NAEA, are a part of a dynamic organization whose purpose and programming is greater than what we can accomplish as individuals or as a group. NAEA President Sabol's column in the October *NAEA News* shows how important our role can be. His explanations of the NAEA goals include many opportunities for retirees to be of service to the NAEA mission.

You also should take special notice of the column of the Supervision and Administration Division. Barbara Laws establishes a good guide for all of us to become better advocates.

Please take time to read these columns and then determine how you and the RAEA can become involved. Share your thoughts with us.

I hope that many of you are planning to attend the NAEA National Convention in New York City. The RAEA has identified several sessions that will be presented by our members. They include: "Staying Active As An NAEA Retiree," a panel (Liz Smith-Cox, Rick Lasher, and Harvey Goldstein) that will inspire you to become more involved in NAEA programming as they discuss their active art education involvement since retiring. Dean Johns will explore approaches to creating 3-D sculptural form quickly, easily, and fairly inexpensively in his presentation "Approaches to Creating 3-D Sculptural Form." He will share approaches to developing and shaping three-dimensional aesthetics and honing the craftsmanship needed to achieve success in a variety of media. Judith Jorden will explain how being a former art educator who shares her expertise is of value to the art education community with her presentation, "Shared Understanding:

Mentoring Future Art Teachers." Elizabeth Smith-Cox, Amy Pfeiler-Wunder, and Amanda Batson will share the joint session of the RAEA/Student Chapter program, "Blending Our Voices." The presentation will include a talk by the 2012 Outstanding Student Chapter, including their activities, and a presentation of the RAEA Mentoring Program.

The RAEA Annual Awards presentation will be at 4:00 p.m. on Saturday, March 3. A reminder to past attendees: It was decided last year in Seattle to omit having the luncheon since costs are running high. The other groups that have had meal functions in the past have also discontinued them. The RAEA Annual Business meeting will follow immediately after the Awards presentation (Saturday, March 3, 5:00 p.m.). Along with setting the program and budget for 2012-2013 and the election of officers, we will be voting on amendments to the RAEA Constitution and Bylaws.

We have been exploring ways to involve you, the members, on a more regular basis. Dean Johns and I, with the guidance of NAEA Executive Director Deborah Reeve, have put together an e-bulletin program to be sent to all RAEA members with an e-mail address registered with NAEA (as of August 2011, 806 RAEA members—675 with e-mail addresses—registered with NAEA). We hope to bring you more news and up-to-date information via the e-bulletin in the months that you do not receive the NAEA NEWS. Since this e-bulletin will be prepared by your executive committee, we hope that you will become more involved. We encourage you to send us any material you think may be of interest. Most issues will contain a feature article, a spotlight on an

RAEA member (do you know someone you would like featured?), state and member news, and any RAEA action bulletins.

We are formalizing the RAEA Policy Manual and need your help identifying past recipients of the National Art Educator of the Year Award and the RAEA Outstanding Student Chapter Award. Send information to RCartguy@aol.com.

We have identified 26 state/province RAEA chairs. Please send us the name and e-mail address of your state chair.

News from the States

SOUTH CAROLINA (Diane Hughs) had a luncheon in October and an exhibit at the Columbia Museum of Art in November.

NORTH CAROLINA reports that Dean G. Johns is the 2011 North Carolina Retired Art Educator.

IDAHO held a statewide conference on October 6.

FLORIDA shares art materials with first-year teachers in a "Pass It Forward" program. Nan Williams will present at the FAEA conference and NAEA convention.

MICHIGAN has their annual Fall Conference Garage Sale to benefit Scholarship Programs. They hope to top last year's total of \$1,000. They will also have a Retiree Division Luncheon and honor new retirees at the MAEA Awards Banquet. Several retirees work on conference planning and present at the conference.

Liz Smith-Cox requests that anyone interested in participating in the RAEA/Student Chapter Mentoring program contact her at lizscx@nctv.com.

Mike Ramsey asks that you consider participating in the Annual RAEA Art Auction. You may contact him at mgramsey52@gmail.com.

As you reflect on the material in this column, determine how you can become a more dynamic element in the RAEA organization. Let us know how you are helping to build that strong creative community through promotion and action. As a group we can accomplish great things, but it will only happen if each of us becomes actively involved.

Watch for the e-bulletins, and finalize your plans to attend the NAEA National Convention in New York City. ■

See the Call for Entries on page 13.

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.

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

Guest columnist: Audra Price Pittman, PhD, E Learning Professor, MAT Art Education Program, Savannah College of Art and Design, Aprice@scad.edu

Memorials of Hope

As artists, we have the ability to express the importance of people and ideas through creative acts (Krug & Parker, 2009). Over the past couple of months, our country has witnessed the importance of artists using design to bring people together in honor and remembrance of unforgettable moments. The twin towers memorial in New York City commenced on the 10th anniversary of the 9/11 attacks. Family members and loved ones affected by the tragedy were the first ones given an opportunity to eulogize and remember those special people when they walked around the memorials created for this event. On October 16, the same date of the Million Man March, and 40 plus years after Martin Luther King Jr.'s death, a memorial was dedicated in Washington, DC to remind people that we are a resilient nation of individuals who understand the power of artistic symbols to bring awareness.

For the purposes of this article, I will briefly focus on the events that led to the creation and dedication of the Martin Luther King Jr. memorial called, the *Stone of Hope*. This exploration serves to address the vision of the Committee on Multiethnic Concerns in fostering respect for and a greater understanding of cultural diversity within our society. As Washington, DC's first large-scale memorial honoring an African American and non-president, this memorial presents an opportunity to investigate civil rights history over the past 50 years.



After a nationwide call for entries, the ROMA Design Group of San Francisco was selected as the winner for the overall design of the *Stone of Hope*. In 2006, Master Sculptor Lei Yixin was named Sculptor of Record. In 2007, the McKissack & McKissack/Turner Construction/Tompkins Builders/Gilford Corporation Design-Build Joint Venture was selected as the contractor for the project (Washington, DC Martin Luther King Jr. Memorial Foundation). This joint venture of designers and artists from various ethnic backgrounds even further encompasses the vision and dream of Martin Luther King Jr.

Although Hurricane Irene derailed plans for the initial dedication ceremony on August 26, 48 years after Martin Luther King Jr. gave his "I have a Dream Speech," the *Stone of Hope* signifies a quote from King's 1963 speech, "Out

of the mountain of despair, a stone of hope." Another inscription on the other side of the Stone of Hope has drawn criticism because of the manner in which the quote is presented. The inscription, "I was a drum major for justice, peace and righteousness," was paraphrased from a sermon given in 1968 where King said, "If you want to say that I was a drum major, say that I was a drum major for justice. Say that I was a drum major for peace. I was a drum major for righteousness. And all of the other shallow things will not matter." (p. 185, Carson & Holloran, 1998). In the manner that the inscription is presented, poet Maya Angelou stated that it makes King appear "arrogant" or as a "twit." (Washington Post). The word "if" was omitted due to design changes during the process of creating this memorial.

This memorial offers great opportunities for discussions amongst peers, teacher candidates, and students in classrooms. If you have an opportunity to enough to visit this memorial, the Committee on Multiethnic Concerns would enjoy receiving your thoughts, reflections, and photographs in our newsletter.

COMC Updates

The Committee on Multiethnic Concerns would like to announce that in lieu of a luncheon, they will be hosting an awards ceremony and honors lecture at the National Art Education Association Convention on Saturday, March 3, 2012 at 2:00 p.m. Please join us for inspiring words from Dr. Paulette Spruill Fleming. A re-publication of her journal article, "Linking the legacy: Approaches to the Teaching of African and American Art," is available in the newest NAEA edition (2010) of *Art, Culture, and Ethnicity*. ■

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Carson, C. & Holloran, P. (Eds.), 1998. *A knock at midnight: Inspiration from the great sermons of Martin Luther King, Jr.* New York: Warner Books.

Krug, D. & Parker, A. (2009). A journal of critical inquiry and professional learning: Telling tales of community art, aesthetics, and culture. *Art Education*, 62(4), pp. 33-40.

Ruane, M.E. & Weingarten, G. (August 30, 2011). Maya Angelou says King memorial inscription makes him look 'arrogant.' *The Washington Post*. Retrieved from www.washingtonpost.com/local/maya-angelou-says-king-memorial-inscription-makes-him-look-arrogant/2011/08/30/gIQAly-ChqJ_story.html.

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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. 814-863-7313. E-mail: wbk10@psu.edu or wandabknight@aol.com

USSEA as a society continues to support and promote interactivity between and among diverse cultural groups. With hopes and dreams for increased cross-cultural and intercultural exchanges, this issue of the newsletter highlights children and youth arts initiatives and a professional development opportunity designed to foster greater cultural awareness, cross-cultural communication, and cultural understanding among students, teachers, arts organizations, and local and global communities.

USSEA/InSEA Child Art Exchange

The on-line USSEA/InSEA Child Art Exchange exhibition of children's artwork is designed to celebrate diverse ideas and modes of artistic expression within art education. USSEA welcomes submissions of student artwork from outside the United States as well as within the US. Contact Candice Schilz (Chair) at cschilz@uco.edu or Laurie Eldridge at l Eldridge@peoriaud.k12.az.us if you are

interested in participating in the art exchange. For additional information, be sure to visit the online gallery at: <http://ussea.webhost.uits.arizona.edu/>

Hopes and Dreams

Sharing hopes and dreams was a project of the USSEA Child Art Exchange. The goal of the project was to inspire teachers to work together to create an exhibit that explores children's hopes and dreams. US teachers submitted works of art by their students, and these were exhibited with works alongside our InSEA partners at the World Conference (this past summer) in Budapest.

The International Interdependence Hexagon Project

The Hexagon Project provides opportunities for children and youth (ages 9 to 18) to explore their interconnectedness through creative expression within a downloadable hexagon. Hexagons, like ideas, link together—creating a larger picture or an "art-map" of understanding about crucial contemporary issues. Any media—including digital—and any processes—including collaboration with other teachers, students, schools or countries—are possible and encouraged. Although individual entries are always welcome, keep in mind that the essence of interdependence is a relationship to/with another or others.



Hopes and Dreams: Student drawing submitted by Laurie Eldridge, art teacher, Ira A. Murphy Elementary School, Peoria, AZ.

Toward that end, the theme for the 2011–2012 hexagon project is "collaboration." The deadline for submissions is June 20, 2012. The exhibition, scheduled to open on September 7, 2012, will be held in Scranton, PA. For more information, contact Beth Burkhauser, chair of the Project, at bburkhauser@msn.com.

Be sure to check out child art projects in the following organizations:

- International Child Art Foundation (ICAF): www.icaf.org
- International Children's Art Collection at Illinois State University: www.library.ilstu.edu/icca/
- InSEA Child Art Exchange: www.insea.org

2012 InSEA/USSEA Regional Conference in Indianapolis

The 2012 InSEA/USSEA Regional Conference will be held in Indianapolis, IN at the Crowne Plaza Union Station, **June 23–26, 2012**. The conference theme is **Education Through Art: Teaching for Global Understanding & Engagement**. Conference participants will explore ways education through art may address the needs of 21st-century learners and assist in preparing citizens to function in both local and global communities. Presentations will focus on practical applications, successful models, and effective strategies for achieving these goals while also tending to requirements of curricular and community standards. Presentations may be in the form of workshops, demonstrations, panels with or without break-out discussion groups, media-based presentations, and informative papers. The deadline for proposal submissions is December 31, 2011. Visit the USSEA website for additional information. For questions about the conference or conference venue, contact Marjorie Cohee Manifold, North American World Councilor to InSEA & Executive Secretary of USSEA: mmanifol@indiana.edu

New Website

USSEA has a new website! We hope you take some time to visit it. Go to <http://ussea.webhost.uits.arizona.edu/> I wish to extend a special thank you to co-webmasters Ryan Shin (shin@email.arizona.edu) and Marissa McClure (mam3@email.arizona.edu) for their efforts in creating an attractive, user-friendly website design. ■



Chun Yen Hsu, I Want to Say "Hello" to the World!

DESIGN ISSUES GROUP (DIG)

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

Thank you to Kurt Van Dexter, our guest columnist (asclepiask@aol.com). Kurt is a certified K-12 visual arts teacher, landscape architect, studio artist, and author. He works with all age groups around the country. In this column, Kurt offers guidance on how to use the design process while creating outdoor design projects.

Introducing the design process to students in high school art classes adds a valuable real-life experience. It fosters collaboration, research, responsibility, critical thinking, and problem solving skills. I regularly use the design process in teaching landscape design to students.

The design process is an invaluable tool for teaching spatial design. Working in and teaching about the dimension of spatial design is not only different from 2D and 3D design, but is a more fluid experience. You address areas of space through which people will walk and in which people will congregate. Teaching landscape design involves additional considerations such as weather, climate, seasons, light/shade issues, plant issues, etc. Teaching landscape design incorporates art, design, math, science, language arts,

and sometimes additional cross-curricular disciplines.

Having worked with many schools during the last 17 years, guiding students, teachers, and others through the design and development of school gardens and educational landscapes, I have developed methods to help ensure the experience is meaningful, positive, successful, and practical. Underlying all of this is the structure of the design process.

To begin with, you must have an established *scope-of-work* in order to know what directions the project can follow and to what extent this landscape design project can progress. This scope of work includes the desired outcomes for the project, from both the teaching and administrative points of view. It is important to include the school maintenance department on any of these decisions. Successful projects will have a multi-year phased development plan built into them. These projects become strong visual areas of the school environment, and younger students will look forward to their turn to have the opportunity to be involved and take the project further.

After the scope-of-work is established and before actually beginning any design, a suitable area on the school grounds must be

selected, recommended and approved, which involves the site inventory and analysis. The students help determine the suitability of the site. When students arrive at a location, notebooks or sketchbooks in hand, have them first observe the site, recording everything they observe. Students also need to consider the availability of both water and power. Are there outdoor water spigots within a reasonable distance from the proposed site? Do these spigots work, and if not, what needs to be done to correct the situation? Are there accessible electrical outlets close to the proposed site? Depending on the intended use of the site, will lighting be a factor? In some cases, evening events may occur in or around the site; in other cases, security lighting may serve as a beneficial deterrent. At the same time, students will be taking site measurements, locating trees, etc. from two different points. This is commonly called triangulating, and is visually similar to determining a point along the "x" and "y" axis of a graph.

Once that is complete, the students develop a base plan, which is an accurately scaled plan that includes all information collected during the measurement gathering exercise. For students in the classroom, the common scale

used is 1/4 scale, meaning every inch represents 4 feet.

Then the conceptual stage begins, when brainstorming takes place. It is a good idea to have students develop more than one design scenario for a space. Have the students begin with developing the spaces first, rather than focusing on the plans. Once students have their conceptual design roughed-out, have them refine their designs, label them, add title information and color, and prepare the plans for presentation.

Following presentation, have students create a final conceptual design plan based on what is learned during the presentation process. They also determine quantities of the materials they will need, and the sequencing they need to follow in order to bring this through to fruition. The revised final presentation plan will serve not only as a guide to creating the space, but it also becomes a valuable marketing tool for the project. People will understand and relate to the students' intentions. The plan helps with building community support with regard to labor and materials, and also for monetary donations. ■



Left: High School students working on their conceptual plan for their schoolyard.
Above: A high school student checking the scale measurements on his plan.



A student creating sketch vignettes to accompany his conceptual design plan.

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

Beverly Levett Gerber, our guest columnist, is a founding member and Past-President of the Special Needs Issues Group. Beverly received the 2011 Lowenfeld Award. Her acceptance speech, "Art Educators and Special Educators: A Promising Partnership," is found on the NAEA Home Page. She can be reached at: gerberb1@southernct.edu

AT LAST!!! An old saying tells us "If you live long enough, you get to see everything." Well, I don't know how long "long" is, or even what "everything" could possibly be, but I do know that as a member of the Council for Exceptional Children (CEC) for over 40 years, I have now seen what I have long waited to see. As a member of both NAEA and CEC, I am pleased to share the following information.

The Council for Exceptional Children now has an "Arts and Special Education" topic area! This means that the arts (visual and performing) have their own, separate category and check-off line on CEC's convention "Call for Proposals" form. To put this in perspective, the Council for Exceptional Children, the professional organization for special education, is over 80 years old. Until last year, the arts were not an official topic area. In the past, arts educators had to submit their convention proposal to a non-arts division or topic area such as the Division for Learning Disabilities

(DLD), assessment, autism spectrum disorders, administration and laws, or parent/family/school partnerships. These areas have an abundance of proposals specific to their own current issues and concerns. As a result, it was difficult to carve out presentation time for arts proposals.

The CEC "Arts and Special Education" topic area is important to all of us who work with students with special needs. An Arts topic area spreads the word about the arts' importance to students with special needs. It provides opportunities to interface with other professionals in the arts. It builds a community of arts advocates. An Arts topic area provides both a voice and forum to share best practices with others in the arts and special education fields. Our own NAEA Special Needs Issues Group was formed over 10 years ago for similar goals. CEC's "Arts and Special Education" topic area is a very big first step.

All this could not have happened without the support of colleagues at CEC. Thanks go to Marilyn Friend, Past-President of CEC, and Anmarie Kallas, Senior Director of Conventions, Conferences, and Meetings. Marilyn wrote a foreword to *Reaching and Teaching Students with Special Needs through Art* and has long been an arts advocate. Anmarie, another friend of the arts, arranged CEC's first full-day pre-convention session to focus on the arts for

students with special needs. She has included art education at CEC conventions whenever possible. Thanks also go to Lynn and Doug Fuchs, CEC's 2010 and 2011 Convention Program Chairs, and to Doug Cheney, 2012 Convention Program Chair, for their support. Others welcomed the Arts to the CEC Program Planning Committee. Thank you, Carol Serrano, Renee Glasby, and Bruce Ramirez, CEC's Executive Director.

In my role as representative of the "Arts and Special Education" topic area, I selected proposal reviewers with extensive special education and art education experience and expertise. They are: Lynne Horoschak, Moore College of Art, who brings both classroom and university program development experience; Adrienne Hunter, President of the Special Needs Issues Group and recipient of the first NAEA/CEC/VSA Special Needs Teacher of the Year Award; Susan Loesl, internationally recognized adaptive art education specialist; Jane Burnette, special education author, editor, and arts advocate; and Jean Lokerson, Past-President of both CEC's Division on Learning Disabilities and the Learning Disabilities Associations (LDA), and arts advocate. I hope to add readers for the fields of music, theatre, and dance education.

Turnaround time was short for 2012 CEC proposals—just a few months after the "Arts

and Special Education" topic area was created. Still, 14 proposals were received and represented all the visual and performing arts. As it turns out, the number of CEC convention presentations is determined by the number of proposals received and accepted. So the more arts proposals submitted, the better! CEC membership is not necessary to submit a proposal to a CEC annual convention, but registration is required to attend and present. CEC convention sites rotate around the country and are often in NAEA convention cities.

The "Arts and Special Needs" category provides an opportunity to shine a spotlight on outstanding art education for students with special needs. Please consider submitting your own art education proposal for CEC's 2013 convention. And please share this information with your music, arts, and special education colleagues. Many art educators have developed unique lessons, units, and adaptive approaches with their special education colleagues. Proposals can be jointly written and presented by art educators, special educators, and others who teach together. CEC has given us another way to showcase art education for students with special needs! ■

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

As a Peace Corps volunteer, from 2002 to 2005, and a graduate student at The Ohio State University, I studied a global movement called Fair Trade.

The movement closely relates to the recent green, environmental, grassroots, and conservation movements as well as various global, cultural policy issues. Researching Fair Trade, I examined the roots of the movement, wrote a master's thesis revolving around Mid-Ohioans' perceptions of Fair Trade, educated Peruvian artists in the Andes Mountains, and incorporated the theme into an undergraduate art education class at The Ohio State University. Additionally, I found several connections for the K–12 art classroom.

Having an opportunity to write the NAEA News column provides me a means to discuss, advocate for, and bring awareness to the Fair Trade movement. With this opportunity, I will write a series of NAEA News columns revolving around the topic. I will begin with an introduction in this column, and later, I will discuss and examine Fair Trade's connections to global economic, social, political, and ecological standpoints, peoples' perceptions of it, and its connections to art education.

The principles of Fair Trade are: fair wages, healthy working conditions, gender equity, sustainable relationships, and environmentally friendly practices among others. The concept of Fair Trade has been around for over 60 years, but this does not necessarily mean it is fully diffused into the United States (U.S.) society or any society. Some consumers have never heard of the concept, yet others live by it.

In simple terms, Fair Trade is equitable trade, not "aid." It is more equitable for participants in

the transaction—the producers, wholesalers, retailers, and the consumers—limiting the producer's exploitation. In today's society, big-business exploits and profits from those in developing countries. To establish a broader conceptual framework for Fair Trade, definitions from eight longstanding Fair Trade organizations follow. The first example adopted in 2001 is the World Fair Trade Organization's definition. They claim:

Fair Trade is a trading partnership, based on dialogue, transparency, and respect, that seeks greater equity in international trade. It contributes to sustainable development by offering better trading conditions to, and securing their rights of, disadvantaged producers and workers—especially in the South. Fair Trade organizations have a clear commitment to Fair Trade as the principal core of their mission. They, backed by consumers, are actively engaged in supporting producers, awareness raising and in campaigning for changes in the rules and practices of conventional international trade (Bowen, 2001, p 24).

All the major European Fair Trade groups, including the Fair Trade Labelling Organization International (FLO), International Fair Trade Association (IFAT), Network of European World Shops (NEWS) and the European Fair Trade Association (EFTA) adopted this definition.

Unfortunately, there is not a single standard definition for Fair Trade worldwide. Given that European and U.S. Fair Trade organizations are on two different continents, differ culturally and politically, or contend for reassertion of sovereignty, they have not come together to

form a cohesive definition adopted by all Fair Trade organizations. Alternate definitions thus follow: 1) The Fair Trade Resource Network states, "Fair Trade, or alternative trade, refers to the direct exchange of goods based on principles of economic and social justice. Fair Trade empowers low-income artisans and farmers around the globe to better their conditions, and promotes understanding between them and people of developed nations," 2) Fair Trade Federation (FTF) remarks, "Fair trade means an equitable and fair partnership between businesses and organizations in North America and producers in the developing world. Fair trade businesses foster long-term and direct relationships with producers, because they know these connections are a highly effective way to help producers help themselves," and 3) TransFair USA notes, "Fair Trade empowers producers to lift themselves out of poverty by investing in their crafts, farms and communities, protecting the environment, and developing the business skills necessary to compete in the global marketplace." All three organizations above are based in the US.

By contrast, Oxfam is an entity apart from both European and US Fair Trade organizations. Oxfam had a part in creating the Fair Trade movement, though it is only a part of their human relief organization's initiatives. Oxfam America comments, "World trade could be a powerful force for reducing poverty, if poor people could sell their products at a decent price. What is stopping them? The gross injustices of the world trade system."

The Fair Trade movement is important due to a multitude of global, gross injustices, especially in regard to (inter)national, grassroots artists,

crafts people, and farmers. It is stated that "despite evolution as a global society, and the trillions of dollars in aid and loans expended over recent decades, 1.3 billion people—one-fifth of the world's population—still live on less than \$1 a day" (Ericson, 2006, p. 3). Trade may be the most powerful tool for boosting standards of living in the developing world, and Fair Trade makes commerce more equitable for those who are traditionally bypassed, including artists.

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

References

- Bowen, B. (2001). *Fair trade yearbook 2001*. EFTA. Retrieved from <http://www.european-fair-trade-association.org/efta/Doc/yb01-en.pdf>.
- Ericson, R. B. (2006). *The conscious consumer: promoting economic justice through fair trade* (4th ed.) [Pamphlet]. (Available from Fair Trade Resource Network, Washington DC)

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NATIONAL ASSOCIATION OF STATE DIRECTORS OF ART EDUCATION (NASDAE)

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

Vicki Breen, NASDAE Interim Reporter, New Mexico Public Education Department, 505-239-657. E-mail: vicki.breen@state.nm.us

NASDAE Transition Information and Membership: The NASDAE membership wants to thank AnnReñe Joseph for her leadership and hard work for Directors of Art Education and ultimately for students across the country. All of us appreciate AnnReñe and her steps to move forward and take this year to complete her doctorate in Educational Leadership. Through AnnReñe's leadership, our states are focusing on 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; working closely with the State Education Agency Directors of Arts Education (SEADAE); getting more arts for all learners in their schools and communities, and much more!

STATES sharing current information about their programs:

Update on Maine's Arts Education Work

The Maine Department of Education's initiative in arts education has been designed to create an environment where assessment in arts education is an integral part of the work all arts educators do to deepen student learning in the arts. The initiative includes professional development opportunities, regional and statewide, to share and expand on arts educators' knowledge and skills. Teachers will be invited to contribute tools, resources, and examples of quality assessments and supportive standards-based curriculum documents for all to access.

Eighteen teacher leaders have been identified and attended a professional development institute in assessment, leadership, and technology. They will be facilitating workshops at

the statewide arts education conference and in regions across the state during the 2011-12 school year. For more information, visit: <http://maineartsconference.wordpress.com>

In addition, five assessment initiative webinars will be conducted and archived. For more information on the initiative and the webinars, visit: www.maine.gov/education/lres/vpa/assessment.html

More information and details of the initiative are provided at:

- Maine arts assessment wiki: <http://maineartsassessment.pbworks.com>
- Historical timeline: www.dipity.com/mllama4/Maine-Visual-And-performing-Arts/

Ongoing information is included on the Maine arts education blog at: <http://meartsed.wordpress.com>

—Argy Nestor, VPA specialist
Maine Department of Education

Update on Minnesota's Arts Education Work

Minnesota's Perpich Center for Arts Education has been heavily involved in designing strong media arts integration within the upcoming Art Educators of Minnesota 2011 Fall Conference. This conference will feature best practice initiatives in media arts education, resulting from the PCAE's Adult Courses in Education ~ Media Arts. These grant opportunities supported seven school teams across Minnesota in developing model media arts programs for their districts. To learn about PCAE's professional development collaborations, please visit: www.pcae.k12.mn.us/pdr/pdr.html

The Perpich Center also continues to expand its Music and Art in Cultural Context work-

shops, which assist teachers in developing inquiry-based models using a variety of respond protocols that support the contributions of Minnesota's American Indian tribes and communities, as required by the Minnesota Academic Standards in the Arts. These workshops result in authentic implementation of these new state standards in culturally relevant and sensitive processes. Through this process, students engage in a course of inquiry to deeply investigate artwork. To learn more about this approach please see this site (under Artful Teaching and Learning): www.pcae.k12.mn.us/pdr/pdr_pub.html

With funding from the Arts and Cultural Heritage Fund of the Minnesota Legislature, the Perpich Arts Integration Network of Teachers (PAINT) Project is a newly implemented initiative, focused on increasing student achievement in and through the arts. Since 2010, teachers in the arts, as well as additional core content areas, have engaged in intensive, job embedded professional development to build capacity for standards-based arts integration. Teacher teams within partner schools will participate as arts integration laboratories to develop intensive curriculum resources and examples of arts integration for statewide dissemination. To learn more, visit: www.pcae.k12.mn.us/pdr/pdr_prog.html

—Jeremy Holien, Visual & Media Arts
Education Coordinator, Perpich Center for
Arts Education
Update on Washington's Arts
Education work

Washington State Education Agency Report

Washington State's arts websites were updated in June 2011, showcasing the approved Arts Learning Standards and Options for

Implementing the Arts Learning Standards in dance, music, theatre, and visual arts. Find out all about arts education in Washington State at: www.k12.wa.us/arts. The third year of state reporting has occurred, and a report will be available soon regarding how districts are implementing and assessing arts education.

Arts Program Supervisor, AnnRené Joseph, retired on June 30, 2011, after serving 10 years at the state education agency, and after 34 years of service to the education profession as a teacher, principal, central office administrator, and state arts education administrator. She is completing her doctorate in Educational Leadership at Seattle Pacific University, with a dissertation focus on arts education.

AnnRene's successor was appointed from within the education agency, on Oct. 7, 2011. Anne Banks is the new Arts Program Supervisor. Washington State is to be commended for continuing the position.

—AnnReñe Joseph
Retired Arts Program Supervisor

NASDAE Arts Education Vision in Progress 2011 and 2012

Please welcome Limeul Eubanks, Visual and Performing Arts and Library Media Education Specialist, Jackson, MS, (leubanks@mde.k12.ms.us, 601-359-2586) for joining the leadership team for NASDAE. Limeul and Vicki Breen look forward to working on issues above, as well as Arts Education and Career and Technical Education Course Equivalency; current state and national budget and resource issues, and individual state legislative issues.

We look forward to a good year and more arts for all learners! ■

SEMINAR FOR RESEARCH IN ART EDUCATION (SRAE)

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

Kimberly Powell, The Pennsylvania State University, College of Education, 168 Chambers Building, University Park, PA, 16802. (office) 814-865-7318. E-mail: kap17@psu.edu

"Beginning Conversations in Visual Research: Mapping Place and Memory"

In this month's column, I reflect on my use of cartography as a means to share and provoke conversation about the visual in education research. Over the next few columns, I hope to focus on a variety of visual methods, and I hope that readers contact me to share some of their experiences with visual approaches to research.

As someone who teaches qualitative research courses to graduate students across disciplines as diverse as art education, science education, language and literacy education, education

policy studies, applied linguistics, and counseling psychology, I am continually struck by the ways in which students respond to their encounters with visual methods. Many of them have never had exposure to research methods other than those of written observation, interview, and document analysis. Because of my own disciplinary background in art education, I enjoy introducing students to visual methods such as artifact collection, assemblage, cartography, collage, photo elicitation, and videography, and how these might be considered as and for research.

Of all the visual methods I have engaged in with students, mapping stands out as one of the most powerful approaches. Building on a field-based research study conducted a few years ago as part of an urban renewal project in Panama, I have since addressed mapping as a particularly powerful mode of visual research that offers a means to represent place as lived and embodied. In my course on educational ethnography, I ask students to think of a place that they consider special, however they choose to define it. After some sensory prompting (e.g., "what did the place feel like, smell like, sound like?"), I ask them to draw a map of that place that not only includes a physical depiction, but also the objects, movements, and activities that occurred in their place as well as the people who were part of that place. I stress that these maps do not have to be drawn to scale or physical accuracy. After they have mapped their places, they write a written reflection geared around

a specific prompt. For example, I've prompted for Elizabeth Ellsworth's notion of the "pedagogical hinge," in which I ask them to think about the teaching and learning that occurred in that place: specifically, where and how it occurred and, more generally, how places "teach." I then ask students to share their maps in pairs and then to share them as a class.

These conversations have often been revealing, insightful, and sometimes tearful, revealing the entangled relationship of memory and place inherent in personal maps. The sharing of maps helps to build a visual lexicon, I believe, as students start to study how others have attended to their maps and how they choose to represent buildings, movements, activities, and people. I then ask them to conduct a mapping activity outside of class, thinking carefully about the question they want to address through mapping. The results of this are then shared in class. One graduate student, an independent comic artist, chose to re-appropriate a tourist's souvenir booklet of his home city, written by a geographic society, that prompted visitors to place a stamp in an allotted empty square next to a written description of that place. Wishing to disrupt the programmed space of the tourist booklet and the middle-class standard of "must-see" places to visit, he drew comics in the empty squares that reflected his own experiences of each of these places, revealing a personal, rather than programmed, depiction of a particular place showcased in the booklet. A graduate student in art education created

a collaged photo map of the local Goodwill store, based on her observations, interviews, and document analysis of Goodwill's Facebook page, that conveyed the transformation of material objects into myriad and infinite uses, places, and spaces. These two students had an art background and presented their final mapping projects as arts-based projects. But this is not always the case. A graduate student studying educational theory and policy presented her fiancé's drawn map of his parochial school experience; she described how, over the course of an hour, he informed his hand mapping through standing, walking, and turning his body in an imagined space, triggering memories as he moved. In this instance, the process of mapping was fully embodied and performed.

Ultimately, what students come to understand through this process is that mapping is actually multisensory in terms of its ability to evoke relationships between place, experience, and memory, calling attention to the ways in which senses are emplaced. But I also believe that the visual nature of the map allows for a grasping of events that eludes narrative structure; it allows us to see the simultaneity of relationships and the multivocality of places. Understanding visual methods as a means of highlighting ambiguity and polyphony inherent in human experience and memory is surely an important contribution to education research and practice. ■

ANNOUNCING SECTION 1

NAEA Advocacy White Papers for Art Education

www.arteducators.org/whitepapers

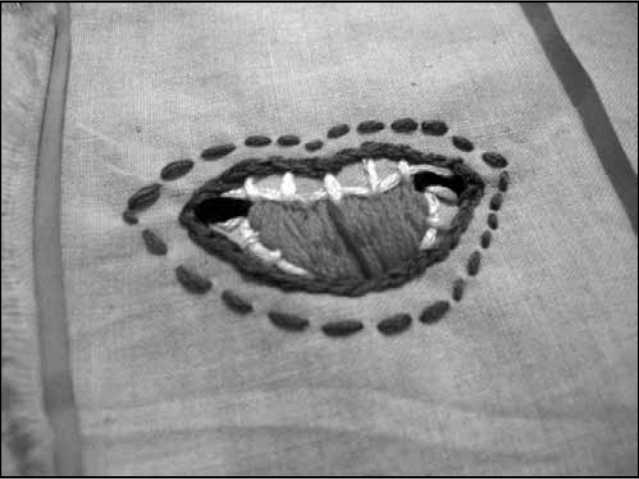
A collection of 14 essays—written in response to the NAEA report, *Learning in a Visual Age: The Critical Importance of Visual Arts Education*—communicate the value of visual arts education in a constantly changing educational environment and demonstrate why visual arts education is important for meeting each student's educational needs.

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

Karen Keifer-Boyd, Women’s Caucus President. PhD, 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

Understanding Feminism

Typically, students’ understanding of feminism will be from what is learned from patriarchal media, although patriarchy is unmarked. Feminism is misconstrued from how it is marked in patriarchal media. Patriarchy with its ubiquitous invisibility, like the air we breathe, is a powerful influence on our behaviors and beliefs. With a Google search of “Indonesian women,” the search will yield, first and foremost, many sites selling women’s bodies assumed for male consumption. The same results will be achieved with searching any nationality, race, or ethnic term in front of the terms “women” or “girls.” A search with a similar term adjacent to “men” or “boys” does not produce the same assumption of consumption. Beyond critique, transformative identity politics need alternative visions to stereotypes of gender. We are socialized to have anxiety over masculinity, femininity, and



about our body as a gendered, raced, and (dis)abled construction.

NAEA WC member Amber Scheetz (2010) created *Purple Lips* (see image below), a book intended to empower survivors of violence. Her arts-based research for this book involved interviewing three women in her family who overcame domestic violence. The 1976 International Tribunal on Crimes against Women held in Brussels called attention to the full range of crimes, both violently brutal and subtly discriminatory, committed against women of all cultures. In the United States, 28 states have statutes that include crimes motivated by actual or perceived gender in the Federal Hate Crime Law. According to Jacquelyn Campbell’s research, lethal gender-based hate crimes (i.e., femicide) in the US increased from 54% to 72% between 1976 and 1996. Yet the only gender-based hate murder charged by the US Justice Department was in 2002, according to the research conducted by the Women’s Media Center. “It’s clear that other strategies are needed to combat femicides in this country” (Diana E. H. Russell, 2011, <http://womensmedia-center.com>).

Visual culture gender constructions impact everybody. Leanne Levy’s (2008) film, created with high school girls and embedded as part of her article, *The Skinny on This Is My Body: Filmmaking as Empowerment Intervention and Activism*, presents girls’

despair and anxiety about their bodies to the point of self-mutilation to ease emotional pain by attention to physical pain. Intervention in the socialization processes of self-hatred can occur by gradually changing one’s relationship with one’s own body. This can happen through internalizing alternative ways of being beautiful, valued, and respected rather than those portrayed in the dominant visual cultural narratives that encase the body. This is everybody’s issue and responsibility—to make gender and privilege visible, and alternative perspectives possible.

Call for Nominations

The NAEA WC seeks nominations for leadership positions of president-elect, treasurer, exhibition coordinator, membership chair, conference program coordinator, website coordinator, outreach coordinators, research coordinator, and delegate’s assembly representative. Please refer to the bylaws at <http://naeawc.net/bylaws.html> for more information about each position, and nominate yourself or another by sending an email to kk-b@psu.edu.

Annual Breakfast Speaker Howardena Pindell

A call for nominations for an artist to serve as juror and convention speaker at our annual breakfast was sent to WC members in June 2011, and 50 of 136 members voted from the 7 nominations received. We are thrilled that Howardena Pindell will be the speaker at the WC BYOB (bring your own breakfast) on March 3. Howardena Pindell has a lifetime of achievement as an artist, educator, and writer. Her work is noted for its political and social content based on her experiences as an emerging African American artist during the Civil Rights Movement. She has remained an activist in

the art community with her focus on exposing issues of race, censorship, and violence. Pindell also served as juror for the 2012 WC Exhibition. Accepted artworks are included in an exhibition catalog to be disseminated at the 2012 NAEA Convention WC sessions to members.

Gatherings

On October 29, 2011 WC members Caryl Church, Juli Dorff, Linda Hoeptner Poling, and Heather Fountain hosted a day-long event in Ohio titled, “Walking the Path: A Workshop for Art Educators.” This event provided an opportunity for participants to reconnect with their teaching paths through meaningful reflective strategies, including yoga, meditation, labyrinth walking, and art engagement. As a WC member, consider hosting an event in your area.

At the 2011 WC Lobby session in Seattle, the 37 participants responded to the prompt: “A Time When ...” A transcription of the 2011 session is at <http://naeawc.net/activism.html> with permissions granted by the participants to make this text public.

Lobby 2012: What do you believe is critical to lobby for in 2012? Post your response on WC Facebook or e-mail me at kk-b@psu.edu. All are welcome to participate in the next Lobby Session in NYC on March 1, 2012, 6-7 p.m. ■

Reference

Levy, L. (2008). The skinny on this is my body: Filmmaking as empowerment intervention and activism. *Visual Culture & Gender*, 3, 7-29.

CAUCUS ON THE SPIRITUAL IN ART EDUCATION (CSAE)

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

“I talk to God for advice, not my neighbors. I talk to trees, weeds, and animals. I see things in dreams and when I close my eyes before sleep. I thought everyone was like that. When I meditate and close my eyes, faces and people begin to pass by—like watching a movie. Then one face stays. So I get up and try to draw it out or capture it in a piece of wood. All nature is crying out to tell us things.”

—Bessie Harvey¹

There! I said it! Or at least I let someone else say it for me. I wonder if it is the first time anyone has ever used the word, “God,” in the NAEA newsletter?

Artists see the unseen, the mysterious and the sublime. We communicate with the unseen through our dreams, our emotions, our intentions, our hopes, our hearts, and our souls. This is who we are. We are artists; we have vision. And, like outsider artist Bessie Harvey, many of us as youngsters (of similar ages to those we now teach) thought that everyone saw intriguing spiritual faces in the natural environment and/or talked “to God for advice.”

Since the beginning of recorded history, the spiritual in art is a pervasive theme. If art education is to continue to advance toward the truth and wisdom that has imbued much of the world’s art, the spiritual has to be addressed in an open, public, and scholarly manner by our profession. We cannot afford to be afraid to use the vocabulary of the spiritual in art. We should not be silenced by fear or anxiety in our classrooms, or before the

tenure and promotion committees and our colleagues at universities.

Cloaking the truth of the spiritual, by using indirect terms, may appear to be a safer path than being open and direct, but may actually be a detour for achieving our missions. We need to come out of the darkness of fear and into the light of truth, by calmly and humbly stepping around intimidation and conflict. We need to explore the deeper dimensions, the unseen but truly existing dimensions, of art and art education together with our students and our colleagues. To accomplish this task, we need to unite, like the fingers on a hand are united in a fist. Individually, each finger has only a small amount of strength and power, but in unity, the power and ability of the hand is revealed.

The leaders of this caucus are inviting the members to work with us—to share your ideas and motivations, to help with the research and the writing, to share your experiences in teaching the topic of the spiritual in your art classrooms. This is the work of our caucus and we request your help, support, and unity, while also respecting your time limitations, and other commitments.

Since space is limited in this column, I will begin our work on our CSAE website, www.csae-naea.org by posting names of artists, titles of some of their artworks, and when possible, quotations from these artists that connect the artist to the spiritual in art. I will also begin a list of spiritual themes, such as humility, awe, and transcendence. Though all of us would like to post the images of the

artworks, rather than the links to those images, in many cases, copyright laws prohibit this. If each of us visits the website (blog), and adds one artist to the list, together with titles of their artworks and their quotations, we’ll soon have more than 100 artists and artworks that each of us can access when writing lessons or units. We also invite each of you to add your spiritual in art themes, and links to artworks that reflect those themes. Please make it a priority to help build the foundation for future research in this way.

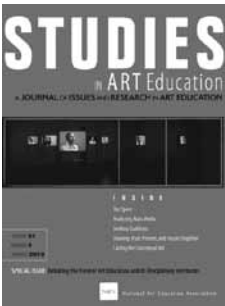
If you are not a member of the CSAE, we invite you to join and to post items on our website as a member. Please contact our membership coordinator, Patti Chambers Tripunitara at ptripunitara@yahoo.com, and ask for an application. For assistance with the CSAE website, please contact our webmaster, Jodi Paterson at studio@jodipatterson.net. Also, David Gall, our print publications coordinator at Dvdgll52@gmail.com, would like to hear your ideas for future *NAEA News* columns. Our

board members are here to help you, so please communicate your needs, as they arise.

Let’s make the work of this caucus fun! By doing this work today, we can have a truly rich and deep dialogue on the spiritual in art education at the 2012 National Convention in New York City! Please attend our evening business meeting at the convention, and plan to join us for an informal after party for dinner and drinks. Thank you for all you are doing. Each of you is full of potential and has something positive to contribute. Let’s roll up our sleeves, post our research on the website, and communicate thoroughly! ■

Endnote

¹ In Zelanski, P. and Fischer, M., *The Art of Seeing*, p. 506. As quoted from an interview July 1988, Alcoa, Tennessee, in “Spirit in the Wood/Spirit in the Paint,” curated by Sal Scalotra, Artspace exhibit, New Haven, Connecticut, 1988. See her artwork, *Tribal Spirit*, 1988.



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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 look forward to the March 2012 NAEA National Convention in New York, we've organized our NAEA News columns around questions posed by members during our ECAE Panel Presentations, our Speak Out Session, and our Business Meeting. 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 with the question, "Censorship limits children's validation and understanding." How do we reconcile adult discomfort with children's need, and our own need, to understand others' suffering and experiences? This question is examined from the perspective of two core beliefs we share in our Position Paper:

- The arts empower children to communicate, represent, and express their thoughts, feelings, and perceptions.
- Every child has a right to his or her cultural heritage. The arts can enrich a young child's understanding of diverse cultures.

While the question could allude to several types of censorship (e.g., adults' censorship of the content of children's artmaking and play, or institutional censorship), the issue of censorship we share in this column occurs along a broader cultural continuum. This issue is especially illustrative of not only the complexities of censorship as an issue in children's art, but of ways in which children participate in the deep and uneasy complexities of the cultures that surround them.

In September, an exhibition, *A Child's View from Gaza*, was scheduled to open at the Museum of Children's Art in Oakland (MOCHA), CA. It featured artwork children made through the project "Let the Children Play and Heal" sponsored by the Middle East Children's Alliance (MECA). Shortly before the opening, MOCHA cancelled the exhibition. In an open letter to its community, MOCHA explained:

Our gallery is a multiuse space ... and many children enter our gallery without the supervision of their parents.

With the exhibit *A Child's View from Gaza* it was our intent, as it is with all our exhibits, to foster insight and understanding. We understand that, sadly, violence is a part of many children's lives, and we remain committed to showing artwork that depicts the diverse realities of childhood across the world.

However, as an organization that serves a large and diverse community, we tried to balance this with the concerns raised by parents, caregivers and educators who did not wish for their children to encounter graphically violent and sensitive works during their use of our facility. MOCHA is a facility that must be accessible for our entire community. Although we worked to develop a way to separate the most violent images in the exhibit from our main studio spaces, we ultimately came to the conclusion that MOCHA is not currently set up to effectively accomplish this.

Recognizing this, the MOCHA Board of Directors decided to cancel this exhibit. It is important to note this was not a judgment of the art itself or related to any political opinions.

Immediately, news of the cancellation spread through social and mainstream media outlets amidst worry that not only did concern about the work's content cause its removal, but that the cancellation revealed censorship connected to larger cultural and religious conflicts. In a response to this, author, poet, and activist Alice Walker blogged:

I was injured as a child; my brother shot me in the eye with a pellet gun, causing disfigurement and loss of sight. The incident itself, as well as the trauma surrounding it: my father was unable to flag down a white driver (cars among black people were rare) to take me to a doctor, left me despairing and contributed to severe depressions that lasted for many years. What helped? I was able to get my hands on paper and pencil

and began to write—not about what had happened to me—but about whatever arose from my melancholy, death-leaning imagination. These early "poems" I was encouraged to share; so I showed them, albeit with head hanging low, to members of my family and to anyone I trusted who came to visit. I am convinced this process of creating and sharing saved my life ...

The decision by the Museum of Children's Art in Oakland not to show the work of Palestinian children from Gaza makes me sad. But not discouraged. The art will be shown ... Furthermore, we will write to the children to let them know we've seen their work and what we think of it. This is the least we can do.

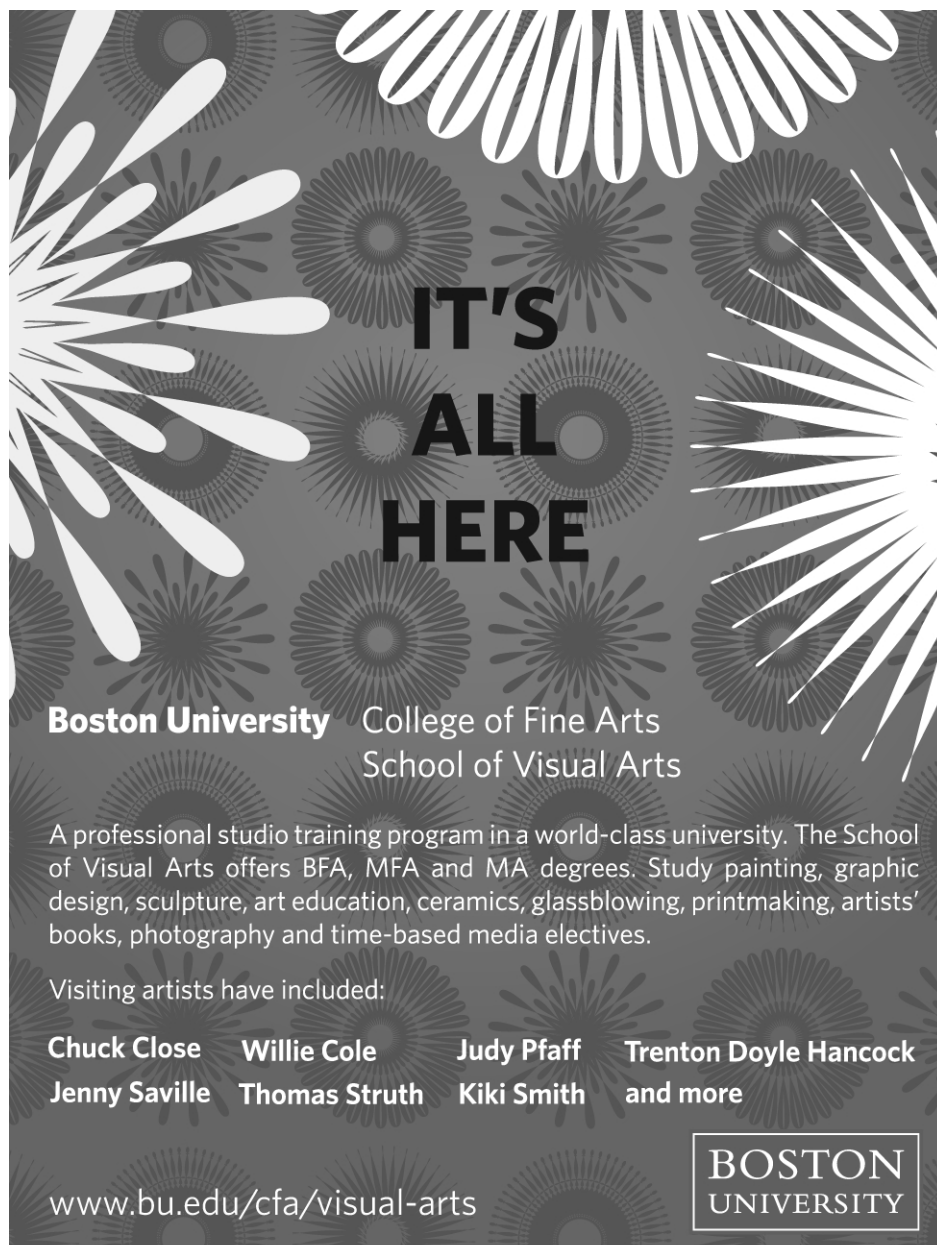
The work was exhibited from September 29 to November 27 at an alternative venue in Oakland. Yet, the questions remain: Who decides what is censorship? How do acts viewed as censorship limit how the arts empower children to communicate, represent, and express their thoughts, feelings, and perceptions? How does a child's right to his or her cultural heritage intersect with the complexities—those that often cause suffering and misunderstanding—of cultural conflicts? And what rights, responsibilities, and roles do early childhood art educators defend, choose, and play to when we confront the difficulty and complexity that can never be suppressed from work with young children?

Also in the news: *The Wonder of Learning—The Hundred Languages of Children* exhibit will be on display in Portland, OR, from February through June 2012. ■

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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

There are many things to learn when you are a student—how to study to ace your midterms, write the perfect term paper, live on your own, make new friends, and find out who you want to become when you graduate. Among these, one of the keys to having a successful experience in college is to seek out those in your field whom you can look to for guidance and inspiration. Establishing relationships with people who have much to offer you early in your career can set the stage for your future.

Since finishing school, I have started to reflect on the greatest benefits I received as a student in the field of art education. Without the guidance of advisors and wise professors, I may have never pursued my true passions in the same way. Developing those close, personal relationships with people in college helped me to expand my knowledge and to take risks I may not have taken otherwise. Having the leadership and advisement of someone you admire, who has walked down a similar path and who can answer your questions, is a vital part of becoming successful in the future.

Finding the perfect mentor is pinpointing someone you relate to who has a lot of experience in the field, and who is a person that you trust. Can you think of one influential professor or older student whom you could consider to be your mentor? This person should share with you their depth of knowledge and experience in art education. When you seek a mentor, make sure the person is someone you respect.

Do you feel there is someone you have a strong connection with or believe has a lot to teach you?

Once you have established this relationship, it is important to meet as often as your schedules permit, and send e-mails to touch base from time to time. The success of this relationship comes from the time invested in each other. As a mentee, it is important to take the advice your mentor offers while guiding your career path yourself. Be open to receiving feedback, constructive criticism, and suggestions that could potentially further your career. It is equally important for you to offer your knowledge to those who are newer to the field. This relationship of mentee and mentor is a shared learning experience. Mentors and mentees can teach each other different things in life. The more you learn from them, the more likely they are to gain from you as well.

Mentors in Your NAEA Community National Convention in NYC

A great way to find mentors is by attending the NAEA National Convention each year. By attending presentations and workshops that you are interested in, you instantly have access to a large number of educators who share your passions. Introduce yourself and get to know those people who interest you! Exchange e-mails with them and set aside time to have coffee with a person you connect with, and relationships can quickly form. These conferences are also the prime time for maintaining relationships with your former mentors.



Student Chapter Presidential Team Amanda Batson, Kristie Nixon, and Amy Pfeiler-Wunder, with Linda Fischer, Liz Cox, and Bob Curtis of the RAEA.

Monthly Mentor

You can also be virtually mentored through NAEA. Check out the NAEA Monthly Mentor Blog! This feature on the NAEA website highlights a different art educator each month through personal blog postings about art education and their lives as educators. Here you have the ability to read their postings and learn from their experiences with the click of a button. You can even peruse the archives to read blog postings from past mentors who have a lot of advice to share. Make sure you share information you gain from their blogs

with others in your university and those who look up to you for advice.

RAEA Student Chapter Mentorship Program

Currently, the Retired Art Educators Affiliate (RAEA) has been working with many of our universities to provide students with a network of committed RAEA mentors. The RAEA has created this Student Chapter Mentorship Program to provide students with a wealth of knowledge and resources, encouragement, and time. If your student chapter is interested in having an RAEA mentor and participating in this program, please contact Liz Cox at lizscox@nctv.com. ■

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

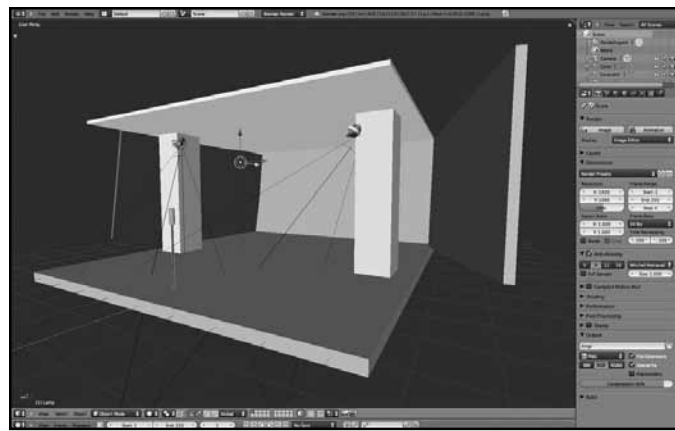
Guest Columnist: David Gill, Assistant Professor, Departments of Art and Teacher Education at Youngstown State University, Youngstown, OH.

Working with Blender

Introducing a new medium or technique to students who are unfamiliar with it is always a nervous moment in the art classroom. Introducing a dense and technical topic such as digital 3-D animation using professional grade software is daunting even to those among us who have dabbled with it for years. The benefits for students learning how to create using a computer have been well documented in the literature: well-connected knowledge about using digital technology, a variety of social learning skills, and an opportunity to legitimately participate in the forms of digital visual culture that they see daily. Faced with introducing and demonstrating the concepts associated with digital 3-D animation to children with no experience, where does one start?

I recently undertook teaching a class of middle and secondary students from the Students Motivated by the Arts (SMARTS) outreach center in Youngstown, OH. These children will give up a portion of their Saturdays to come and learn how to make things like video game animations and interactive 3-D using the free and open source software program *Blender*, which can be downloaded at blender.org. Part of the attraction I have for this software is its capability, the other its availability.

At first glance, the Blender interface with its 3-D viewport is intimidating. Fortunately, for students raised on 3-D video games, their conceptualization of 3-D digital space is intuitive, and once I let them know the necessary keystrokes and mouse buttons to be able to

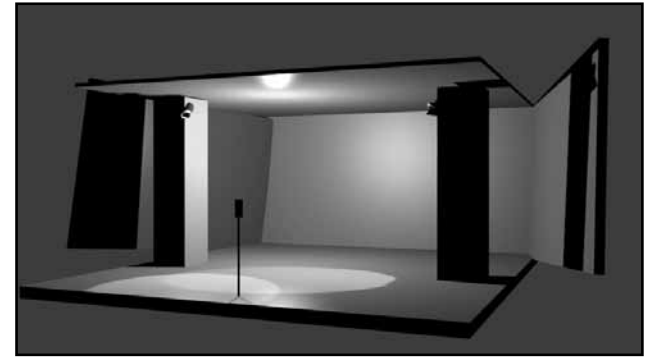


navigate the 3-D viewport by rotating and panning the view, they were off and running. The next thing my students needed to know was how to *transform* an object. There are three transformations: *translate* (move), *rotation*, and *scale*. In order to effectively move objects around in the virtual 3-D space of the program, they had to understand the geometry of the Cartesian coordinate system, with its three axes: X, Y, and Z. In Blender, X and Y axes are the ground plane, made visible by the grid in the interface. Z is the vertical axis. Students spent a couple of minutes transforming the cube, at which time I let them know that if they specified which axis to perform the transformation, like scaling along the X axis, they could stretch the box or rotate it in a specific way.

Students quickly became bored transforming the box, so it was time to let them add more *primitives* to their scene. Primitives are basic forms represented in the virtual space: cubes, cylinders, spheres, cones, and others. These can be added to a digital model and combined

in infinite combinations to create many complex objects. I suggested to them that they create a room complete with a floor and two walls, then put something in the room. One student, an 11-year-old girl whose work is shown here, immediately began designing a stage set, complete with microphone and spotlights. A slightly older boy began to create a bunker, already designing for a video game that he wanted to make. Others struggled, of course, but these were in the minority. After a few minutes of work, I showed them how to save what they had created and reminded them that since creating with Blender is so time-consuming, the rule in the class would be "save early, save often."

I prefer to not be the expert when teaching 3-D modeling and animation. I admit to them freely that while I have been using 3-D software for years, I am not an expert in the Blender software, and if they want to experiment they will have to learn how to learn what they want to know. Students already know how to do this: never use software help



files, never read the manual, but instead use specific Internet searches. Putting them in charge of their learning will necessitate the use of student cooperative groups when the main project for the course is introduced after a couple more sessions. Realistic project outcomes for this 8-week course might be a 15-second animation, a simple game using Blender's included *game engine*, or a more complex character using *rigging* that can later be animated.

Next week, I'll show them that objects in Blender can be manipulated in *edit mode*, allowing them to transform *edges*, *vertexes*, and *faces*. At that point, a new world of possibilities will open up for them. One boy I gave a sneak peek to responded simply, "Whoa." Meanwhile, the girl building her stage set has added digital lights, so I showed her how to render the scene shown here. She was hooked. Creating animation in art education classes can be a powerful way to learn visual art educational concepts. ■

INDEPENDENT SCHOOL ART EDUCATION (ISAE)

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Greetings from the Independent School Art Education special issues group (ISAE)! As we head into the winter months (which will quickly lead into the March convention), it is time to revisit the direction and growth of the group. Specifically, as a special issues group, we were formed to bring representation to independent school art educators at the state, national, and international level. As I have written about in past columns, the ISAE is a part of the annual delegate's assembly and we have voice in the formation of policy and position statements as they are brought forth. Additionally, I have attended four summer leadership meetings to again represent the voice of the independent school art educator in NAEA work. That being said, I am well aware that neither I nor my co-President Barbara Nueske-Perez can do it alone, and frankly, we don't want to! As

per our mission statement, we have set forth to highlight the work that is being done in independent schools, and we know there are many folks like us – those who care deeply and passionately about the role of art education in our schools.

In March, we will convene again for our annual ISAE *Conversation with Colleagues*. These meetings have been encouraging and enlightening. I have heard *wonderful* stories from faculty doing amazing work in the classroom and I have listened and advised on perceived problems and frustrations that can also occur. This year's business meeting will do more of the same in that we will have a chance to introduce ourselves, highlight our programs, and share successes as a group. However, more importantly, it will give us the chance to learn about each other and begin a collaborative

process that will perhaps transform our special issues group.

As I write this, I am in the process of contacting our current membership to seek future leadership, confirm interests with the group, and begin to systematically establish a contact within each state (a big goal!). Further, I maintain the belief that the ISAE can play a pivotal role in allowing independent school art educators to highlight effective art education practices and find a voice within the respective state art education organizations. Further, we have the opportunity to critically evaluate *who we are* as a group and set goals that will continue to further the work for future independent school art educators. Thus, now is the time to build our legacy for the next generation—and, there is much to do!

Here is all that I request of you, the reader, and hopefully current or very near future member! If you are interested in making a difference in art education, I encourage you to contact me! Simply send me an e-mail with the subject, *ISAE*, and in the body of the e-mail include your name, school, school address, e-mail, phone number, and NAEA member information. If you have not joined the Facebook ISAE page, you can check us out by going to the NAEA website. Click on Communities, Committees and Issues Groups, Issues groups, then Independent School Art Education, and you are at our home page! On this page, you will find many networking tools at your fingertips—from a link to our Facebook page, to Twitter, to our listserv—the possibili-

ties for future networking are simply waiting for you! I do hope you will consider getting involved in the ISAE. Even if you are only interested in the social networking—the potential for collaboration and growth is unlimited!

To end my column, I would like to invite and encourage future leaders from independent schools. If you are reading this, I am assuming you work in or are engaged in the independent school in some way. The work that you do daily is important to the health of our special issues group, and I sincerely hope you will join us. Additionally, I do plan to host an electronic election process prior to our *Conversations with Colleagues* meeting. Specifically, I will be asking the current membership for an interest in the following positions—President, President-Elect, Recording Secretary, Treasurer, Newsletter Editor, and Archivist/Historian.

The results of our election will be released prior to the convention and I hope to be able to meet with the new officers during the National Convention in NYC (so make plans to attend now!). Finally, we will work collaboratively to establish SMART goals (specific, measurable, attainable, realistic and timely) for the group as we further our social network and celebrate our roles as independent school art educators. Together, we can make a difference and embrace the future as we build a legacy for future students and educators involved in art education. Join or confirm your membership in the ISAE today! ■

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LIFELONG LEARNING (LLL)

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

Wonderlust: Journeys for the Mind

Opportunities for lifelong learning in our Montana community include programs at libraries, senior centers, and retail businesses, but some Bozeman citizens wanted to draw upon another rich resource—the state university—a land grant university—Montana State University. Its major focus is undergraduate and graduate programs, but one aspect was missing for these citizens. They approached the university president with a proposal for a lifelong learning community that focused on scholarly, academic courses taught by credentialed instructors. Their proposal was approved in 2003. Information about Wonderlust is available on their website: <http://eu.montana.edu/wonderlust>

Wonderlust is a collaborative endeavor that includes sponsorship from the Museum of the Rockies and the Country Bookshelf. A board of directors leads the program with the support of the MSU Extended University, which provides a website and registration services. The board reviews course proposals and instructor credentials to ensure a program that meets the Wonderlust standards. In order to recruit students, the board sponsors a reception every fall at a convenient location in the community. Instructors are available to answer questions about their courses.

These non-credit courses comprise an annual program that responds to adult learners who do not want a degree or to earn grades, but do seek a rigorous learning experience in formats that respect their educational goals and expectations. Class formats involve

student preparation and active participation guided by knowledgeable experts from a wide variety of backgrounds. Course proposals are often suggested to the board by the learning community members.

Wonderlust started offering courses in 2003 and currently offers 17 courses between September 2011 and August 2012. Course topics range from opera, sciences, literature and art history, to issues of gender and race, to local topics such as Montana history. They are scheduled in a variety of time lengths to accommodate members' schedules. Some courses are scheduled for a few weeks, others are offered as month-long weekly meetings, and a few courses are yearlong. For instance, the Book Series meets every month between October and April. Classes meet in a variety of settings such as museums, community centers, and bookstores (not on campus, where parking is problematic).

A unique partnership sustains the program and provides support and resources. The Museum of the Rockies has an interdisciplinary mission that addresses science, Native American studies, natural history, visual arts, and Montana history. It provides meeting spaces and resources for courses that focus on the museum's mission. Another partner is the Country Bookshelf, a locally owned book store that also offers space for small group meetings and an annual open house to welcome new and current members every fall.

Lifelong learning theory suggests that a social component is essential to adults who choose to engage in programs such as Wonderlust.

The interactive feature of this program is evident in the description of membership benefits. Annual membership is \$35 and includes social events, discounts on course fees, a monthly Friday Forum discussion group and "side trips" to areas of interest in the Gallatin Valley. For instance, one course offers a "side trip" to a live performance of the Intermountain Opera.

This fall, Harvey Hamburgh is offering a course on Impressionism/Post impressionism. He is a professor of Art History and serves on the faculty in the School of Art at Montana State University. He earned a BFA from the Philadelphia College of Art and a PhD from the University of Iowa. The course will focus on the work of Manet, Monet, Seurat, Gauguin, van Gogh, and Cezanne with an emphasis on their paintings. The class will meet on Tuesdays from 2:30–4:30, November 8–December 13 at the Museum of the Rockies. Visual Arts as Lifelong Learning can be more than taking studio courses at the local art centers. Some participants prefer to learn about the visual arts through courses that include art criticism, aesthetics, and historical perspectives. This Wonderlust course attempts to achieve that goal.

Visual Arts as Lifelong Learning: The Good Life!

In these time of economic uncertainty, the "good life" as lifelong learning may have an appeal to adults of all ages. Harry Brighouse (2006) has some ideas that might inform our understanding of how K-12 schools can

nurture an approach to lifelong learning as the good life. He claims that "schools should prepare children to lead flourishing lives" (p. 42). Wonderlust demonstrates that flourishing lives include learning that focuses on critical and historical perspectives in art.

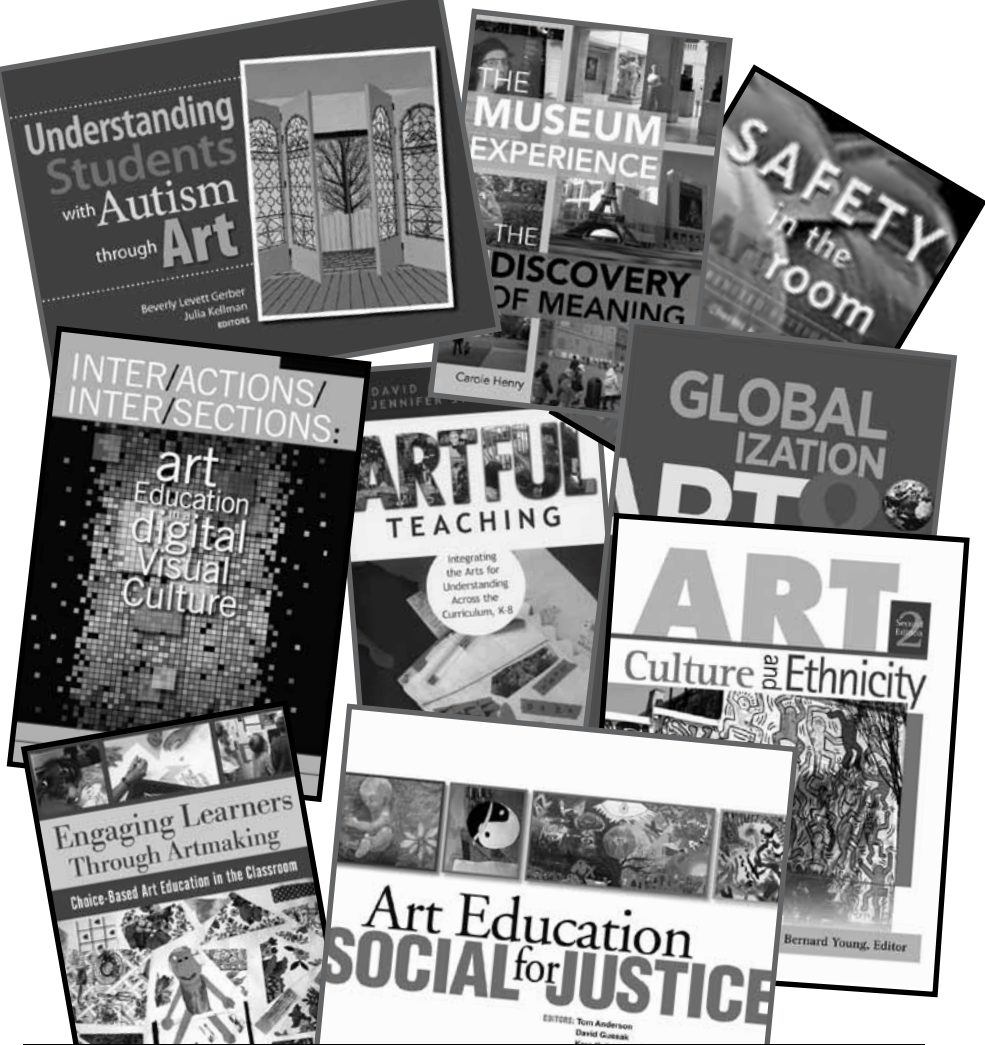
Art Teachers in Cuba! Lifelong Learning

As a member of the NAEA delegation to Havana, Cuba (October 2–7), I observed how the arts are embedded in the daily life of the people. On Sunday, we attended a performance of the Ballet Nacional de Cuba at the Gran Teatro de la Habana. Most of the audience included families—adults with children of all ages. It appears that intergenerational arts' learning is an important component in the lives of the people of Cuba.

Reference

Brighouse, H. (2006) *On education*. New York, NY: Routledge.

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